

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

**THE SONIC JOURNEY OF THE HERO:
SOUND DESIGN ANALYSIS IN NARRATIVE**

M.A. THESIS

Ayşe YÖRÜKOĞLU

The Department of Music

Music Programme

AUGUST 2022

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**KAHRAMANIN SES YOLCULUĞU:
FİLM ANLATISINDA SES TASARIMI ANALİZİ**

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To my dear father Aydın Yörükoğlu,



FOREWORD

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Lastly, I would like to dedicate this thesis to my dear father, Aydın YÖRÜKOĞLU. He was the coolest dad. It's hard to accept his absence. I miss him very much.

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Ayşe YÖRÜKOĞLU



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THE SONIC JOURNEY OF THE HERO: SOUND DESIGN ANALYSIS IN FILMIC NARRATIVE

SUMMARY

This thesis examines the relationship between sound and narrative structure in cinema. The main question is whether a parallel between the narrative structure and the film sound design can be drawn.

This thesis examines animation film sounds to have a clearer view of sound events since the production techniques differ from the live-action films. In this study, the possible connection between the sound and the narrative was investigated by analyzing three feature-length films written and directed by Japanese anime director Hayao Miyazaki: *Princess Mononoke* (1997), *Spirited Away* (2001) and *Howl's Moving Castle* (2004). The method for this study involved different phases: First, the script analysis of the films was done by identifying and pinning the hero's journey stages according to Christopher Vogler's twelve-step *Writer's Journey* structure. After reaching narrative structures for each film, the sound analysis was done utilizing Chionian functions on subcategories of sound like music, dialogue, silence, etc.

The results of this study show that the narrative structure and sound design are bound to each other in Miyazaki's three films covered in this thesis.

Keywords: Narrative Structure, Sound Design, Hayao Miyazaki, Hero's Journey.



KAHRAMANIN SES YOLCULUĞU: FİLM ANLATISINDA SES TASARIMI ANALİZİ

ÖZET

Bu tez sinemada ses ve anlatı yapısı arasındaki ilişkiyi incelemektedir. Asıl soru, anlatı yapısı ile filmin ses tasarımı arasında bir paralellik çizilip çizilemeyeceğidir.

Bu tez, yapım teknikleri canlı aksiyon filmlerinden farklı olduğundan, ses olaylarını daha net görebilmek için animasyon film seslerini incelemektedir. Bu çalışmada, Japon anime yönetmeni Hayao Miyazaki'nin yazıp yönettiği üç uzun metrajlı film olan *Princess Mononoke* (1997), *Spirited Away* (2001) ve *Howl's Moving Castle* (2004) incelenerek ses ve anlatı arasındaki olası bağlantı araştırılmıştır. Bu çalışmanın yöntemi farklı aşamaları içeriyordu: İlk olarak, Christopher Vogler'in on iki aşamalı Yazarın Yolculuğu yapısına göre kahramanın yolculuk aşamaları belirlenerek ve sabitlenerek filmlerin senaryo analizi yapıldı. Her film için anlatı yapılarına ulaşıldıktan sonra sesin müzik, diyalog, sessizlik vb. alt kategorileri üzerinde Chion fonksiyonları kullanılarak ses analizi yapılmıştır.

Bu çalışmanın sonuçları, Miyazaki'nin bu tez kapsamında ele alınan üç filminde anlatı yapısı ve ses tasarımının birbirine bağlı olduğunu göstermektedir.

Anahtar Kelimeler: Anlatı yapısı, ses tasarımı, Hayao Miyazaki, kahramanın yolculuğu.



1. INTRODUCTION

Since the emergence of cinema, sound has been a prominent component and cannot be ignored by the audience or filmmakers. The relationship or the association between sound and visuals is what makes the cinema itself. Sound has more than one function in the cinema. It has the power to carry information and convey emotion when combined with images. Sound can affect human perception of space, time and emotions while watching a movie. A detailed interpretation of a place or the emotional state of the film characters revealed by visuals may alter with the addition of sound and music. Still, scholars have pushed it back despite its many functions, powers, and the vital importance of sound in cinema. The number of studies on sound in the cinema has remained limited compared to the number of studies on visuals. This literature gap fueled the emergence of this thesis. This thesis investigates the possible relationship between narrative structures and sound design in cinema, underlining the sound's significance.

Walter Murch, an acclaimed film editor, sound designer and academic, mentions the importance of sound for humans in the preface to Michel Chion's *Audio-Vision* (1994). He says voice and hearing are the first senses that humans acquire biologically. Our perception of the world establishes through sound long before visibility declares its kingdom. Without other senses, our connection with the world outside the mother's womb is based mainly on sound and hearing. Although sound gets subsidiary when humans gain sight, sound holds its place as an essential element in perceiving the world and space (Chion, 1994).

Filmmakers tell stories through sound and image. Hence the narrative in cinema is bound to both. This audiovisual art form inevitably alters the meaning, apprehension, and interpretation with a slight change in the reciprocal relationship between sound and image. Therefore, these components are inseparable from understanding any audiovisual work. Sound and vision are inseparable components of cinema and must be examined together. This thesis acknowledges the unity of vision and sound. It aims to investigate the possible connections between sound design and narrative structures

in cinema by inspecting both what is heard and what is seen together, focusing on the aspect of sound.

1.1 Aim and Scope

The primary purpose of this study is to investigate the relationship between audio and visuals by revealing its connection to the narrative structure in cinema. One of cinema's most known narrative structures is Joseph Campbell's monomyth structure, mainly known as "the hero's journey" in western literature as a classical narrative template. This study takes another version derived from this structure as a guide: Christopher Vogler's *Writer's Journey* narrative structure. This thesis will focus on three feature-length Japanese animations by the same director to unravel the connections between narrative journey structure and the audiovisual.

This thesis is structured in two separate parts: the narrative chapters and the sound chapters. In the following two narrative chapters, first, the narrative structures will be compared and examined then the narrative analysis of chosen films will be made. The consequent sound chapters also have a similar approach. First, the film sound studies will be gone over then the sound analysis of the films will be made. Finally, the inferences gathered from film analysis will be debated, and the outcomes of this study will be disclosed.

1.2 Literature Review

This study involves a multilayered approach to analysis. Since it is related to both narrative structures and sound in cinema, related literature reviews in both fields were done. Not only the narrative theories specified with cinema but also narrative theories in other areas like literature were explored. By doing so, the history of narrative approaches was also considered. Choosing a usable narrative structure was essential to making a detailed and accurate analysis which can also be a framework for future studies within the field. After selecting a suitable narrative structure, a review of film sound research has been made. This enabled the study to analyze from a more solid perspective. Lastly, a brief examination of animation and director Hayao Miyazaki's work has been made to grasp the chosen films. The relevant literature reviews will be presented in more detail in the following parts.

1.3 Methodology

In the preliminary research of this thesis first method used for analysis was to make spectrogram charts of the selected scenes and make a comparison with each other. This method was tested on two films. Those films were *Spirited Away* (2001) and *Kiki's Delivery Service* (1989). The first step of the Hero's Journey structure, the "call to adventure," were detected. In the Sonic Visualizer application, the spectrogram charts of the scenes were produced and then those charts were compared. Although the sonic visualizer gave many details about the pitch intensity and overall sonic density, the graphics obtained by this tool were not enough to have a deeper understanding of the relationship between the sonic world and the narrative. Therefore, this approach was abandoned.

The second method used for the preliminary research was to make a detailed list of all sound events in the specific scenes and turn them into extensive charts. Those charts contained timecode information and a list of all sound elements in the selected scenes. This technique made every sonic fragment's in and out points visible and comparable.



2. THE NARRATIVE: A BRIEF OVERVIEW OF NARRATIVE THEORY AND STRUCTURES

Thousands of years ago, even before the wall paintings in the Altamira and Lascaux, there were stories. Stories and the need to express gave birth to artforms inevitably. Artforms like literature, theater, painting, music, and cinema became essential outlets for communication and the expressions of humankind. The curiosity about the stories, tales, myths, and so on led the way to the emergence of narratology. It is a discipline that tries to understand the structure of the narratives, the organization of elements through ages, and different artforms in essence. Many scholars were interested in the topic that tries to unravel the parallels in those stories focusing on various subjects. The differences in focal points led to the emergence of different narrative structures.

A narrative can be described as a chain of events in a cause-effect relationship occurring in time and space (Bordwell & Thompson, 2008, p. 75). Typically, a narrative begins with one situation; a series of changes occur according to a pattern of cause and effect; finally, a new problem arises that brings about the end of the narrative. Our engagement with the story depends on understanding the pattern of change and stability, cause and effect, time and space.

In this chapter, significant narratologists and the structures they suggested will be presented. Some of the most prominent and influential works in this corpus are examined as part of the preliminary work. These are Freytag and his pyramid structure (2017), Vladimir Propp and *The Morphology of Folktale* (2000), Joseph Campbell and the monomyth structure in *The Hero with a Thousand Faces* (2004), Maureen Murdock and her feminine version of monomyth structure in *The Heroine's Journey* (2013), and another rendition of the monomyth structure Christopher Vogler's *Writer's Journey* (2007).

Other prominent scholars in the field of narratology are Bulgarian formalist Tzvetan Todorov (equilibrium and new equilibrium theory), Roland Barthes (five code theory:

action code, enigma code, etc.), and French theorist Claude Levi Strauss (binary oppositions theory). Those theories will not be closely examined.

2.1 Freytag & Freytag Pyramid

The first narrative structure this thesis delves into is the pyramid structure of Gustav Freytag. He is a German playwright who offered a narrative structure in *Freytag's Technique of Drama* (1900). In this publication, Freytag examines the narrative structure focusing on tragedies, then comes up with a five-stage framework. The stages include exposition, rising action, climax, falling action, and resolution. This structure offers the basics of five-act structures like ancient tragedies, but it is not a comprehensive structure like the hero's journey and variations.

2.2 Vladimir Propp & The Morphology of Folktale

Russian structuralist Vladimir Propp is one of the essential scholars who suggested a theory for understanding and analyzing narratives. His book *Morphology of the Folk Tale* (2000) examined more than forty folktales and developed a solid framework for narrative analysis. He inspected the form and deducted thirty-one different narrative functions and some character functions in the tales. Later as a structuralist, he assigned symbols for each function and tried to infer a narrative flow. Even though this work can be considered the precursor of other narrative structure frameworks proposed later in history, Propp's structure is not helpful for this research. The design leaves little room for interpretation and is highly formulated, making it hard to work with for this thesis, which tries to focus on sound.

2.3 Joseph Campbell & The Hero with a Thousand Faces

In *The Hero with a Thousand Faces* (2004), Joseph Campbell coined the term monomyth, a mythic journey structure found in narratives around the globe. In his book, Campbell compiles ancient myths and refines and analyzes the ventures and stories of archaic figures and characters to formulate a three-act structured story template mostly referred to as "The Hero's Journey." Campbell suggests that this structure is a basic narrative pattern that can be applied to stories from all over the world and cultures. The essence of Campbell's monomyth structure takes its roots in

Carl Gustav Jung's concept of the *collective unconscious* and the related idea of *archetypes*, the significant characters in the story. In that sense, this structure is like Propp's character functions, yet the narrative structure offered by Joseph Campbell is quite different.

Campbell's monomyth consists of three major parts, a three-act structure like many other narrative structures. Three significant sections are called; departure, initiation, return, and those three sections contain 17 stages. The hero must go through those 17 stages until their adventure is over. In the table below, Table 2.1, all phases of the monomyth structure can be examined.

Table 2.1: Joseph Campbell's monomyth structure.

ACT	Campbell (1949)
I	1. The Call to Adventure
	2. Refusal of the Call
	3. Supernatural Aid
	4. The Crossing of the First Threshold
	5. Belly of the Whale
II	6. The Road of Trials
	7. The Meeting with the Goddess
	8. Woman as the Temptress
	9. Atonement with the father
	10. Apotheosis
	11. The Ultimate Boon
III	12. Refusal of the Return
	13. The Magic Flight
	14. Rescue from Without
	15. The Crossing of the Return Threshold

	16. Master of the Two Worlds
	17. Freedom to Live

Campbell's monomyth structure is considered one of the fundamental sources in narratology and is widely used and reinterpreted. Nevertheless, the structure was criticized by Campbell's peers and his precedents. Some scholars offered alternatives to this 17-stage-journey by opposing its male-centered approach, and some other theorists tried to purify the main ideas of the book offer and created more optimized versions. In the following part of this chapter, some notable versions and adaptations will be presented but before then that some other major narrative structures will be briefly examined.

2.4 Maureen Murdock & The Heroine's Journey

Maureen Murdock is one of the first scholars to offer a feminist alternative to Hero's journey. Much like the other versions of different journeys, Murdock takes Campbell's template and adapts it into a female-centered style. Her structure has eight steps: plot points in three acts. These are: Shift from feminine to masculine, identification with the masculine (act one), the road of trials, experiencing the illusory boon of success, the descent/meeting with the goddess, yearning for the reconnect (act two), reconciliation with the masculine and the union (Murdock, 2013).

The structure differs from Campbell's journey in those senses: she proposes the storyline for a female protagonist and changes the perspective of the narrative. Even though this structure is magnificent for examining female protagonists, this study requires a more general approach to the narrative structure, focusing on a "genderless" hero. In table 2.2 seen below, Murdock's structure can be examined step by step.

Table 2.2: Maureen Murdock's heroine's journey structure

ACT	Maureen Murdock (1990)
I	1. Shift from feminine to masculine

	2. Identification with the masculine
II	3. Road of trials
	4. Experiencing the illusory boon of success
	5. The descent/meeting with the goddess
	6. Yearning for the reconnect
III	7. Reconciliation with the masculine
	8. The union

2.5 Christopher Vogler and The Writer's Journey

Christopher Vogler is a screenwriting consultant from Hollywood who has a significant influence on screenwriting practice worldwide. Before his well-known work "*The Writer's Journey*," he published a manuscript named "*A Practical Guide to The Hero with a Thousand Faces by Joseph Campbell*" in 1985. The manuscript was eager to explain and clarify ideas of Campbell in a more uncomplicated manner for people who need to use the structure's basics for their work.

There are twelve stages of Vogler's journey template, which is a redacted and more optimized version of Campbell's original monomyth structure. Leaving out the intricate details, Vogler summarizes the core concepts of the hero's journey and turns it into a helpful handbook after his original manuscript was demanded by Hollywood professionals and used widely. As he mentions in his publication, Vogler aimed to design *The Writer's Journey* (2007) as a guideline for storytellers, especially for screenwriters struggling to form a narrative structure. Vogler's structure will be explained in detail in the following part of this study.

Christopher Vogler condensed Joseph Campbell's monomyth into 12 steps. Those steps are like a hero's journey by function, but they are more compressed since The Writer's Journey aims to offer a tighter structure to build a "successful" narrative for the screen. The stages of the journey are as follows: act one (five steps): the ordinary world, call to adventure, refusal of the call, meeting with the mentor, and crossing the first threshold; act two (four steps): tests, allies, enemies, approach to the inmost cave, the ordeal, reward; act three (three steps): the road back, the resurrection and return with the elixir. The explanations of each stage and the situation of the main character in those cases are summarized below.

The first act is the exposition part of the narrative. This section ends where the hero decides to cross the first threshold and dives into the special world. It involves five steps: the ordinary world, call to adventure, refusal of the call, meeting with the mentor and crossing the first threshold.

2.5.1 The ordinary world

This is the part before the journey starts where the hero is in balance before something disrupts their equilibrium.

Aims and Functions:

- The contrast model of the special world is presented,
- The hero is introduced to the audience,
- The inner conflicts, outer conflicts, and need of the hero is defined,
- The central dramatic question put forth.

2.5.2 Call to Adventure

In this step, the hero faces a problem and a choice. The hero must choose what to do about that problem. Hero's reaction against the problem defines the type of the hero.

Aims and Functions:

- Disrupts the flow of the ordinary world,
- Triggers the story,
- It might confuse or disturb the hero,
- Establishes what is at risk if the hero does not embark upon the journey.

2.5.3 Refusal of the Call

After the hero receives an invitation to leave their life in balance, some act reluctant and ignore or reject the invitation. In this step, the hero tries to act as if the balance is not disturbed. It is a brief pause before the journey.

Aims and Functions:

- Points the possible dangers of the journey to the audience,
- Threshold guardians and allies may appear and may influence the hero,
- It is the moment when the difficulty of choosing between the journey or staying in the ordinary world is expressed.

2.5.4 Meeting with the Mentor

In this part of the structure, the hero gets in touch with a source of wisdom. This might be another character or some supernatural source. This source of knowledge leads the hero.

Aims and Functions:

- The mentor prepares the hero for the journey,
- The mentor gives the hero advice or warns them about what to come next,
- The mentor can provide something of value, such as a magical weapon to the hero for the journey,
- Mentor kickstarts the journey by pushing the hero forwards,
- The mentor drives the story and motivates the hero.

2.5.5 Crossing the First Threshold

It is a moment of decision for the hero, a leap of faith—the last stop before entering the special world.

Aims and Functions:

- The border between the ordinary world and the special world forces the hero to act and embark upon the journey, mainly by an outer force. The hero must leave the ordinary world; they have no other option. It is a binding decision to go.
- The threshold guardians may appear and may turn into valuable allies.

2.5.6 Tests, Allies, Enemies

The second act is where the narrative develops and tangles. This section starts when the hero crosses the threshold from the ordinary world to the special world and ends when the hero begins their journey back from the special world to the ordinary world. This act involves the special world where the hero struggles to achieve what their aim is.

The first step of the journey's second part is about overcoming hardships. This is where the hero steps into the special world. This world must be in contrast with the ordinary world.

Aims and Functions:

- The hero faces many challenges, which prepares them for the more significant challenges that will come along in the rest of the story. It is the essential function of this step.
- The hero meets new allies and enemies.
- The side characters are introduced.

2.5.7 Approach to the Inmost Cave

The hero enters the most dangerous place in the story world to acquire the thing they pursue. It starts with the approach to "the lion's den." The hero gets ready to enter another the special world inside the special world.

Aims and Functions:

- The hero and their allies may strategize before throwing themselves into danger,
- Dramatic complications may occur,
- The team reorganizes.

2.5.8 The Ordeal

In this part, the hero hits rock bottom; they are in wrecks. This is also one of the most significant parts of many narratives. The hero's faith is dependent on the action in this stage. This stage contains the rebirth of the hero.

Aims and Functions:

- The biggest challenge in the journey arises,

- The hero dies and is reborn,
- The most remarkable transformation of the hero takes place,
- The crisis in the center happens (it might be a central or a delayed crisis depending on the depending on when),
- The hero might confront their shadow self,
- Ordeal signifies the death of the ego.

2.5.9 Reward

The last step before the road back to the ordinary world signifies the passing of the hardships of the journey. Only for a while the hero and the allies are at ease. They have captured the vital trophy from the enemy's headquarters, which they will use in the final confrontation.

Aims and Functions:

- Heroes may gain new skills and abilities,
- They may have insights like they didn't have before, it might be a moment of clarity, or on the contrary, they may get caught up in their ego and lose their common sense,
- Heroes may go into a self-discovery phase,
- It may be a moment of epiphany where the characters have an "abrupt realization of divinity."

2.5.10 The Road Back

The third act is where the journey ends here. Thickened and entangled plots are resolved. This is where the hero confronts the enemies for a last big fight. The hero starts their journey back to the ordinary world or decides to stay in the special world at the end. This part involves three steps: The road back, the resurrection, and the return with the elixir.

This part of the journey is about making decisions. The hero must decide between staying in the special world or returning where they started. Here the hero must motivate themselves for the road back home. This is another crucial step, another threshold between the two worlds.

Aims and Functions:

- The hero might set a new motivation,

- Action or conflict scenes may occur like chases,
- Inner transformations might happen at this point,
- A “magic flight” motif can be found.

2.5.11 The Resurrection

This is the narrative’s climax, the hero’s final confrontation. The hero confronts the antagonist or the shadow; they die and are born again.

Aims and Functions:

- After the final confrontation, the hero must form another identity for themselves suitable for returning to the ordinary world: will they take the valuable lessons to where they once came from or not,
- This part contains catharsis scenes,
- It’s the peak of the character’s arc, their evolution,
- It might be like a musical crescendo,
- There might be silent climaxes where every conflict resolves peacefully,
- Here the hero might gather proof of the existence of the special world,
- The transformation of the hero reveals in this phase of the narrative.

2.5.12 Return with the Elixir

The hero returns to the ordinary world, their ordinary life, with a token from the special world, which will help them to resolve the central conflict and recover what was at stake in the beginning.

Aims and Functions:

- It offers the audience the chance to compare the hero before and after the journey,
- This part is like the reward stage since both come after a rebirth scene,
- Also, the reward stage’s functions may appear here,
- The hero brings back an “elixir” from the special world; this elixir might have the power to transform the hero as well as their surroundings,
- Subplots get resolved,
- It allows the audience to say goodbye to the characters,

- Journey ends,
- This section might also offer an epilogue.

Table 2.3 below shows Christopher Vogler's 12-step narrative structure step by step.

Table 2.3: Steps of Christopher Vogler's writer's journey structure.

ACT	Christopher Vogler (2007)
I	1. The ordinary world
	2. Call to adventure
	3. Refusal of the call
	4. Meeting with the mentor
	5. Crossing the first threshold
II	6. Tests, allies, and enemies
	7. Approach to the inmost cave
	8. The ordeal
	9. Reward
III	10. The road back
	11. The resurrection
	12. Return with the elixir

The character arc follows a character's situation, specifies the characters' changes during the narrative and it is a vital signifier to detect the main plot points and transitions. By following the character arc, the journey structure can be identified. The

relationship between the character arc and the journey stages is explained in the following part.

In the first stage, the ordinary world, the protagonist has limited awareness of the problem that makes them leave the current situation. The call to adventure is the first sign of disturbance and forewarning for what will come next. Here the protagonists' awareness increases of the problem. The refusal part is a manifestation of the reluctance to change; the protagonist does anything not to alter their status. Meeting with a mentor step is where the protagonists change their attitude towards the journey and overcome their reluctance. The mentor mentioned here can be a real flesh and blood mentor or not. It can be an inner voice that changes a character's point of view or another event that affects their ideas. After this change of heart, the main character commits to change and crosses the first threshold along their journey.

The second act starts with the character's first experiments with change. In this part (Test, Allies, Enemies), the protagonists change their approach to their surroundings because that's the part they are being tested on. To overcome those tests and face their enemies, they gather along the way and must form alliances. The approach to the inmost cave is where the hero gets ready for the most significant change they will go through at the end of the journey, but soon, in the ordeal, they attempt and mostly fail. However, they see the consequences of the attempt by seizing a "sword," a valuable item (which might not be a literal item, it can even be an idea or a different perspective), as a reward for this failure.

The third act starts with a rededication to change. The road back to the ordinary world begins here. The ordinary world implied here might be the actual place where the journey started or a symbolic the ordinary world. The ordinary world where the protagonist returns simply signifies the liberation from the problem that disrupts the flow and forces the hero to act. The final attempt at significant change occurs in the resurrection section. Unlike before, the protagonist masters the problem in return with the elixir stage. Table 2.4 shows the character arc and hero's journey comparison according to Christopher Vogler in a more straightforward way.

Table 2.4: The character arc and hero's journey comparison according to Vogler.

CHARACTER ARC	HERO'S JOURNEY
Limited awareness of a problem	The ordinary world
Increased awareness	Call to Adventure
Reluctance to change	Refusal
Overcoming reluctance	Meeting with the Mentor
Committing to change	Crossing the Threshold
Experimenting with first change	Test, Allies, Enemies
Preparing for big change	Approach to Inmost Cave
Attempting big change	Ordeal
Consequences of the attempt (Improvements and setbacks)	Reward (Seizing the Sword)
Rededication to change	The Road Back
Final attempt at big change	Resurrection
Final mastery of the problem	Return with the Elixir



3. FILM ANALYSIS: NARRATIVE

The main objective of this research was to understand if there is a relationship between sound design and narrative structures in cinema. Inevitably, the first stage of this research is to detect the narrative structures of the sample films. Sample films were chosen attentively to prepare a coherent dataset. Here, some important questions were asked. Which movies will be selected and examined? Which films have the most intentional sound design examples? How to narrow down the samples to reach coherent data? How many films should be investigated to achieve enough data?

Two main methods can be observed in film sound production practices. Recording lives while film shooting occurs or adding sound in the studio. In live-action films, both techniques are in use. The dialogues and ambiance are mainly recorded in the shooting with some sound effects. In animation film production practices, the sound design workflow differs. Every bit of sound must be produced separately, in a controlled environment, unlike film sets. The production calendars also differ. In live-action films, only the difficult dialogues are recorded in the studio after shooting.

On the other hand, in most animation films, the dialogues are recorded before the final visuals are produced to lip-sync the drawings to the actors' and actresses' voices. The ambiance sounds are also produced individually for animations. Foleys and sound banks are used for the sound effects. The sound production process for animation mostly takes place in controlled environments such as the studio. For this research, the utilization of this controlled environment becomes convenient. To narrow down the examples and to reach a more controlled sound output, animated films were looked at instead of live-action films.

3.1 Works of Studio Ghibli and Films Chosen for Analysis

Here a personal choice was made. Hayao Miyazaki, whom I have adored since childhood, would be a perfect candidate for this study. He had done more than ten feature-length films within Ghibli Productions in the last two decades. Also, he is an auteur director with a distinctive film style and narrative, and he mostly both writes

the script and directs his films. Only feature-length films of Hayao Miyazaki in the Ghibli Studio era were chosen to achieve a consistent framework. Then, the movies he had written and directed simultaneously were left on the list to narrow down. There were nine feature-length films left. Table 3.1 below this list and some more details about those films can be observed.

Table 3.1: Films written and directed by Hayao Miyazaki in Studio Ghibli.

Year	Title	Director	Screenwriter	Producer	Music	Runtime
1986	Castle in the Sky	Hayao Miyazaki	Hayao Miyazaki	Isao Takahata	Joe Hisaishi	125 min
1988	My Neighbor Totoro	Hayao Miyazaki	Hayao Miyazaki	Tōru Hara	Joe Hisaishi	86 min
1989	Kiki's Delivery Service	Hayao Miyazaki	Hayao Miyazaki	Hayao Miyazaki	Joe Hisaishi	103 min
1992	Porco Rosso	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	94 min
1997	Princess Mononoke (1997)	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	134 min
2001	Spirited Away	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	125 min
2004	Howl's Moving Castle	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	119 min
2008	Ponyo	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	101 min
2013	The Wind Rises	Hayao Miyazaki	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	126 min

It was decided that three films would be sufficient for observation considering the extent of this study. Among nine films, three films were chosen. Table 4.2 shows the basic information of three films selected for the analysis. Those films are *Princess Mononoke (1997)*, *Spirited Away (2001)* and *Howl's Moving Castle (2004)*.

Table 3.2: Three films by Hayao Miyazaki chosen for the analysis.

Year	Title	Director & Screenwriter	Producer	Music	Runtime
1997	Princess Mononoke (1997)	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	134 min
2001	Spirited Away	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	125 min
2004	Howl's Moving Castle	Hayao Miyazaki	Toshio Suzuki	Joe Hisaishi	119 min

There are many reasons behind the choice of these three films. First, thematic similarities exist in all three films; all the journeys in those narratives start with a curse. Either the protagonist is cursed, or the protagonist's parents are cursed. In all movies, the inciting incidents (the event that forces the character into a journey) are triggered by curses. Ashitaka, the Emishi prince from *Princess Mononoke (1997)*, gets cursed by a giant boar god and is forced to meet his destiny before the curse kills him. He immediately leaves his village to find the source of the curse he is under. In *Spirited Away*, Chihiro's parents are cursed and turned into pigs. After that, she had to stay in the spirit world and save them. Sophie, the protagonist of *Howl's Moving Castle (2004)*, gets cursed by the Witch of Waste and must leave her home. The protagonists in those three films, Ashitaka, Chihiro and Sophies, had to leave their old life and embark upon a journey to recover or get their loved ones to recover from the curses. Also, in *Spirited Away (2001)* and *Howl's Moving Castle (2004)*, Chihiro and Sen help break the curse of others in the resolution part.

Another reason for choosing the mentioned films is the production years of these films. The films were produced consecutively for a 7-year time. During those seven years, Studio Ghibli did not produce any other films. This also causes the consistency in these films through the main creative crew. All three films were written and directed by Miyazaki, produced by Toshio Suzuki and the film's soundtracks were composed by Joe Hisaishi.

Further, the sound director, who is very important in this thesis, focuses on sound, Kazuhiro Wakabayashi, who worked in all three films. He used his name in *Princess Mononoke (1997)* and *Howl's Moving Castle (2004)*. He used his alias, Kazuhiro

Hayashi, while working for *Spirited Away* (2001). The main crew and the people who make the production decisions are consistent throughout those films.

Characters and their arcs are another critical factor behind the film selection. Before justifying the film selection, Hayao Miyazaki's filmography and main characters can be looked at. Hayao Miyazaki has portrayed many female protagonists in his filmography. Kiki, a 13-year-old witch who leaves her home to find herself a new city to settle in *Kiki's Delivery Service* (1989); Chihiro, a ten-year-old girl who gets stuck in the spirit world in *Spirited Away*; Sophie, a hatter who finds herself ugly and not worthy of love, in the *Howl's Moving Castle* (2004); Ponyo, a little red fish who wants to be human, in *Ponyo* (2008); Mei and Satsuki two sisters who move to a "haunted house" with their father in *My Neighbor Totoro* (1988) are some of them. He also uses male protagonists like Porco, a former air forces pilot who works as a bounty hunter in *Porco Rosso* (1992), Ashitaka, the last Emishi prince, in *Princess Mononoke* (1997), Jiro, an ambitious plane engineer in *The Wind Rises* (2012).

However, female protagonists are in the majority; male protagonists are also available in his filmography. Even though the first thought for this thesis is to examine and analyze only female protagonists, it would be more suitable not to make that choice. Therefore, for this study, both male and female protagonists were chosen.

Initially, the narrative structures of *Princess Mononoke* (1997), *Spirited Away*, and *Howl's Moving Castle* (2004), according to Vogler's journey template, were detected and the film analysis was done. After the narrative analysis, sound research and discussions were made comparatively. In the following piece of this study, the narrative analysis of each film and its structure according to Vogler's template will be presented in chronological order.

3.2 *Princess Mononoke* (1997)

3.2.1 Synopsis of *Princess Mononoke* (1997)

After the giant boar god Nago attacks Ashitaka's village and curses him, Prince Ashitaka travels west. He aims to find the source of the god's hatred and break this curse. He finds an injured man from Irontown and carries them home. He meets the leader of Irontown, Lady Eboshi, and finds out she is the one who drove the boar crazy by putting an iron bullet in his body. Even though Lady Eboshi offers Ashitaka to stay

and help her kill the Forest Spirit for their benefit and dig out the iron in the mountain across, he refuses. Princess Mononoke (San), the daughter of the wolf god Moro, attacks to kill Lady Eboshi. Ashitaka saves her life, and he gets shot. San carries her to the Forest Spirit, the god of life and death but the god only cures his bullet wound, not the curse. Seeking revenge for the boar god Nago, the boar tribe gathers and attacks humans.

Meanwhile, humans try to kill the Forest Spirit to get a bounty from the emperor. Following the boars, bounty hunters find the Forest Spirit. Lady Eboshi, who works with the samurai to kill the Forest Spirit, shot it with a rifle. They captured the god's head, but Ashitaka and San released the lead after a long chase. Nevertheless, the Forest Spirit dies and where it touches gets blessed. San (who got cursed after she felt the severed head) and Ashitaka gets cured, and their curse gets broken. After all, San returns to the forest, and Ashitaka remains in Irontown to help them recover after the devastation and downfall resulting from the attack.

3.2.2 Narrative analysis and structure of *Princess Mononoke* (1997)

In ancient times, the spirits of the gods, men, and beasts lived in harmony, but their time was about to end. *Princess Mononoke* (1997) takes place between these two periods; the age of nature, where animals are gods and rule the lands, which is coming to an end, and the age of man, where humankind declared themselves god, is about to start. This central dichotomy, the struggle between nature and humans, reveals itself directly from the films beginning. Miyazaki presents this primary conflict without taking a side from the eyes of Prince Ashitaka. Even though the film's name is Princess Mononoke, the protagonist of this narrative is Prince Ashitaka. He is positioned like a neutral party. During this story, he meets all the main characters and tries to understand their plan. He tries to make peace between them to "stop the hatred." Throughout the narrative other themes reveal. Those are nature-culture, traditional-modern, old-new, life-death, technology, urbanization, and change.

Ashitaka is the prince of an ancient and isolated community. Between the lines, it is understood that the emperor of Japan exiled Ashitaka's ancestors to the east of the country 500 years ago. Their whereabouts are well hidden so that nobody knows about their existence anymore.

One day while Ashitaka was patrolling around the village, he received his call to adventure. He stops and kills a giant demon who is about to attack his town and when he touches it, he gets cursed. The refusal of the call step is diminished in this narrative. After this incident, the village elders gather, and the village's shaman, the Wise Woman, tells his fortune. She foresees the spread of the curse and advises him to go to the source of this curse and meet his fate. This elder meeting functions as the mentor. They prepare Ashitaka for the journey, advise him or warn him about what will come next. Without hesitation, Ashitaka crosses the first threshold and leaves the village after offering her hair to the shrine. There is no refusal of the call in this narrative; Ashitaka is willing to embrace his destiny. The highest point of this act is the call to adventure scene, where Ashitaka gets cursed. This scene also serves as the inciting incident (the event starts all other events) of the narrative. The first act ends when Ashitaka leaves the village.

The second act, the initiation, is where the other important characters like the allies and enemies appear. In this chapter, the protagonist is tested on many different occasions. For Ashitaka, the second act marks the first time he leaves his village, his shunned community, and meets the outside world. According to their traditions, he is forced out by his community and cannot return even if he gets free of the curse. From that moment on, he must find his way through life and the outside world. In that sense, this film, like the other two films subjected to this study, can be seen as a coming-of-age story.

The sixth step (tests, allies, and enemies) is where Ashitaka meets the crucial figures of the narrative: Jiko, San, Lady Eboshi, and many people of Irontown. It is where the protagonist is tested and gains friends.

Jiko is a shapeshifter character. He is the one Ashitaka first met after he hit the road. He seems like a monk who knows many things about the world and helps Ashitaka by giving him some information. Later in the story, he turns out to be a bounty hunter who tries to kill the Forest Spirit with hopes of a considerable reward from the emperor.

San, also known as Princess Mononoke, is a girl who lives in the forest with her wolf pack. She was adopted and raised by Moro, the wolf goddess, after her family abandoned her. She hates humankind for the things they have done to nature. Her main

aim throughout the story is to kill Lady Eboshi, whom she thinks is the source of this cruelty against the forest and animals. She is a free spirit, a warrior princess trying to protect where she believes she belongs: the forest. Hating humankind, she refuses to be with Ashitaka at the end of the story. She goes as “I love you, Ashitaka. But I can’t forgive human beings.”

Another important figure in this narrative, Lady Eboshi, appears at this stage of the narrative. She is the face of modernization, symbolizing progress and leaving the old behind. Lady Eboshi wants to develop, reconstruct, and uplift her chosen community. She is fierce but at the same time merciful and protective. It is hard to classify her in any “classical” archetype. She is, like many other characters in this film, of a multidimensional nature. Because of that, it is hard to analyze her as the story’s antagonist. She is in a battle with the animal gods and the forest (and eventually with the Forest Spirit), but all she wants is to create an abundant living space for the people she protects. The town she built is full of people of disadvantage, lepers who are about to die and nobody wants, sex workers who want a better life for themselves and came to this town with Lady Eboshi. Lady Eboshi is a chaotic character; she does what’s beneficial for her.

The biggest challenge in the journey arises at the ordeal stage, where the hero dies and is reborn. This death can occur symbolically or literally. In this film, Ashitaka directly returns from the dead with the help of San and the Forest Spirit. After San’s attack on Irontown, Ashitaka stuns Lady Eboshi and San while they are dueling, wanting to take San and leave the town with her being harmed. He gets shot but manages to take San with him and leave the town. When he passes out after leaving the town, San carries him to the pool in the forest. In a dreamlike sequence, Ashitaka sees the Forest Spirit, the god of life and death, walking on water. It heals Ashitaka, but his curse remains in his arm. The reward stage comes after the ordeal, the most challenging point in the protagonist’s journey. After getting shot while saving San, Ashitaka earns her friendship.

The film’s last act is where the protagonist starts their journey back home. The protagonist Ashitaka gets a new motivation in this chapter. The humans and animals battle in this last stage. Everyone fights for themselves and their benefit. Lady Eboshi goes after the Forest Spirit to capture, boars attack humans to take their revenge, and

samurai strike Irontown to capture their resources and facilities. Ashitaka tries to help everyone and keep them from harm.

The resurrection part is where the ultimate crisis occurs. While trying to guide the boar clan, San stayed with Okkoto. The sneaky samurai wear their skins when the boars die and fool the blind boar Okkoto. Okkoto leads the line to the Forest Spirit's pool of life after he thought they were alive and needing healing. When Okkoto gets shot and iron gets into his body, he turns into a demon and entraps San into his body. Forest Spirit arrives in the moment of ultimate crisis. It kills Okkoto and San's wolf mother. It gets shot and its head gets severed. Ashitaka and San tries to capture and return its head. When they finally do, Forest Spirit dies.

When the Forest Spirit dies, it blesses everywhere it touches, including people. San and Ashitaka heal from the curse. San returns to the forest, and Ashitaka goes to Irontown to help rebuild the city. This last scene leaves the story in a bittersweet spot. It implies that a union between nature and humankind is not possible.

After all, Ashitaka succeeds after leaving his banished community to find a cure for his curse. He's cured and finds a community to settle in. He goes the old and traditional and joins the modern and progressive living in that newfound land. Table 3.3 below shows *Princess Mononoke* (1997) narrative structure, according to Christopher Vogler's *Writer's Journey* structure.

Table 3.3: *Princess Mononoke* (1997) narrative structure according to Christopher Vogler's writer's journey structure.

Princess Mononoke (1997)					
Christopher Vogler (2007) - The writer's journey structure					
Act	Steps of the Journey	Scene Content	Time Code In	Time Code Out	Duration
I. Departure	1. The ordinary world	Ashitaka patrols around the village with Yakul.	0:00:00	0:01:48	0:12

	2. Call to adventure	A wild boar god, Nago attacks Ashitaka's village. Ashitaka kills him but gets cursed.	0:01:48	0:07:30	7:18
	3. Refusal of the call	none	-	-	-
	4. Meeting with the mentor	At the elder meeting, the Wise Woman tells Prince Ashitaka his fortune. "The infection will spread, cause great pain and kill him." Ashitaka can go west and see the destruction. Ashitaka cuts his hair and offers it to the altar.	0:07:30	0:10:39	0:03:09
	5. Crossing the first threshold	Ashitaka leaves the village with Yakul to find the source of this hatred.	0:10:39	0:12:27	0:01:48
II. Initiation	6. Tests, allies, and enemies	Ashitaka meets Jiko, Lady Eboshi and San. He saves men fallen from the mountain and returns them to Irontown.	0:12:27	0:36:12	0:23:45
	7. Approach to the inmost cave	Lady Eboshi offers Ashitaka to stay and help her kill the Forest Spirit. He refuses. in that conversation he finds out who Mononoke (San) is.	0:36:12	0:42:58	0:06:46
	8. The ordeal	San attacks Irontown. Lady Eboshi, San and Ashitaka fight. Ashitaka gets shot but manages to take San and leave the town. Ashitaka passes out. San carries him to the pool in the forest. Forest Spirit heals Ashitaka, but his curse remains.	0:42:58	1:03:12	0:20:14
	9. Reward	San and Ashitaka sleep in the cave.	1:04:39	1:07:40	0:03:01
III. Return	10. The road back	The wild boar clan strike to kill Lady Eboshi. San accompanies Okkoto, the blind boar. Ashitaka helps people from Irontown and joins San after she got captured in Okkoto's "hatred".	1:18:29	1:38:11	0:19:42
	11. The resurrection	Forest Spirit arrives in the moment of ultimate crisis. It kills Okkoto and San's	1:38:11	2:06:36	0:28:25

		wolf mother. Gets shot and its head get severed. Ashitaka and San tries to capture and return its head. When they finally do Forest Spirit dies.			
	12. Return with the elixir	When Forest Spirit dies it blesses everywhere it touched including people. San and Ashitaka heal from the curse. San returns to the forest, Ashitaka goes to Irontown to help rebuild the city.	2:06:36	2:08:22	0:01:46

3.3 *Spirited Away* (2001)

3.3.1 Synopsis of *Spirited Away* (2001)

Spirited Away (2001) is an adventure film about a ten-year-old girl, Chihiro, who gets trapped in the spirit world. Her family violates the spirit world's rules and turns into pigs after eating spirits food. Chihiro tries to survive in the spirit world, save her parents from the curse and return to the ordinary world. The film opens with Chihiro and her family driving to their new house in a new and unfamiliar place. Chihiro's dad takes a wrong turn, and they find themselves in front of a tunnel that leads to what seems to be an old, deserted town. After her parents turn into pigs, Chihiro gets stuck in this realm of spirits. To avoid becoming an animal, she finds herself a job in the bathhouse. She gives away her name to the scary manager witch Yubaba in return for a job. Haku, a boy he met outside the bathhouse, tries to help her free herself and her family. Instead, Chihiro helps Haku to remember who he was before giving his name to Yubaba and saves him from death after his injuries. Ultimately, Chihiro breaks her family's spell, and they return where the story began. The film tells a coming-of-age story in a magical setting.

3.3.2 Narrative Analysis and Structure of *Spirited Away* (2001)

The protagonist of this film is Chihiro (Sen). A ten-year-old girl who does not want to accept the changes in her life. She is one of the most reluctant protagonists among Miyazaki's lead characters. She strongly opposes any difference from the very beginning of the film. She does not want to move and start a new life somewhere else. The main themes in the movie are consummation, pollution, invasion of nature, environmentalism, purification, memory and identity. Those themes appear in

Chihiro's story interwoven into the narrative. It is a coming-of-age story that takes place in a spirit world. At the end of the story, the "cry-baby" Chihiro turns into a more confident, independent girl who can go all the way for the ones she loves.

The first scene opens with soft piano arpeggios and a pink flower bouquet. A note on the flowers says, "Good luck Chihiro, we'll meet again." Her father calls Chihiro's name. They are almost there. Chihiro, silent, lays in the back seat, looking rather gloomy. She's not interested in her new school or moving to another place. She's visibly displeased. During that car ride, her mother tells Chihiro to behave herself. It's a big day for all of them. Little that she knows that it would be a more important day than she could ever imagine.

Chihiro is portrayed as a whiny girl, dependent on her family and easily scared of everything around her. She gets trapped in the spirit world after her parents turn into pigs. The film centers around the trials and tribulations of Chihiro. She tries to save her parents and break their curse; she tries to stay alive and help a friend she made in the spirit world. During the narrative, Chihiro goes through many obstacles but overcomes them. Eventually, she breaks the curse on her parents and helps Haku remember his real name before the bathhouse director Yubaba changes it.

The film starts with a car ride scene. It's moving day for Chihiro's family, and they are on the way to their new home. This is the ordinary world for them until they end up getting lost on the way. They find themselves in front of a tunnel. In this scene, the call to adventure appears. The place calls for them. The wind pushes them in gently. The parents decide to go in and discover what's inside. It seems like an abandoned theme park. After smelling some food, the parents find a restaurant without any people around. They start to eat whatever they see, but Chihiro refuses. In this part, she refuses to be a part of this and wants to return. She leaves her parents and strolls around by herself. She met a young boy Haku on the bridge to a bathhouse. He warns Chihiro that she shouldn't be there. It is almost dark. Chihiro's meeting with Haku marks the next step in meeting with the mentor. She listens to Haku and returns, finding her parents turned into pigs. Getting scared, she runs away but cannot go back to the car. Haku helps her to exist in the spirit world. They enter the bathhouse in disguise. That is crossing the threshold stage because Chihiro enters the special world here. The second act starts after Chihiro enters the special world. She meets allies, gets enemies, and is tested many times. She forms alliances with Kamaji, the boiler worker, dust

spirits who work with Kamaji, Lin, a bathhouse worker, and Haku Yubaba's assistant. The biggest test was to clean a river spirit that stinks. Yubaba praises Chihiro for her achievement. Paper planes strike Haku, causing him to fly into Yubaba's quarters wounded. Sen discovers Haku after climbing into Yubaba's chamber. She approaches the inmost cave, where the enemy (Yubaba) keeps her secrets.

Yubaba's sister Zeniba appears and curses everyone in the room. Haku and Chihiro fall inside Kamaji's boiler chamber. Haku is about to bleed to death. Chihiro tries to help him, but he is also cursed by Yubaba's twin Zeniba. This is the ordeal stage where things go sideways, the lowest point for the protagonist. Chihiro gets new allies as a reward. Yubaba's son the fat baby Boh and Yubaba's assistant bird. She also learns that Haku stole something of value from Zeniba and is being punished in return. Chihiro exits the bathhouse and leaves the special world to locate Zeniba and apologize on Haku's behalf. That is where the third act starts; this is the step on the road back. She takes a train and is joined by her new friends, Faceless, Baby Boh, and the others. She goes to Zeniba's house and apologizes.

While flying with Haku, Chihiro recalls a memory and finally finds out how he knew Haku: When Chihiro was little, she dropped her shoe in a river, and while trying to retrieve it, she fell into the water and thought she would drown, but the water carried her to the shore and saved her. The name of this river is Kohaku River, and Chihiro understands that Haku is the spirit of that river and tells this to Haku.

Thereupon, Haku changes from dragon form to human form and says that he remembers it too, that his name is Kohaku River, and that he also remembers Chihiro and his pink shoes. This is the resurrection in this narrative. They have arrived at the bridge when they land, and Yubaba and the rest of the Bathhouse personnel are waiting for them for the last test. Chihiro must identify her parents among a dozen pigs. She does, and the curse gets broken. Chihiro and her family return to their car, and the journey ends. Table 3.4 shows the narrative structure according to Christopher Vogler's *Writer's Journey* in *Spirited Away* (2001).

Table 3.4: *Spirited Away* (2001) narrative structure according to Christopher Vogler's writer's journey structure.

Spirited Away					
Christopher Vogler (2007) - The writer's journey structure					
Act	Steps of the Journey	Scene Content	Time Code In	Time Code Out	Duration
I. Departure	1. The ordinary world	Chihiro and her family are on the way to their new house in an unfamiliar village.	0:00	0:01:36	0:01:36
	2. Call to adventure	Chihiro and family takes a wrong turn and find themselves in front of a tunnel that leads to a deserted theme park.	0:01:36	0:03:45	0:02:09
	3. Refusal of the call	Chihiro does not want to eat the food in the abandoned town's market with her family.	0:03:45	0:09:42	0:05:57
	4. Meeting with the mentor	Chihiro meets with Haku.	0:09:42	0:17:00	0:07:18
	5. Crossing the first threshold	Chihiro gets into the bathhouse.	0:17:00	0:20:26	0:03:26
II. Initiation	6. Tests, allies, and enemies	Makes an agreement with the Yubaba to work there. Yubaba makes her change her clothes and name to Sen. Chihiro befriends Lin, Kamaji and starts working at the bathhouse. She cleans the river spirit and gets praised.	0:20:26	1:09:37	0:49:11
	7. Approach to the inmost cave	Haku gets attacked by paper planes and flies into Yubaba's rooms bleeding. Sen climbs into Yubaba's room and finds Haku.	1:09:37	1:20:33	0:10:56

	8. The ordeal	Yubaba's twin sister Zeniba comes and curses everyone. Haku and Chihiro falls into the boiler room where Kamaji is.	1:20:33	1:36:11	0:15:38
	9. Reward	Chihiro gets new friends.	1:45:18	1:51:23	0:06:05
III. Return	10. The road back	Sen leaves the bathhouse to find Zeniba and ask for apologies on behalf of Haku. The faceless and the characters that turned into something else by Zeniba joins her.	1:51:23	1:52:43	0:01:20
	11. The resurrection	Sen reminds Haku who he was before he came to the bathhouse. Haku transforms to his human form.	1:52:43	1:57:54	0:05:11
	12. Return with the elixir	Chihiro and her family return to their car. She still has the protective hairband her friends and Zeniba made for her.	1:57:54	2:00:43	0:02:49

3.4 *Howl's Moving Castle* (2004)

3.4.1 Synopsis of *Howl's Moving Castle* (2004)

This film's protagonist is Sophie. She is a hat maker who works in her family's shop. After meeting with Howl, she falls in love with him. Witch of Waste visits Sophie's shop and curses her with an aging curse to get back at Howl. Sophie turns into a 90-year-old woman. The next day Sophie leaves home. She finds a house in the skirts of the mountain, far away from home. She settles and declares herself the cleaner of the house, finding out its Howl's place.

Meanwhile, there is a war between two kingdoms and the king demands every witch and wizard to join the forces and attack the other kingdom. Sophie tries to convince Howl to talk to the king and convince him to end this war; he convinces Sophie to visit the king as if she was his mother. They fail at deceiving Madame Suliman, and their houses get busted. Howl moves house and gives a room for Sophie. The room is exact

to the space in the hat shop. Howl also gifts Sophie a secret garden, his secret place from his childhood.

Suliman's spies find the house's new location, and the battle gets heavier simultaneously. Howl leaves for the battleground to protect his loved ones (Sophie). He gets heavily injured while the people in the house try to hide from Suliman's men. Sophie saves Howl from the darkness and returns his heart to Calcifer, who had Howl's heart in return for his work in the house. The agreement between Calcifer and Howl gets broken. Calcifer gets free. Howl returns to life. Sophie's curse also gets broken. Sophie, Howl, Witch of Waste and Calcifer lives peacefully. Suliman calls the ministry of war to end this war after seeing them.

3.4.2 The narrative structure of *Howl's Moving Castle* (2004)

Howl's Moving Castle (2004) is a film about a girl named Sophie. Sophie is a hatter who works in her mother's shop. She finds herself ugly and has confidence problems. The main themes of this film are beauty, youth, confidence, destruction of war, love and sacrifice. This is the story of Sophie finding love and feeling she is worthy of being loved.

In the opening scene, the ordinary world is established. Sophie makes hats while other girls in the shop go out to have fun. She refuses and prefers being on her own, in her world. Later, while visiting her sister, she encounters a stranger on the street. He helps Sophie get rid of the soldiers bothering her. After seeing her sister, she returns to the shop and gets visited by the Witch of Waste. Sophie was punished due to her encounter with Howl. With the Witch of Waste's curse, Sophie becomes a 90-year-old woman. The next day she hits the road leaving her life behind. She crosses the threshold to the special world.

That is the inciting incident, the event that kickstarts the story. According to the journey, this encounter can be analyzed as the meeting with the mentor stage. Even if she seems like an enemy, Witch of Waste prepares Sophie for the journey. She warns her about what will come next and encourages her to leave. In the scenes, before it was revealed that she is not satisfied with her job at the hat shop, but she tries to maintain her deceased father's job as the oldest sibling.

After she leaves her home, the second act starts. She immediately makes new allies. The Turnip is one of them; he helps Sophie to find shelter in the skirts of the mountain.

Sophie meets Calcifer there; he is her other ally of Sophie. Calcifer is the fire spirit of the house who understands that she's under a spell and tries to seduce her to let him go because Calcifer also has an agreement with the wizard of the house. Sophie starts living in Howl's house and declares herself the cleaner.

Howl checks Sophie and sees her young version as she's asleep. Sophie and Markl go out shopping for food. The fleet comes back to the port wrecked. People on the street rushed to see them. Sophie sees the blob men in the crowd and gets scared. Some airships drop bombs from the sky. Sophie and Markl get back home. Howl comes downstairs screaming because her hair turns a weird color. He freaks out and has a literal meltdown. Sophie gets heartbroken after seeing Howl's obsession with beauty. Howl gets sick and rests in his bed. Sophie visits him, and they talk about the war. Sophie tries to convince Howl to speak to the king, yet he convinces her to stay with him as if she were Pendragon's mother. Howl gives Sophie a charm ring for her safe return. Howl says he will follow her in disguise.

The Witch of Waste coincides with Sophie on the road. The king also summons her. They get into the castle together. The Witch of Waste is cursed with her spell. She gets old when Sophie meets Madame Suliman, the king's main Witch. Suliman reveals Howl's past. Suliman threatens Sophie: Howl will be punished. Suliman says she understands that Sophie is in love with Howl when she tries to defend him. Howl enters the hall in disguise as the king but gets busted. Suliman produces waves with a touch of her cane and sends Howl, Witch of Waste, and Sophie into an illusion. They flee from the castle. Howl sends Sophie back home and tricks the soldiers into another direction.

Meanwhile, the king's soldiers raid Pendragon and Jenkins's house, but nothing is inside. Sophie and Witch come back home after a long flight and fall asleep. Howl gets back home wounded. Sophie wakes up to see blood and feathers and then goes to Howl's room. Howl looks like a giant bird; he doesn't want Sophie and flies away. Sophie says she loves him. He says it's too late. Sophie wakes up to find it was a nightmare.

Howl wakes up happy. He sees Turnip and finds out he's under a spell too. Howl plans to move house where Suliman cannot find them. The house's place changes with a spell and gets back to Sophie's town with an extra room for Sophie. The room is exact

to the room she was working in the hat shop. Howl also adds a new color to the house's door dial. A pink one that he gifts Sophie. It opens to Howl's secret garden. Howl shows her a little house in which he spent most of his time in his childhood. It's his hideaway. A battleship approaches as they are talking and Howl stops the ship with a spell. Suliman's agents get out and start to follow them. Howl drops Sophie into to door and flies away.

Sophie's mother comes home and finds Sophie. She leaves a bug to spy on the house. The Witch finds the bug and feeds it to Calcifer. Suliman's spies find the place. The battle gets heavier at the same time. Howl leaves for the battleground to protect his loved ones (Sophie). Sophie sees the town from afar. It is now entirely in flames. She sees Howl flying above the town, fighting battleships. Sophie empties the house, and Suliman detects them. The house falls apart when Calcifer leaves. They get back into the now fallen apart house. Sophie cuts her hair to give Calcifer the strength to move house again.

Witch of Waste finds out Calcifer has a heart he stole from Howl. She takes the heart out and tries to eat it. Sophie waters down the Calcifer and the Witch. When the fire is extinguished, the castle falls apart again. Her ring starts to shine and casts light in a direction. Sophie gets into the darkness. She finds herself in the Howl's cabin from before. A bright light shines and falls afar. She sees Howl and her ring shines more. Sophie runs to get near Howl.

She starts to sink into the dirt. Howl eats the lights and finds a fire in his hands. Sophie sinks to the ground and falls to another place from the sky. She finds the door once she gets in and finds Howl outside. Howl is hurt again in his bird self, and he is numb. Sophie kisses Howl and asks him to take her to Calcifer. They fly to find what's left from the castle, a deck, and two legs. Sophie understands that Howl is a wizard with an imprisoned heart. Calcifer, the fire spirit which moves the castle of Howl, agrees with Howl. In exchange for Howl's heart, Calcifer gave him his powers and talents. If Calcifer dies, they both end up dead. This is the resurrection section of the narrative.

Sophie takes Calcifer/Howl's heart from the Witch; it is now blue. Sophie takes Calcifer to Howl. Calcifer sets free and flies away. Without Calcifer, the legs of the house get broken. Turnip saves them all from dying while they float through the mountain. Sophie kisses Turnip, and his spell breaks and his true self reveals. He is

the prince of the next kingdom trapped in a scarecrow. Howl wakes up and recovers at the same time.

Prince says he will go back and put an end to this war. Calcifer comes back since he loves them. Suliman's dog Heen contacts Suliman to show the happy ending. Suliman calls the ministry of war to end this war after seeing them. Sophie, Howl, Witch, and Calcifer live peacefully. At the film's end, Sophie helps Howl's heart become free. Table 3.5 shows *Howl's Moving Castle* (2004) narrative structure according to Christopher Vogler's writer's journey structure.

Table 3.5: *Howl's Moving Castle's* (2004) narrative structure according to Christopher Vogler's writer's journey structure.

Howl's Moving Castle (2004)					
Christopher Vogler (2007) - The writer's journey structure					
Act	Steps of the Journey	Scene Content	Time Code In	Time Code Out	Duration
I. Departure	1. The ordinary world	Sophie works at the workshop.	0:00	4:24	4:24
	2. Call to adventure	Sophie meets Howl and is fascinated by him. Lettie asks Sophie if she wants to leave her job at the hat store.	4:24	7:43	3:19
	3. Refusal of the call	Sophie gets back to the hat shop looking at Howl's castle from the train in the distance.	7:43	9:43	2:00
	4. Meeting with the mentor	Sophie gets visited by the Witch of Waste in her shop. She curses Sophie and turns her into an old lady.	9:43	12:22	2:39

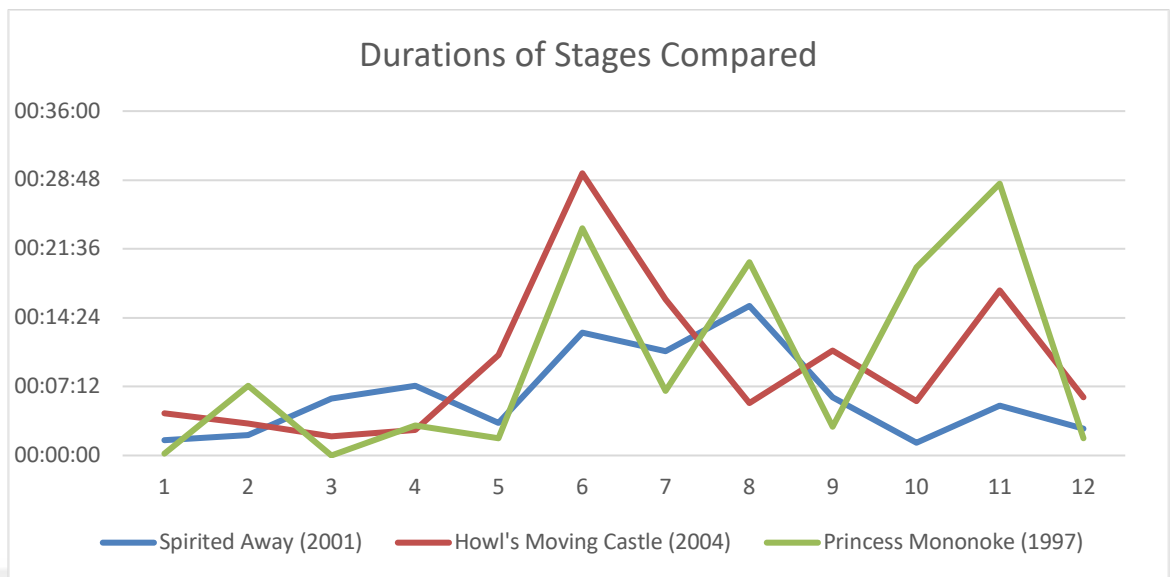
	5. Crossing the first threshold	Sophie leaves the shop and her home and travels far away.	12:22	22:53	10:31
II. Initiation	6. Tests, allies, and enemies	Sophie finds Howl's castle, meets Calcifer, Turnip, Markl. She starts to work as a cleaning lady in the castle.	22:53	00:52:23	00:29:30
	7. Approach to the inmost cave	Sophie visits Madame Suliman and pretends to be Howl's mother to save him.	0:52:23	1:08:43	0:16:20
	8. The ordeal	Sophie enters Howl's room and finds him curled up. Sophie confesses her love to Howl but it's too late.	1:08:43	1:14:12	0:05:29
	9. Reward	Calcifer moves Howl's house because they get discovered. Howl makes Sophie a room.	1:14:12	1:25:10	0:10:58
III. Return	10. The road back	Suliman's spies detect the new house while the city gets bombed. Howl arrives home and leaves to defend the city.	1:25:10	1:30:51	0:05:41
	11. The resurrection	Howl almost dies. He gets sucked into a black abyss and loses his sense of self.	1:30:51	1:48:06	0:17:15
	12. Return with the elixir	The castle collapses but they survive.	1:48:06	1:54:09	0:06:03

Comparing three films step by step, it can be observed that each stage's duration differs, but there is a tendency and similarity in the proportions. If we compare the acts, we can see that the second act is the longest in each film. The ordinary world section and the return with the elixir steps are generally concise compared with other stages. Sixth step Tests, allies, enemies, 8th step ordeal, and 11th step resurrection steps are the most extended sequences throughout the film. Tables 3.6 and 3.7 below show Vogler's hero's journey stages and durations of each step comparatively.

Table 3.6: Vogler's journey stages and their durations compared in three films.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away	Howl's Moving Castle (2004)
1. The ordinary world	0:12	0:01:36	4:24
2. Call to adventure	7:18	0:02:09	3:19
3. Refusal of the call	-	0:05:57	2:00
4. Meeting with the mentor	0:03:09	0:07:18	2:39
5. Crossing the first threshold	0:01:48	0:03:26	10:31
6. Tests, allies, and enemies	0:23:45	0:12:49	00:29:30
7. Approach to the inmost cave	0:06:46	0:10:56	0:16:20
8. The ordeal	0:20:14	0:15:38	0:05:29
9. Reward	0:03:01	0:06:05	0:10:58
10. The road back	0:19:42	0:01:20	0:05:41
11. The resurrection	0:28:25	0:05:11	0:17:15
12. Return with the elixir	0:01:46	0:02:49	0:06:03

Table 3.7: Duration of stages compared.





4. THE SOUND: REVIEW OF FILM SOUND HISTORY AND STUDIES

Cinema is an audiovisual art form where visuality is primary. It is not coincidental that many scholars and researchers focused on the visual aspect of cinema. Mary Anne Doane affirms that by saying, “In a culture within which the phrase to see means to understand, the epistemological powers of the subject are given as a function of the centrality of the eye” (1980, p. 55). In the case of cinema, the vision is central. Film schools’ curriculums are filled with classes about subtopics of visuality like light, color, camera, etc.; classes about the audio world are less available. Despite its second place in the eyes of film schools, sound has been an essential aspect of cinema as an art form and a crucial element of filmmaking as a craft. Any mistake is more perceivable and small alterations are very powerful in the sound world in cinema. Fortunately, the number of academics working on sound in cinema increases daily.

Cinema is a sector based on images, dominated by visuality. Audiences go to the cinema to watch/see a movie instead of hearing. Despite this, the use of sound in films has existed since the first years of the invention of cinema. Sound has been a part of cinema since from its emergence; musicians and effect makers accompanied film screenings. In 1908, 13 years after the invention of cinema, Camille Saint-Saens was commissioned to compose the first orchestral music for a film as a soundtrack (Redner, 2011, p. 6). Before film-specific music was composed, film screenings consisted of musicians -generally pianists- mainly improvisational. Sound has been a part of cinema in different forms: accompanying musicians and effectors were present in the screenings.

It took filmmakers to invent “sound film” a little while. According to most film history sources, the *sound film era started* with *The Jazz Singer* in 1927. This film is known as the first talkie, the first film where synchronized sound and voice are available. A year earlier, in 1926, Alan Crosland shot *Don Juan*, the first film with synchronized music and sound effects, yet “the sound film era” is mainly associated with the dialogue. The coming of sound affected industrial practices and affected the film form.

Sensitive microphones captured irrelevant sounds, so the mise-en-scene became more stable. The editing pace was slowed, and shot lengths were increased.

The improvements in technology inevitably influenced the use of sound in cinema. Although the costs were high in the first years of its use, the emergence of cassette tape players and the invention of computer-based sound production and mixing software facilitated sound production and reduced costs. It encouraged the use and spread of sound in cinema (Murch, 1994). The new tools and equipment developed today have vastly improved film sound design.

One of the first documents about cinema sound was published after this first talkie. Suppose we take the issue of sound studies in cinema chronologically and go back to the 1920s, to the transition period to the sound film. In that case, some statements from academic filmmakers draw attention. In “*A Statement*,” (2014) Russian filmmakers Eisenstein, Pudovkin, and Alexandrov issues sound in cinema, primarily examining it related to montage in a disapproving tone and state that sound can only contribute to the cinema as an element of montage. They also say the contrapuntal method will empower national cinemas and weaken international cinema. Shortly after that statement, a year later this statement, French filmmaker Rene Clair published his views on sound in cinema in his statement. “*The Art of Sound*” (1966). Many years later, in 1960, Pudovkin issued another statement named “*Asynchronism as a Principle of Sound Film*”.

After those pioneering documents, film sound research flourished and branched into different directions: feminist film sound studies, film genre and sound studies, formalist and structuralist film sound studies, etc. Reviewing film sound studies, one can encounter different focal points and approaches. Some scholars like Rick Altman and Michel Chion approach film sound from an ontological point of view. Michel Chion is one of the pioneering scholars due to his academic interest in film sound. In his books; *The Voice in Cinema* (2008), *Audio Vision: Sound on Screen* (1994), and *Film a Sound Art* (2009), he touches on different aspects of sound in cinema and coins many terms that are still in use today. His analysis methods are referred to by many of his predecessors. He approaches sound from an ontological perspective and tries to understand what brought cinema, how it can be utilized, and what its functions are.

“There is no image track and no soundtrack in the cinema, but a place of images, plus sounds” (Chion, 2009, p. 40). Rick Altman is one of the scholars interested in sound in cinema, among many others. It examines sound production techniques and standards during the silent film era in *Silent Film Sound* (2009). He also edited an essential source for sound in cinema: *Sound Theory and Sound Practice* (2003). Kristin Thompson and David Bordwell are influential scholars who extensively study cinema in every possible aspect. They explored sound in cinema in a formalist way in their book *Film Art: An Introduction* (2008). They also offered a method for analysis of sound in film. Also, in another collaborative book, David Bordwell investigates sound in cinema from a historical perspective and explores the introduction of sound in cinema in the 1930s (Bordwell et al., 2015).

There are studies about gender and sound in cinema. Kaja Silverman explores the issue of sound with a perspective of psychoanalysis and female voice in her book *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (1988); Wilkins brings another perspective to film sound and gender in her book *Talkies, Road Movies and Chick Flicks: Gender, Genre and Film Sound in American Cinema* (2016) Kathleen M. Vernon also investigates the issue sound and gender in *Sound and Gender* chapter she has written. (Hole et al., 2019) In her book *Film Rhythm After Sound: Technology, Music, and Performance*, Lea Jacobs pays attention to the temporal aspect of film sound in the transition era to the sound film (Jacobs, 2015). *Theories of the Soundtrack* (2018) from Buhler offers a good compilation of ideas about music in cinema.

“Cinema is an art of time as well as space” (Bordwell & Thompson, 2008, p. 207). Sound is an element that provides spatial integrity while helping to construct reality in cinema. It is used to build sound, emotion, and mode in cinema and to convey it to the audience. “The levels of anticipation, desire, excitement, and naturalness can be manipulated by minute adjustments of the in and out points of the cut” (Sonnenschein, 2009, p. 203).

Since this thesis examines animation films, the research on animation sound should also be mentioned. Robin Beauchamp extensively studies animation sound, *Designing Sound for Animation* (2005). Beauchamp lists the narrative functions of sound in animation. These are as follows, guided perception, drawing the audience into the narrative, directing the eye, establishing, or clarifying point of view, clarifying the

subtext, contrasting reality and subjectivity, extending the field of vision, tension and release, continuity and promoting character development (2005, pp. 16-22). Vanessa Theme Ament is another scholar studying sound who mentions animation sound in her book *The Foley Grail* (2014). Her focus is foley, and she states that animation as a genre relies excessively on foley. She mentions rhythm in animation and says that animation has no predictable rhythm, unlike live-action films. The timing of foley helps create the rhythm in animations.



5. FILM ANALYSIS: SOUND

“To study sound, we must learn to listen to films” (Bordwell & Thompson, 2008, p. 264). This chapter is dedicated to the ones who listen, trying to hear and understand. In this chapter, three feature-length films were listened to and sonically analyzed. This thesis aims to detect possible relationships between sound design and narrative structure in film. To reach this purpose, a two-level analysis was designed. First, the chosen movies were closely watched, then they were closely listened to. The objective was to make an extensive narrative structure analysis by closely watching and then to make a sound design analysis by closely listening. Therefore, each film was first evaluated in terms of the narrative and then examined in terms of sound. The overlaps, intersections, and divergences were mainly considered in this evaluation and examination. The primary purpose was to detect and understand if there are patterns to follow between narrative structure and sound design.

Three films were decided to be sufficient for this study. Those films were by Japanese anime director Hayao Miyazaki produced in his workspace Studio Ghibli between 1997 and 2004: *Princess Mononoke* (1997), *Spirited Away* (2001), and *Howl's Moving Castle* (2004). Before understanding those films sonically, a structure for analysis had to be determined. Even though there are several approaches to categorizing film sound among film scholars, the categories are similar. Scholars utilize three main types of film sound: music, speech, and sound effects. Starting from those categories, five categories have been determined for sound analysis: music, voice, soundscape, recurring sound events/objects and silence. This analysis was formulated from a Chionian perspective, looking at the functions of film sound suggested by Michel Chion: the unification, punctuation, anticipation, and separation. The narrative structure and sound design will be compared by considering these categories and functions. The anomalies in sound, parallels, patterns, and breaks of patterns will be significant. To reach a steady flow that is easy to follow, the twelve stages in the hero's journey structure, which guides this thesis, will be followed in this chapter.

5.1 Categories for Analysis

5.1.1 Voice

The voice is one of the most critical aspects of human hearing. Humans communicate primarily through words and hence have a sensitivity to words. In *Voice in Cinema* (2008), Chion mentions the term *vococentrism* by saying, “There are voices, and then everything else” (p. 5). He claims the human voice imposes an instant order, a hierarchy where the voice is primary and everything else is secondary. This also applies to cinema: Voice is more dominant than any other sound source in audiovisual productions. In cinema, the presence of voice and the synchronized dialogue that can be heard simultaneously with the film led to fiery debates among the audience and made them wonder about the magic of cinema. With the supremacy of dialogue, the voice leaped to the academic realm. Scholars like Chion, Sonnenschein and Bordwell & Thompson determined the dominance of voice in film sound and placed dialogue higher than other audible components in the auditory hierarchy in cinema (Chion, 1994; Chion, 2008; Sonnenschein, 2009; Bordwell & Thompson, 2008).

“Sound in the film is voco and verbocentric, above all, because human beings in their habitual behavior are as well. When you hear in any given sound environment, those voices capture and focus your attention before any other sound (wind blowing, music, traffic)” (Chion, 1994, p. 6). David Sonnenschein mentions that the auditory hierarchy in the film is divided into three levels. “The immediate presence of something we are consciously listening to; The support sounds for the event or environment that are heard but do not command direct attention; Background sounds that we don’t notice but constitute the created reality and can influence our subconscious” (2009, p. 195). Bordwell and Thompson approaches voice from a similar angle and claims that the dialogue carries the information of the story; sound effects and music are usually subordinate to the voice in film. (2008, p. 269) Sonnenschein divides the way sound commands audiences’ attention on three levels: first, the immediate presence of something consciously listened to; second, the event or environment’s support sounds, which are audible yet do not draw direct attention; and lastly, background sounds part of the manufactured world and can impact the subconscious. (2009, p. 195).

Animation sound design is different from any other live-action film regarding voice. Any character or object can be personified by adding speech (Coyle, 2009, p. 20).

Miyazaki's films are full of occasions where non-humans have voices. Sometimes, the ability to speak specifically signals/signifies a change during events, a specific stage in the hero's journey, or a part in the character arc.

Some studies mention the functions of dialogue (voice) in film. In *Overhearing the Film Dialogue* (2000), Sarah Kozloff lists dialogue functions in narrative cinema and examines the dialogue in different genres like melodramas, comedies, etc. She also says that in cinema, not every movie is equally based on dialogue (Kozloff, 2000, p. 35).

5.1.2 Music

Music is another category of film sound since film screenings from the beginning of the 20th century. Accompaniment melodies, used to suppress the projector sound during the birth of cinema, have soon turned into musical works included in many films. Today for mainstream cinema and television, soundtrack albums are ubiquitous. In Japanese animation, there is another concept called *image albums*. Tracks on those albums are usually based on sketches and concept arts of the animations and are composed before the production ends. Image albums are one of the distinctive features of Japanese animation. They are extra-diegetic products that anticipate the upcoming film and can also be used to reflect the film's mood to the audience (Bellano, 2012). *Gekiban* is another critical term to consider talking about Japanese cinema. *Gekiban* is the musical accompaniment for Japanese films and can be translated as the music that accompanies drama, rooted in the kabuki theater's musical tradition *Hayashi*. The *Hayashi* orchestras included traditional Japanese instruments, shamisens, flutes, etc. The practice turned into *gekiba* in the silent movie era, the with the adoption of synchronized sound on film, it again changed (Imada, 2010). However, many functions of those Japanese musical traditions remained.

Music is an essential and indispensable part of Hayao Miyazaki's filmography. Hayao Miyazaki has worked with the same musician on all the films he made at Studio Ghibli since 1986: Joe Hisaishi. He is the one behind the image albums made for many movies. In an interview, he discloses their working style. Hisaishi starts composing before the film's done. Miyazaki shows him some of his sketches, mentions the plot and characters and then gives him ten keywords to work with. Hisaishi starts working

on the music before the drawings are done. Miyazaki draws the rest of the animation by listening to Hisaishi's compositions specially designed for the narrative.

Many scholars have investigated music's many roles and functions in film in the last century. Music in film has the power of setting the tone of the scene; "Music sets moods and tonalities in a film narrative" (Gorbman, 1980, p. 3), influence the audience's emotions; "The rhythm, melody, harmony, and instrumentation of the music can strongly affect the viewer's emotional reactions" (Bordwell & Thompson, 2008, p. 273), create associations "A melody or musical phrase can be associated with a particular character, setting, situation, or idea" (Bordwell & Thompson, 2008, p. 273). can help shifting between time and space "All music in a film, especially pit music, can function like the spatiotemporal equivalent of a railroad switch" (Chion, 1994, p. 81), film music can reach the audience in a subconscious way: Many films relegate music to the viewer's sensory background, a gray area of secondary perception that is least accessible to rigorous evaluation and most open to affective manipulation (Gorbman, 1980, p. 183) and with music the scenes can be perceived differently, they can lead to new meanings: "A single musical theme can change its quality when associated with different situations" (Bordwell & Thompson, 2008, p. 273). It binds the sequences and homogenize them "Non-diegetic music is independent of the sense of actual time and place, thus it can cast the images into a homogenizing bath" (Chion, 1994). "In animation, continuity is not a given; it must be constructed" (Coyle, p. 23). Music also functions in this sense; it acts as glue that holds the sequence together. It creates the illusion of continuity combined with juxtaposed still images. Music has a significant punctuative role, according to Chion. It can be used as punctuation marks that emphasize moments, separate scenes, indicate starting, ending, or continuation of a sequence, and suggest a sequence's starting, ending, or continuation.

Some terms valuable for this study related to film music are diegetic/non-diegetic music and emphatic/anempathetic music. Diegetic means rooting from the diegesis, from the story world. Non-diegetic means rooting from outside of the story world. Those terms are not limited to music. They can be used to label any sound looking at if their source is in the film world or not. After all, in terms of sound on film, one of the most used non-diegetic sources is music. Chion mentions emphatic and anempathetic sounds in *Audio Vision* (1994). Emphatic music means the music

compatible with the scene's mood and tone, a piece of sad music in a depressive scene or a piece of cheerful music in a celebration scene can be considered emphatic music. Anempathetic music is the exact opposite of emphatic music. "Anempathetic music contrasts the implied emotion of a scene to exaggerate or deemphasize its intensity. The contrast provided by Anempathetic music often increases an audience's empathy for the protagonists. Anempathetic music can also reduce the intensity of a scene" (Coyle, p. 47).

Those terms and functions will be considered in the analysis part of the thesis. The appearance of music and themes, their visual counterpart, and the corresponding stages of the journey will be central to the inquiry in this study, research that tries to find the relationship between sound and narrative structure.

5.1.3 Soundscape/ambiance

Cinema is a spatiotemporal medium that exists in both space and time. Every place has its unique sound world, an atmosphere of surrounding sounds. This study used soundscape to describe atmospheric sounds, places' sound worlds, and ambiances. Altman defines soundscape as "The characteristic types of sound commonly heard in a given period or location" in *Sound Theory, Sound Practice* (1992). The ambient design, the soundscape created for a space helps establish that place's atmosphere. The soundscapes impact the mood of somewhere and enable place in the endless universe. Even if the ambient design is essential in cinema, the research on ambient sounds in cinema is minimal. The hierarchy between the sound sources in cinema remains valid in the academic realm. The focus remains on the music and dialogue, and the other components of sound seem subordinate or subsidiary to other elements.

Animation differs from live-action films in the use of ambiance sounds. The ambiance of places that appear in animation must be designed from scratch (like any other sound in those films). Live-action films might have reference sounds, an existing soundscape that can be captured in the actual shooting places. Still, in animation films, the sound designer and the director have the power to add and subtract any element.¹

¹ Live action films can also create their soundscape or record everything from scratch, but in animation, it is a requirement. Animation directors and sound designers have no other choice.

Within the scope of this study, ambiance designs will be examined and compared. The most exciting shift in space happens when the protagonists leave the ordinary world and step into the special world. Another significant change in space occurs when the protagonists leap into dream sequences, common in Miyazaki films. In the upcoming chapter, the soundscapes of those different places will be evaluated.

5.1.4 Silence

Sound has always been a part of cinema, one way or another. Silence, however, had to be purposefully created. As mentioned before, even during the first film screenings, there was sound, the accompanying musicians attended those public events, and they were a part of the magic of cinema. In *Theory of the film: Character and growth of a new art* (1930), Bela Balazs takes the subject of sound. He claims that any other art form cannot produce silence. The appearance of silence in films is not coincidental; it is mainly intended.

One cannot directly omit the sound to create the impression of silence. There is no definite silence in the cinema. Each place has its silence, as well as they have its ambiance (Chion, 1994, p. 57). Even "... in the dominant narrative cinema, sound extends from the beginning to end of the film sound is never absent (silence is, at the least, room tone). The lack of any sound whatsoever is taboo in the editing of the soundtrack" (Doane, 1980, p. 39). Silence takes on a new meaning thanks to sound. A quiet scene in a movie can create almost intolerable tension by forcing the audience to focus on the screen and wait for whatever sound will appear. "Just as the color film turns black and white into grades of color, so the use of sound in the film will include all the possibilities of silence" (Bordwell & Thompson, 2008, p. 265). Imagine a color film suddenly turning black and white; it would create a specific effect on the audience. Silent moments in the film have the power to create a similar outcome. It can draw the audience's attention or make them focus on something else. On the contrary, there might be audiovisual work where the silence is dominant; the increasing sound will create that effect. In short, silence help create contrasts, "the impression of silence in a film scene does not simply come from an absence of noise. It can only be produced as a result of context and preparation" (Chion, 1994, p. 57).

In this thesis, silence will be inspected while focusing on the appearance of those moments in each film's timeline. The place of silence in the narrative structure will be revealed.

5.1.5 Recurrent sound events and sound objects

This research's last category for examination is the recurring sound event and objects. There is no specific scholarly definition of this category. In this study, those recurrent sound events will be evaluated by their position in the timeline, just like the other sound sources mentioned before.

Bordwell and Thompson talk about sounds unfaithful to their source in film aims to create a comic effect (2008, p. 273). Still, animation brings many conveniences for non-literal use of sound (Beauchamp, 2005, p. 16), and according to my observation, depending on the film, the aim of comical effect vanishes. Miyazaki's films examined in this research do not intend to utilize sounds for a comical outcome. Sonnenschein mentions sound marks and subtle shifts in the sound events in the movie:

“Once a sound is established within a film as a reference for that image-sound objects or ambiance, this should be adhered to unless a purposeful change occurs within the story. The ear is very keen on the association, even when it is fabricated for the particular film so something will feel different, maybe wrong if it is shifted arbitrarily or unconsciously” (2009, p. 211).

The recurring themes in Miyazaki's animes function like sound to associate like Sonnenschein mentioned.

5.2 Michel Chion's Functions of Sound in Cinema

Michel Chion is a French film scholar focusing on sound in his academic career. His books are among the fundamental sources regarding issues of film sound. Those books are *The Voice in Cinema* (2008), *Audio Vision: Sound on Screen* (1994), and *Film a Sound Art* (2009). He has not only analyzed film sound examples but also developed methods for analysis that are still in use today. In his book *Audio Vision* (1994), Michel Chion coins many terms for methodological analysis of film sound and mentions four functions of sound in the audiovisual chain. Those functions are unification,

punctuation, anticipation, and separation and will be reviewed in detail in the following part of this chapter.

5.2.1 Unification

Unification is bringing or tying together the flow of images. In *Audio-Vision* (1994), Chion says it can occur in three ways: in temporal terms bridging visual discontinuities with sound overlaps, establishing atmosphere as a framing, creating a united "heard space," providing unity through non-diegetic music. He says, not being in the diegesis or the filmic world, non-diegetic music can homogenize and unite time and space because it is independent of filmic time and space (pp. 54-55).

5.2.2 Punctuation

Punctuation is the activity of marking specific points in the timeline with the placement of sonic elements to create a meaning or a temporal effect. This placement is accomplished according to the scene's mood, editing, rhythm and acting and is primarily the responsibility of the editor and sound designer. According to Chion's *Audio-Vision* (1994) music can be very punctuative (p. 39). He also mentions the "elements of the auditory setting" in *Audio Vision* (1994). These sounds help define the space, might be heard intermittently, or might be a punctual source and have a narrative and punctuative role. They are not permanent sounds that can define a place, like the sound of an ocean. Those sounds can affect the scene's rhythm (pp. 54-55).

5.2.3 Anticipation

Anticipation is another function mentioned in *Audio Vision* (1994), the convergence and the divergence in the scene from before. Like in music, different components can change the spectator's state, make them expect something, or surprise them; sound in the film has a similar effect. Sound is one of the components that can direct the viewer's attention. The audience constantly evaluates the changes in the audiovisual patterns. The audience continually evaluates the changes in the audiovisual patterns (p. 56).

5.2.4 Separation

The last function mentioned by Chion (1994) is separation. Chion means silence by separation, and he says silence is the negative of sounds heard before that point and emerged from that contrast. Using certain kinds of sounds like a clock ticking, rustling,

etc., is another way to indicate silence since they are only audible in very silent spaces. Sound sources with reverb also create the feeling of silence (p. 57).

5.3 Film Analysis

In the following part of this text, the categories of voice, music, soundscape, silence, and recurring sound events will be evaluated by the functions established by Michel Chion, unification, punctuation, anticipation, and separation. *Princess Mononoke* (1997), *Spirited Away* (2001) and *Howl's Moving Castle's* (2004) narrative structure and sound designs will be compared and discussed sonically.

The main questions asked in this analysis are as follows:

- In case of dialogue and speech: How many people are talking in the scene? Does the dialogue dictate a rhythm? Are there repetitive phrases, surprise expressions or parallels? Is there an unusuality in the narrative that occurs using dialogue? How does the dialogue function?
- Use of music: What type of music is playing? What is the relationship of music to the narrative? Is it harmonious with the narrative or vice versa? Does music parallel or contrast with the emotions of the sequence? Does the piece have an effect or function in determining the tempo? Is there a dictated rhythm due to the music? How do the breaking points of the music serve? Is the music associated with someone or something? Is the music diegetic or non-diegetic?
- What is the relationship between sound, temporality and spatiality? Are there sudden shifts in ambience sounds? What do the changes dictate? How does a place sound? How is the ambient sound design related to the narrative?
- Are there recurrent sound events? How do the recurrent sound events function?
- Are there silences or impressions of silence? Where do those silent bits occur? How does the silence work?
- How does the sound design relate to narrative structure?
- Does any sonic event triggers anticipation, function as a sonic bridge and bring unity or cause separation?
- Is the use of sound punctuative?

5.3.1 The ordinary world

The ordinary world is the first step of the journey. The protagonist has limited awareness about the main problem s/he will encounter. The protagonist and their surroundings are presented. The central dramatic question put forth. In table 5.1, the ordinary world stage's timecodes and scene contents can be seen for three movies.

Table 5.1: The ordinary world stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
1. The ordinary world	00:00:00 - 00:01:48	00:00:00 - 00:01:36	00:00:00 - 00:04:24
Sequence Content	Intro sequence.	Chihiro and her family are on the way to their new house in an unfamiliar village.	Sophie works at her workshop. She is making hats. She leaves the shop and takes the train.

The film's first shot is an essential signifier of what is to come in the narrative. The first bit of sound can also be a herald of following sonic events. On the ordinary world stage, the opening of the film occurs. Therefore, the establishment of both visual and sonic world happens. The tone and mood of the narrative are set with the visuals and the sound. Three films' first stages were compared to understand the world setting and the tone setting.

Princess Mononoke (1997) is a historical anime that takes place in an ancient time when the animals and the forest gods are about to go extinct because of human's obsession with the idea of progress. The narrative follows protagonist Ashitaka's point of view until the middle of the story, and then the narrative branches into different perspectives and follows other characters' stories. We follow Ashitaka's story as we analyze it. The first sonic event in *Princess Mononoke* (1997) comes before the actual visuals of the animation. Two low register thumps were heard during the titles in the intro. Then the main theme soundtrack enters with the film's name. It is a fast start that does not reveal very much sonically and visually. The thumping sounds signal the

coming of something dangerous. We do not hear or see any character. The sound and the titles only arouse curiosity.

Spirited Away (2001) is a coming-of-age story about a girl named Chihiro who got stuck in the spirit world. She works in a bathhouse to exist in that world and save her parents. This film centers around the themes of mindless consummation, purging, memory, past, and identity. Chihiro/Sen goes through many tests and transforms into a more independent girl. The first audible bit of *Spirited Away* (2001) is the soundtrack named "One Summer Day," played calmly with piano, strings, and wind instruments during the scene. This is the singular sound that goes throughout. This soundtrack appears with the first image: A bouquet of flowers and a card on top of them.

Father's voice, calling Chihiro, overlaps. The first words spoken are the protagonist's name. Before we see Chihiro, we hear her name and see a card written for her. That creates anticipation combined with the music. Makes the audience wonder who Chihiro is. When we see Chihiro lying in a strange position in the back of the car, we hear a woman's voice: "We are middle of nowhere." This sentence signals what's going to happen to Chihiro. She will get stuck in the middle of nowhere. Chihiro looks gloomy and the flower bouquet in her hand rustles while her parents speak. Chihiro finally talks, and she complains. She liked her old school and when she finally got flowers, they got bent. Her words reflect her dissatisfaction with the changing situations. As the car goes through the road bumps, everything in the car moves and rattles. Those can be read as the tests she will encounter. There is a static car sound in the scene. The background sound remains stationary until the windows open, and the wind blows her face. This can be seen as a symbol of the ordinary world. Whenever the windows roll down, the outside world and its sounds interfere, leak in. This is a sign of the following events. Chihiro must leave the car (and her world) and face outside. At that moment, a harsh wind blows on her face. She has the farewell card in her hand that says, "Good luck, Chihiro. Hope we meet again." This overlap is also significant since the wind sound occurs at several points in Chihiro's story. It has a narrative function in her story. She will meet someone important and be forced to keep going. The wind sound will push her.

Howl's Moving Castle (2001) takes place in a land where witches and wizards live among ordinary folk during the time of war between two neighboring kingdoms. The protagonist is Sophie, a hat maker who must leave her home after being cursed and

turned into a 90-year-old woman. The narrative follows Sophie's story, her character arc and her transformation. In some scenes the point of view changes to Howl, a wizard who gave up his heart when he was only a child. *Howl's Moving Castle* (2004) opens with a harsh wind sound and an intermittent thumping in the low register. The sound of metal clunks, creaks, squeaks, and steam joins the thumping. A strange thing comes out of the fog. It is a walking house. Soon the soundtrack enters, and the mist dissipates. The creaking sound of the house remains in the background and the bird sounds are added. Another place revealed with this ambiance change: a sunny, green pasture where the sheep are fed. The walking house passes from the background. The sounds of the house are continuous but irregular. It provokes a sense of disturbance. The contrast between the house made up of metal and the green pastures are underlined by the house's unique sound. It does not belong there. The house does not belong anywhere. The film's central theme reveals itself in the first minute: belonging, being an outsider and settling down. The contrast is also underlined between the two worlds.

The soundtrack enters with the film's title and another place is introduced. This place has more layers of sound. It is sonically and visually fuller. A town is seen with smoking chimneys; a train passes through, making much noise and leaving a dark smoke. We see a window from the outside. Then see what's inside. It is a room full of hats. A girl sits in front of the window. All that is seen is smoke. Her stitching sound merges with the sound of the train that moves away. An older woman knocks on the door, calling Sophie outside. She refuses.

The girls in the other room are talking while going out. They see the Howl's castle. Sophie also looks out of her window to see. Planes pass by between the house and Sophie. Girls go out talking and gossiping. Another train passes by, and Sophie goes out by herself. At that moment, different planes pass over the place. She gets in, and inside of the house is silent. Then she goes out again. Whenever she goes out, the plane sounds dominate the ambiance. She takes the tram. The city ambiance increases, and it starts to sound crowded. A diegetic music piece that sounds like a march enters. Tanks pass by; people greet them, shouting. Soldiers ride horses among the crowd. Sophie passes through them silently. She goes into a backroad where it's quiet. The city sounds remain in the background. Her footsteps and chirping birds get dominant.

The most recurring sound in this scene is of the warplanes. The sound of planes is heard intermittently and reminds them over and over. War is sonically emphasized:

the march, cheering people, soldiers on horses, airplanes and tank sounds fill the sequence. Those sounds establish the backstory. The ongoing war Sophie will find herself in is like her, surrounded by the sounds of battle when she left her home. The sequence introduces the main character and some of the prominent places sonically. The castle is one of the main spaces in the film and is established in the first shot. The quirkiness and messiness are heard in the sounds that the castle makes. The bizarre look combined with sound creates a feeling of curiosity.

The sounds of the first stage have achieved those narrative functions: signaling the future, establishing the main characters, establishing the central places, and putting forth the main dramatic questions.

5.3.2 Call to Adventure

Call to adventure is where the protagonist encounters a problem that disrupts the ordinary world. This is an invitation to leave the “ordinary” world. The protagonist gains more insight into the situation and the incidents to follow. In table 5.2, the call to adventure stage’s timecodes and scene contents can be seen for three movies.

Table 5.2: Call to adventure stage’s timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away	Howl's Moving Castle (2004)
2. Call to Adventure	00:00:12 – 00:07:18	00:01:36 - 00:03:45	00:04:24 – 00:07:11
Sequence Content	A wild boar attacks to the village. Ashitaka kills him but gets cursed.	Chihiro and her family find themselves in front of a tunnel.	Sophie meets Howl and is fascinated by him.

Princess Mononoke (1997)’s second stage starts with the destruction sounds and the heroic soundtrack. Something in the forest knocks down the trees and destroys where it passes. The thing is not fully seen. First, the falling tree is heard, then the source of the destruction. The thing sounds sluggish; the only thing visible of this thing is the corner of its foot. The music track gets louder with the cut to the other scene. The music binds these two scenes spatially. A running horse is heard: Ashitaka comes out of the forest with his bow and arrows on his deer. The non-diegetic musical track gets

calmer when he gets out of the woods. He encounters girls who say the birds are gone; there must be a problem. The thing appears, blasting a stone wall with a loud boom: clearly, it is a threat. Music gets faster and denser. Percussive elements and strings get louder with additional instruments. Ashitaka follows the creature and shoots it in the eye. A high-pitched squeak comes from it. The beast grabs Ashitaka by the arm before he hits it again. Ashitaka's arm sounds like it's burning and sizzling.

The non-diegetic music ends when the creature collapses, now revealed as a giant boar. Ashitaka's sister, one of the girls from the previous scene, pours water on Ashitaka's arm. Villagers gather. It is a boar god who threatens everyone before his last breath and evaporates, leaving its bones behind. The sound of the curse in Ashitaka's arm appears in the call to adventure scene where Nago, the boar god, appears and then curses Ashitaka. The sound of the curse is a constant reminder of the devastation of humankind and becomes a recurrent sound event. Whenever this sound is heard, Ashitaka gets powerful but seems to be in agony. When he cannot manage his anger and hatred, this sound repeats. In this stage, the ordinary status of the village is disrupted by the boar god Nago. First, the natural ambient sounds diminished (birds), then the devastative sounds of Nago dominated the environment. The soundtrack shifted many times and signaled a change in a very punctuative manner. Where the music shifts, where it starts, and ends underlined the change in tone and formed narrative beats: minor turning points during events.

The call to adventure scene of *Spirited Away* (2001) starts with a wrong turn Chihiro's father makes. A playful theme enters while the father drives insanely into the path between the trees. The car's tires, brakes, rustling, rumbling the clattering of the objects are heard on top of each other. Those sounds do not dictate any rhythm, but due to their repetitive but irregular appearance, those sounds create a sense of urgency. Chihiro's anxious voice increases that feeling. They leave the car and find them in front of a tunnel. Chihiro's parents want to go in and check around, but she does not want to go. The wind sound appears again and pushes her inside the tunnel. This is the second time the wind sound appears.

In *Howl's Moving Castle* (2004), the second stage starts with the reverbing footsteps of Sophie. She walks down a narrow street alone. Two soldiers get in her way, trying to hit on Sophie. She refuses and raises her voice with anxiety. Suddenly, a calm male voice is heard offscreen. Soldiers' reaction is seen on their face. The main soundtrack

played with pizzicato strings enters with the appearance of Howl. He protects Sophie and dismisses the soldiers. He says he is being followed and proposes to accompany Sophie where she is going. After that short talk, they start walking. Their footsteps are rhythmic and slow-paced. With the addition of the black spies' sluggish sounds, the footsteps' sounds get faster. The texture of the music shifts at several breaking points. A non-diegetic track starts with a playful pizzicato when Howl appears, gets louder, and is rushed when they start being followed and get running. Here new instruments were added. The music gets softer and calmer when they rise to the sky. Finally, the non-diegetic music turns into a piece of diegetic music after they land on the balcony and Howl leaves. The use of the soundtrack is very punctuative. The central theme was played throughout the sequence, but it starts with the appearance of Howl. The music shifts a couple of times but turns to diegetic music after he leaves. This is the track that is heard in the opening stage. Presented with Howl, it declares that the Howl is the other main character. The manner of music signals the different characteristics of those two characters. When we first see Sophie, this soundtrack is slower, calmer, and more stable. The second time this theme is heard, it shifted many times and played faster in a comical style. This time Howl was introduced. Indeed, the characters are like the versions of the same soundtrack.

5.3.3 Refusal of the Call

Some protagonists refuse to embark on the journey after being invited to adventure. In this step, the protagonist tries to maintain the current state. The dangers and risks of the adventure are underlined. In table 5.3, the refusal of the call stage's timecodes and scene contents can be seen for three movies.

Table 5.3: Refusal of the call stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away	Howl's Moving Castle (2004)
3. Refusal of the Call	-	00:03:45 - 00:09:42	00:07:11 – 00:09:43
Sequence Content	None	Chihiro does not want to eat the food in the abandoned town's market with her family.	Sophie gets back to the hat shop looking for Howl's castle from the train in the distance.

In *Princess Mononoke* (1997), there is no refusal of the call. Protagonist Ashitaka embarks upon the journey willingly. However, in other films, the willingness rate of the characters changes. Chihiro in *Spirited Away* (2001) is the most reluctant protagonist. Sophie is more easily persuaded to leave her life behind. The duration of the stage can be evidence. Chihiro has the most extended refusal sequence.

In *Spirited Away*, the family decides to get into the tunnel. Inside the tunnel, their voices reverb. A soft soundtrack enters. On the other side, they find a room that looks like a waiting hall. It is empty. The offscreen sound of a train is heard, giving a spatial cue. It is one of the sounds that repeat over and over throughout the film. It associates with a voyage or a passage. The train sound appears where Chihiro changes, excels, etc. Each occurrence of the train sound is significant and primarily punctuative. It signals transformation, ending, continuing, etc. The wind sound occurs again in this stage as a force that pushes Chihiro through. They pass a low-running river, almost dried up. There is a gentle sound of a river flow. The main spaces are surrounded by water in this story. They pass one of the thresholds towards the special world at that moment. Water sound is one of the establishing sounds of the bathhouse, which will be a central location for the story. They will be trapped in the spirit world when the river floods at night. After they pass the dried river, an eerie soundtrack played with string instruments enter. The texture and the mood of the music trigger curiosity and concern. The place is empty; their footsteps are the only sound heard. The sound design evokes anticipation of disturbing events to come. They find a place full of food and start eating. When they do that, the music gets rushed. Chihiro refuses. She tries to talk to her parents, but they do not care. She leaves to discover around.

In *Howl's Moving Castle* (2004), Sophie meets with her sister. They talk. Her sister asks Sophie if she wants to be a hatter all her life. She does not think of any other life for herself. The sluggish sound is heard again when Howl and Sophie run away. The threat is still there. This time Sophie is the target. She takes the tram to go back home. On the way back, she looks at the distance. A little fragment of the soundtrack enters. Now it sounds more romantic. She declines the journey and goes home.

5.3.4 Meeting with the Mentor

In this step, a source of wisdom makes itself known to the protagonist. The source of wisdom can be a person, an item like a book, or even a norm. After meeting with the mentor, the protagonist gets motivated for the adventure and overcomes the reluctance. In table 5.4, the meeting with the mentor stage's timecodes and scene contents can be seen for three movies.

Table 5.4: Meeting with the mentor stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away	Howl's Moving Castle (2004)
4. Meeting with the mentor	00:07:30 – 00:10:39	00:09:42 - 00:17:00	00:09:43 – 00:12:22
Sequence Content	At the elder meeting village's shaman tells Prince Ashitaka's fortune. Ashitaka cuts his hair and offers it to the altar before he leaves.	Chihiro meets with Haku.	Sophie gets cursed by the Witch of Waste and turns into an old lady.

In *Princess Mononoke* (1997), this stage starts with the elder meeting. The village's shaman reads Prince Ashitaka's fortune and tells him to leave and find a cure for the curse. Ashitaka cuts his hair and offers it to the altar before fleeing his village forever. This scene is very calm. The sonic features fortify the stillness: besides the voices of the people, some sounds define the space. The sounds of fire crackling and crickets offer a quiet atmosphere. The *mise-en-scene* supports the stillness. Everyone sits, and only minimal movement is seen. Looking at the main character Ashitaka, his dignified stance against his people's law can be inferred. The calmness in this scene also underlines that.

In *Spirited Away* (2001), this stage starts when Chihiro sees a large building and goes near it. This is where the bathhouse is established, sonically and visually. The bathhouse is first seen when Chihiro wanders around, leaving her family eating at the restaurant. The scene starts when Chihiro sets her foot on the bridge leading to the bathhouse a heavy water sound is heard. With three shots and three sounds soundscape of the bathhouse is established: steam coming out of the chimney, rattling windows of the bathhouse, and the water cascading from the rocks. The establishment of the

bathhouse ends with the sound of a train used as punctuation, a complete stop. Haku and Chihiro meet at this stage. When Haku appears, the day starts to turn into night. A musical track begins with the introduction of Haku. He warns Chihiro to leave immediately. Haku blows into his hand; it sounds like wind. She runs but finds her parents turned into pigs. She runs towards the tunnel but the river they passed turns into a sea. She falls into the water. This splashing sound made it evident that she was trapped in the spirit world. The music ends when she stops. Chihiro starts to become transparent. She can see through herself now. After she says “disappear,” she starts to disappear literally. Haku finds her and gives her food from the spirit world. She must eat that not to vanish, to exist in the spirit world.

In this stage of *Howl's Moving Castle* (2004), a sonic element is used as a mark to show the beginning: The scene starts with the bells on the shop's door when Sophie enters. Then it is heard offscreen when Witch of Waste gets in and when she gets out. The first time it creates anticipation, and then the second time, punctuation. Sophie gets cursed by the Witch of Waste and turns into an old lady. The most significant use of the voice in the film gets triggered by that spell. When Sophie gets old, the pitch of her sound changes, and she gets a lower voice after the spell. This is a considerable reference to Sophie's inner conflict: she does not feel beautiful and worthy of love. Sophie has a problem with self-confidence, which is pointed out in the following scenes with the change of her voice. When she feels confident in her own body by herself, she regains her voice and looks. Sophie's character arc can be followed through the changes in her voice. This spell motivates or maybe forces Sophie to leave her life behind.

5.3.5 Crossing the First Threshold

This is the end of the first act, where the introduction ends. Crossing the threshold is a leap of faith to the special world. Here the protagonist might literally cross bridges and get out of the original situation. They are forced to leave their current state. In table 5.5, crossing the threshold stage's timecodes and scene contents can be seen for three movies.

Table 5.5: Crossing the threshold stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away	Howl's Moving Castle (2004)
5. Crossing the threshold	00:10:39 – 00:12:27	00:17:00 - 00:20:26	00:12:22 - 00:22:53
Sequence Content	Ashitaka leaves the village with his deer and heads west.	Chihiro gets into the bathhouse.	Sophie leaves her shop and home.

Ashitaka leaves the village with his deer and heads west. He crosses mountains, valleys, and rivers. The soundtrack that continues in the montage sequence without a break supports the continuity and makes the stage a whole. That's the most dominant sonic component on the scene.

Haku and Chihiro cross the bridge to the bathhouse. Haku helps her to survive in the spirit world. A frog notices Chihiro. Haku instructs Chihiro; that she must find Kamaji in the boiler room and ask for a job even though he refuses again and again. Haku says he has known her since she was a little girl and leaves.

Sophie leaves her house, then leaves the town. The soundscape changes drastically, just like Sophie's inner world. She leaves the noisy village, reaches the pastures filled with bird songs, and then continues to a place where harsh winds dominate. That's the first time she does something for herself. It is the start of the change. She sees the scarecrow in this stage and befriends him. When the scarecrow appears, another musical theme plays. Again, non-diegetic music is used to introduce a character. A battleship passes, surpassing other sounds. Sophie reaches the walking house and gets in.

5.3.6 Tests, Allies, Enemies

The second starts with this step. The story develops, and new characters and places are introduced. The protagonist is in the special world, trying to understand who the allies or enemies are while trying to survive in an unfamiliar place. The protagonist tries to reach the aim and experiments with the first changes. This act's most visible characteristic is that it contrasts with the prior ones. In table 5.6, Tests, allies, enemies stage's timecodes, and scene contents can be seen for three movies.

Table 5.6: Tests, allies, enemies stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
6. Tests, allies, enemies	00:12:27 – 00:36:12	00:20:26 - 01:09:37	00:22:53 – 00:52:23
Sequence Content	Ashitaka meets Jiko, Lady Eboshi and San. He saves men fallen from the mountain and returns them to Irontown.	Makes an agreement with the Yubaba to work there. Yubaba makes her change her clothes and name to Sen. Chihiro befriends Lin, Kamaji and starts working at the bathhouse. She cleans the river spirit and gets praised.	Sophie finds Howl's castle, meets Calcifer, Turnip, Markl. She starts to work as a cleaning lady in the castle.

Here the second act starts. This is usually the longest stage in a narrative because here, the trials of tribulations of the protagonist occur. The protagonist tries to survive in the new environment and passes many tests. In this stage, the special world is established, so the shift in this stage stays on the soundscape. Only the most notable sonic events will be considered and examined.

Ashitaka passes through the forest and reaches Irontown. The soundscape of the places is distinct. Their contrast is audible and noticeable. Here a distinction can be made between the forest and the town. Tatabari's elements are fire and iron; meanwhile, the elements of forests are the water and the wind. Those elements determine the soundscape of those contrasting spaces. The soundscape of Tatabari (the Irontown) is full of industrial voices. The sounds are repetitive, rhythmical, sharp, rushed, and high-pitched. Tatabari is full of people; the soundscape is affected, and the place sounds very crowded. The sound of fire is also a part of the Tatabari soundscape; the fire at the bellows is one of the determinative sounds of that space. The sound of fire goes hand in hand with the themes of destruction in the narrative. The people in Tatabari are responsible for exterminating the forest and animals with guns and bombs. The soundscape of the forest is calmer, full of quiet moments, the sounds of wind and water. Those sounds are mainly sustained, unlike the intermittent sounds in the town. The silence of the forest contrasts with the noisy environment in Tatabari. The forest

is not polluted like the town. Yet the occupation of the forest starts with the sounds coming from the town built next to it. The distinct soundscapes mark the battle between nature and culture, and technology.

In *Spirited Away*'s 6th stage, Chihiro agrees with the Yubaba to work there. Yubaba makes her change her clothes and name to Sen. Chihiro, be friends with Lin and Kamaji. She starts working at the bathhouse. She takes one of the film's main characters, Faceless, into the bathhouse. He symbolizes greed and is mute; he does not have a voice of his own. After he gets into the bathhouse with the help of Chihiro, he devours a worker, possesses his voice, and then gets the ability to speak. As Faceless does not have his voice, he begins to use the voices of the people he swallowed. However, one exception is when Faceless sees Chihiro, his stolen ability to speak disappears. This character is significant because it is the embodiment of the main issues that the narrative revolves around. The identity crisis, losing one's true self, feeling of loneliness, greed, and purging.

The most critical sound event in this stage is where the true silence appears. A stink spirit gets into the bathhouse drawing everyone's attention. Yubaba makes Chihiro - now changed her name to Sen- the duty of cleaning the stink spirit. Sen leads the stink spirit to the enormous bath she had just cleaned. Sen uses herbal water mixes for the Stink Spirit with the bath tags/coins from Faceless. Sen fills the tub, but she falls into the water and detects a thorn in the body of the spirit. As the thorn protrudes, it becomes clear that it is not a thorn but a part of a bike.

With the ejection of the bike, many more things in the body of the spirit get out. The spirit's actual image emerges. It is not a Stink Spirit but an old River Spirit that lost his identity because of the trash inside him. The River Spirit gives Sen a small gift and flies away, laughing. All bathhouse staff praises Sen for her achievement. In his scene sound of water dominates the sonic world. The constant sound of flowing water during the scene creates a "sound bath" that unites the scene. When Sen extracts the things stuck in the spirit's body, she almost drowns. The spirit holds her. A second of complete silence, a separation from the outside world occurs for Sen. The biggest challenge is passed. The spirit rewards her and leaves flying. It was a river spirit. This scene is one of the points where subjective hearing occurs. Sen is shown in complete silence, but the other shots of other people are with sound. This silence and personal hearing are significant because they relate to memory. One of the central questions is

answered here: Who is Haku? She does not know it now. The constant water use in the narrative is also about this central question. Sen could only answer this question after having those moments of flashbacks and subjective hearing scenes.

In *Howl's Moving Castle* (2004), Sophie gets to know a new place and makes new friends. There are many different spaces in this film with their unique soundscapes. The soundscape of the special world in *Howl's Moving Castle* (2004) consists of stiff winds, mechanical sounds of Howl's castle, and metallic sounds. The outside is chaotic, surrounded by noises, but the castle's inside is very silent. Only the fire demon Calcifer's crackle is heard upon entering inside. The castle has a door that opens to 4 different destinations: Kingsbury, where the king resides; The Porthaven, where warships come and leave; the wastes where witches and wizards live and a dark and secret place only Howl is allowed to see and visit. All those places have different visual and audible ambiances, therefore, different soundscapes. The Porthaven soundscape: seagulls, the ocean waves, the warships, and the falling bombs. The color of the port haven dial on the door is blue. Kingsbury soundscape consists of sounds of human crowd, propellers of flying vehicles people use for transportation, and some bird sounds. The crowd sound is omitted after the dialogue enters the scene. The Waste's soundscape consists of heavy rains and brutal winds. There is a gloomy tone in the sound of that space.

5.3.7 Approach to the Inmost Cave

To obtain the object they want, the protagonist ventures into the most perilous location in the special world. A special world within the special world appears. The protagonist prepares themselves for the most significant transformation. In table 5.7, approach to the inmost cave stage's timecodes and scene contents can be seen for three movies.

Table 5.7: Approach to the inmost cave stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
7. Approach to the inmost cave	00:36:12– 00:42:58	01:09:37 - 01:20:33	00:52:23 - 01:08:43
Sequence Content	Lady Eboshi offers Ashitaka to stay and help her kill the Forest	Haku gets attacked by paper planes and flies into Yubaba's rooms	Sophie visits Madame Suliman and pretends to be

	Spirit. He refuses. He finds out who Mononoke (San) is.	bleeding. Sen climbs into Yubaba's room and finds Haku.	Howl's mother to save him.
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This is the special world within the special world. In *Princess Mononoke* (1997), it is a secret garden; in *Spirited Away*, it is Yubaba's son's room; in *Howl's Moving Castle* (2004), the King's castle.

In this part of the journey, Lady Eboshi offers to show Ashitaka her secret. They go out together. On the way, they pass by women working on pumping for iron production. This part is very loud. After passing that place, they enter a silent garden. There is a little house inside the garden where the lepers make rifles for Lady Eboshi. Ashitaka gets angry and shouts at Lady Eboshi. He can't control his anger then; the curse in his arm activates with Nago's sluggish sound in the beginning. Ashitaka slowly gets under the curse. He contains himself hardly not to attack. A leper defends Lady Eboshi; a soundtrack accompanies his speech.

There is a cut here, it seems like a parallel, but it's not. We see the mountains across and hear a wolf Howl. Lady Eboshi shoots the rifle at the mountain across the town. The sound of the flying bullet is another sound that establishes and defines Irontown. It symbolizes development, destruction, and power. Also, it contrasts with the sounds of Ashitaka's sword and bow. When the bullet lands in the forest, the sound scares the monkeys. The rifle sound is more forceful than the old weapons, suppressing their sound. Lady Eboshi offers Ashitaka to stay and help her kill the Forest Spirit. He refuses but finds out who Mononoke is. A flashback appears from when Ashitaka met San at the forest entrance. A chime is heard. This sound repeats over and over when San appears in the scene. It is an establishing sound of San.

Spirited Away's approach scene is a gory one. Chihiro sees Haku in the form of a dragon as he is flying toward the bathhouse. White paper planes attack him, and he is heavily injured. Haku passes away to Yubaba's room. Chihiro tries to go upstairs to find Haku and help him. At the same time, Faceless is eating everything and getting bigger and bigger. The people in the bathhouse try to please him and get more gold. As Sen rushes upstairs to find Haku, she encounters Faceless. He offers Sen gold, but she is reluctant to take it and leaves. Faceless gets mad and starts to eat people. Sen climbs up and hides in the baby's giant room. Yubaba, on the phone, scolds someone

and says she will come and deal with the Faceless. Yubaba sees Haku on the floor covered in blood and commands people to get rid of him. Sen hides in the nursery. Yubaba enters the nursery to look for her giant baby but doesn't see Sen and leaves. The baby grabs Chihiro by the arm and threatens her to play with him. She gets rid of the baby and goes to the other room to find Haku, but the baby follows her forcing Sen to play with him. In this rushed scene, the use of music is contrapuntal with the images. The first diegetic music appears in this scene when the bathhouse staff tries to entertain the Faceless.

In the approach scene of *Howl's Moving Castle* (2004), Howl goes to the King's castle to pretend to be Howl's mother to save him from his duty. The Witch of Waste coincides with Sophie on the road. The King also summons the Witch of Waste. Sophie and the Witch get in the waiting room. The witch sits in the only chair. The curtain across the waiting room opens to reveal the giant lightbulbs that turn on with an unidentifiable hand. The lightbulbs sound like high voltage electricity. The witch starts screaming under the influence of lights. Sophie meets with Madame Suliman, the King's main witch. Suliman reveals Howl's past. The servants bring in the witch of Waste; she looks much older than before. Suliman threatens Sophie; she says he will be punished if Howl does not come. Sophie shouts at Suliman, defending Howl.

Meanwhile, Sophie gets younger again. Her voice and body change until Suliman says she is in love with Howl. King enters the room from the garden door. He says he won't be using magic in this war. He meets Sophie and the Witch of Waste. Another King comes in and tells the contrary and leaves the room. Suliman understands that the first King who entered the room was Howl in disguise. Howl turns into himself. Suliman produces waves with her cane's touch and sends Howl, witch of waste, and Sophie into an illusion. This illusion scene is remarkable and sonically different than the whole. They find themselves in the waves than in the middle of the sky. Suliman says she will show Sophie "What Howl is" and sends tens of bright falling stars onto them. Stars come with the wind sounds and explode with chimes. Stars line up around them and start singing. This song sounds like a choir song; then Howl turns into a bird with weird slushy sounds. A piece of more cheerful music plays while they flee. There are multiple musical tracks or short themes in succession.

5.3.8 The Ordeal

This is the film's lowest point for the protagonist, let alone the second act. This is a significant stage where the protagonist metaphorically rises from the ashes after death. Here the most prominent challenge occurs. The protagonist transforms or attempts the most significant change. The most important characteristic of this step is the transformation. In table 5.8, the ordeal stage's timecodes and scene contents can be seen for three movies.

Table 5.8: Ordeal stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
8. Ordeal	00:42:58 – 01:03:12	01:20:33 - 01:36:11	01:08:43 - 01:14:12
Sequence Content	San attacks Irontown. Lady Eboshi, San and Ashitaka fight. Ashitaka gets shot but manages to take San and leave. Ashitaka passes out. San carries him to the pool in the forest. Forest Spirit heals Ashitaka, but his curse remains.	Yubaba comes and curses everyone. Haku and Chihiro falls into the boiler room where Kamaji is.	Sophie enters Howl's room and finds him curled up. Sophie confesses her love to Howl but it's too late.

The use of silence in *Princess Mononoke* (1997) occurs at specific moments in the timeline. The appearance of the Forest Spirit triggers the silent moments, and its presence coincides with the scenes of ordeal and resurrection. It causes dream-like scenes where the characters get into another realm of reality. The distinct soundscapes and the occurrence of silent moments separates those scenes from others, indicating significant events in the narrative. The soundscape of the dream sequences involves the sound of water each time. The Forest Spirit's pool has healing powers, and those death and rebirth scenes occur in that pool. San brings Ashitaka to the pool of healing. While Jiko watches them from afar, Nightwalker appears and turns into the Forest Spirit. As Ashitaka is in the pool, the Forest Spirit approaches and looks at him. The dream sequence starts with silence. While Ashitaka lies underwater, the sound of a water drop is heard then the Forest Spirit comes to aid the bullet wound. After this

silence, another water drops. These two water drops frame the scene, signaling the transition to another perspective with their sound. With the second sound, Ashitaka wakes up to find himself under a giant tree. He came back from death.

Spirited Away's ordeal scene starts after Haku gets attacked by paper planes with the occurrence of Yubaba's twin sister Zeniba. Haku and Chihiro fall into the boiler room where Kamaji is. In the ordeal scene, a paper bird attached to Chihiro's body sneaks in and turns into Yubaba but later understands it was Zeniba. She tries to kill Haku because he stole something valuable from her. Zeniba makes everyone transform and tries to hurt Haku, but Haku eliminates the paper plane, and Zeniba disappear. Unfortunately, Haku and Chihiro fall from the chimney into the boiler room; as they fall, Chihiro experiences a flashback in the water. That vision starts with the sound of water and the sound of the wind. Those sounds have subconscious effects on Chihiro and may be related to some main themes: the past, memory, identity, refusal, and being forced. The music starts when they start to fall and ends after they land in the boiler room. Haku does not have a voice; in his dragon form, he only growls.

Another dream scene comes from *Howl's Moving Castle* (2004). Sophie wakes up to see blood-covered feathers on the floor and checks Howl's room. In this sequence, she looks young. When she gets into the room, a wind sound is heard. Sophie enters Howl's room and finds him curled up in the cave-like place, looking like a bird. The voices of Sophie and Howl reverb as if they are in a larger area. Sophie says she loves Howl, but he says it's too late, and he doesn't want Sophie. Howl flies away while Sophie looks sad. Sophie wakes up to find it was a dream. The reverbs on the voices point to a different space. It is used to separate the dream world from the real world. There is a sudden change at the end of the scene sonically. Sophie wakes up jumping with the squeak of the faucet opening. This is the lowest point for Sophie because she admits her love in her own body and with her voice, but she gets rejected.

5.3.9 Reward

The reward is the second act's end before the protagonist returns to the ordinary world. The protagonist may feel at peace, but only for a short period. From the enemy's headquarters, they have taken the significant prize that they will utilize in the final battle. It might be an "abrupt realization of divinity" for the protagonist. Here the

consequence of the attempt is visible. In table 5.9, the reward stage's timecodes and scene contents can be seen for three movies.

Table 5.9: Reward stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
9. Reward	01:04:39 - 01:07:40	01:45:18 - 01:51:23	01:14:12 - 01:25:10
Sequence Content	San and Ashitaka sleep in the cave.	She gets new friends.	Calcifer moves Howl's house because they get discovered. Howl makes Sophie a room.

San and Ashitaka sleep in the cave in *Princess Mononoke* (1997). They get closer here. In *Spirited Away*, Sen gets new friends. Howl moves house and adds a room for Sophie in *Howl's Moving Castle*. The room looks exactly like the room she was working in the hat shop. Howl also adds a new color to the house's door dial. A pink one that he gifts Sophie. The door opens to Howl's secret garden, a scenery full of colorful flowers, a lake and far away mountains. Howl shows her a little house in which he spent most of his time in his childhood. It's his hideaway and he show it to Sophie. In a romantic scene, Howl says she is beautiful, and Sophie gets old immediately. Sophie gets her voice twice in this reward stage and loses it again. Her confidence gets stronger. The soundscape of the secret garden consists of bird sounds and a calm wind sound. The atmosphere is disrupted by the machine sounds of a flying battleship that passes through.

5.3.10 The Road Back

The road back is the beginning of the resolution part. The journey ends in the third act, where complicated storylines are cleared out. In conclusion, the hero decides to continue living in the special world or begin their journey back to the ordinary world. This step is significant because it is about making choices again. Inner transformations may occur. In table 5.10, the road back stage's timecodes and scene contents can be seen for three movies.

Table 5.10: The road back stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
10. The Road Back	01:18:29 - 01:38:11	01:51:23 - 01:52:43	01:25:10 - 01:30:51
Sequence Content	The wild boar clan strike to kill Lady Eboshi. San accompanies Okkoto, the blind boar. Ashitaka helps people from Irontown and joins San after she got captured in Okkoto's "hatred".	Sen leaves the bathhouse to find Zeniba and ask for apologies on behalf of Haku. The faceless and the characters that turned into something else by Zeniba join her.	Suliman's spies detect the house while the city gets bombed. Howl arrives home and leaves to defend the city.

The wild boar clan strike Lady Eboshi. San accompanies Okkoto, the blind boar. Ashitaka helps people from Irontown and joins San after she gets captured in Okkoto's "hatred." A vigorous battle starts. The bombs, mine blasts, and explosions dominate this section. In *Spirited Away* (2001), Chihiro and her new friends ride the train leaving the bathhouse. The sound of the train again symbolizes a shift once again. Chihiro is determined to save Haku and does something she wouldn't do before. She changes her status and leaves something behind. During the train ride, a musical piece played. There's nothing else specific besides those sounds in this stage. Zeniba welcomes them and offers tea. Sen returns her seal to Zeniba and apologizes on behalf of Haku. The slug she crushed was the spell Yubaba inserted in Haku; he is free of that spell now. They eat and drink tea. Zeniba says she has the power to save her parents and Haku. Zeniba, Faceless, and the mouse weave a thread together. Sen is anxious. Zeniba gives Chihiro a hair tie that will protect her from harm. Zeniba understands someone came to her door with the tickling sound of the windows. This sound reminds the soundscape of the bathhouse where we see Haku for the first time. With the tickling sound and Haku arrives at Zeniba's house. From this moment in *Howl's Moving Castle* (2004), Sophie gets younger little by little. Her face and voice restore until she finally regains her youth again. Meanwhile, Suliman's spies detect the house while the city gets bombed. Howl arrives home and leaves to defend the city. The sound texture gets

denser. Lots of layers overlap—the loudness increases. Sounds get intermittent, fragmented, repetitive, forceful, irregular, but constant.

5.3.11 The Resurrection

The resurrection is the actual climax of the narrative. In this stage, the protagonist comes face to face with the antagonist. This scene suggests another dying and coming back to life. That is a catharsis scene, the peak of character development. In table 5.11, the resurrection stage's timecodes and scene contents can be seen for three movies.

Table 5.11: The resurrection stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
11. The Resurrection	01:38:11 - 02:06:36	01:52:43 - 01:57:54	01:30:51 - 01:48:06
Sequence Content	Forest Spirit arrives in the moment of ultimate crisis. It kills Okkoto and San's wolf mother. Gets shot and its head get severed. Ashitaka and San tries to capture and return its head. When they finally do Forest Spirit dies.	Sen reminds Haku who he was before he came to the bathhouse. Haku transforms to his human form.	Howl almost dies. He gets sucked into a black abyss and loses his sense of self.

The resurrection scene is often where the final battle occurs. In *Princess Mononoke* (1997), all sides of the argument come face to face: The wolf tribe who wants to kill Lady Eboshi, Lady Eboshi who tries to take the head of the Forest Spirit, Jiko who wants the forest spirits head for the bounty, the boar tribe who tries to avenge Nago and Ashitaka who tries to keep the everyone alive. Forest Spirit arrives in the moment of ultimate crisis. It kills Okkoto and San's wolf mother. It gets shot, and its head gets severed. Ashitaka and San tries to capture and return its head. When they finally do, Forest Spirit dies. The sound of the curse in Ashitaka's arm appears here too. This is one of the many times this curse sound is heard. The demonized boar Okkoto's curse sounds similar. This curse entraps San and makes Okkoto go crazy. The most distinct sonic design appears in the climax where Ashitaka and San nearly died.

In this scene Okkoto turns into a demon, San tries to save herself, but she is stuck. Wolf clan strikes to save her and Ashitaka jumps on Okkoto's demonized body to get San out. Okkoto throws Ashitaka into the pool and San's mother approach Okkoto to save her child. The Forest Spirit appears. The shots he is seen are silent. That creates moments of separation. San's mother calls for Ashitaka. Ashitaka hears it underwater. Forest god comes and takes lives of Okkoto and Moro. The sonic world calms down with his appearance. A calmer music that wind and strings play long notes are heard. When he is shot the forest spirit blasts.

The resurrection scene of *Spirited Away* (2001) is somewhat a repetition of the ordeal scene. Chihiro falls into a vision again, and with that vision, she remembers her identity of Haku. In this scene, Zeniba says that she forgives Haku for stealing her seal, but in return, he must take care of Chihiro. Chihiro, Haku, the mouse and the fly get on dragon's back and get going. Faceless stays with Zeniba at her suggestion.

In the scene's opening, the wind sound is heard again, and this sound of wind exchanges with the sound of water: rushing waves, the sound of something falling into the water. Along with the sound of the sea, Chihiro gets into a vision. Chihiro recalls a memory and finally finds out how he knew Haku. When Chihiro was little, she dropped her shoe in a river, and while trying to retrieve it, she fell and thought she would drown. The water carried her to the shore and saved her. The name of this river is Kohaku River, and Chihiro understands that Haku is the spirit of that river and tells this to Haku. Thereupon, Haku changes from dragon form to human form and says that he remembers it too. When Haku's spell finally gets broken, his skin sheds, sounding like the shards of glass. Haku remembers Chihiro and his pink shoes. Chihiro says that buildings are being built where that river is, and Haku thinks that this is the reason why he can't find his way home. They fall slowly downwards together.

The sound of water relates to past, memory and identity. The water is the identity of Haku. He is made up of water and appears in human form in the spirit world. Water sound is a trigger for Chihiro, reminds her things, surrounds her and the spirit world. It acts like a border between the worlds and signals transition. The music is, again, very dominant in the resurrection scene. From start of the sequence until the end, the music is present. It can be interpreted as emphatic in both scenes, supporting and fortifying the mood. The ordeal scene is more nervous, whereas the resurrection scene is calmer. In both scenes, Haku is in his dragon form, and Chihiro helps him return to

humans. During the ordeal, she gives him a herbal healing cake during the resurrection, and she reminds him about his true identity.

Sophie enters a dreamlike state in this stage. After she pours water on Calcifer, she thinks Howl died because of her. She cries and realizes her ring shines and casts light into a door. Sophie follows the light and enters through the door. The entrance sounds like the cave in the ordeal scene. A heavy wind sound is heard while Sophie gets into the darkness and the ambiance sounds disappear. A piece of music starts to play. It is a dark room; that's Howl's childhood cabin. Tens of bright light shine and falls. Those are the falling stars. She sees Howl and her ring shines more. Howl is younger; it is a moment from the past. Sophie is in memory as an observer. She cannot get near Howl. She can just see what is going on. Sophie sees Howl giving his heart to Calcifer as a young boy. She sinks in and returns from the vision. The sonic design of this state differs from the other scenes. It is an alternative place that has distinctive sound bits.

5.3.12 Return with the Elixir

The protagonist returns to the ordinary world with a token in this part. The protagonist acquires it from the special world. This token may have the ability to change both the protagonist and their surroundings. In table 5.12, return with the elixir stage's timecodes and scene contents can be seen for three movies.

Table 5.12: Return with the elixir stage's timecodes and scene contents.

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
12. Return with the elixir	02:06:36 - 02:08:22	01:57:54 - 02:00:43	01:48:06 - 01:54:09
Sequence Content	When Forest Spirit dies it blesses everywhere it touched including people. San and Ashitaka heal from the curse. San returns to the forest, Ashitaka goes to Irontown to help rebuild the city.	Chihiro and her family return to their car. She still has the protective hairband her friends and Zeniba made for her.	The castle collapses but they survive.

That's one of the shortest bits of the narrative. In *Princess Mononoke* (1997) Ashitaka and San recovers from the curse and find everywhere covered with flowers and trees. Chihiro saves her parents and leave the deserted town in *Spirited Away* (2001). *Howl's Moving Castle* (2004) ends at a positive point. Sophie kisses and set him free, Howl recovers, Suliman calls the ministry of war to end this war after seeing them. Sophie, Howl, the Witch and Calcifer live peacefully. The most obvious sonic feature of this part is the soundtrack. The main theme returns at the last scene in *Spirited Away*. Chihiro and her family walk back from the tunnel. This scene is exactly the opposite of the tunnel passing scene in the very beginning. The reverberation gives the impression of another distinctive place. Family goes out and find their car covered with falling leaves. As the family gets away the music ends. Maybe Chihiro does not remember what she has gone through, but the protective head band is in her hair. In the final credits the main theme plays with lyrics on top. *Howl's Moving Castle* (2004) ends with a new version of the main soundtrack with lyrics.

5.4 Additional Commentary on Sound Design

This section was devoted to the analysis of sound designs. All the steps in the hero's journey structure were examined in terms of sound. Common features and uses were sought between the films. Meanwhile, the relationship between film sound design and narrative structure was examined. Five sound categories were selected and investigated: voice, music, soundscape, recurring sonic events and silence. Michel Chion's four functions of film sound, punctuation, separation, anticipation, unification, were considered in this analysis. In this last part, findings from this examination will be revealed.

Even if, according to some scholars, voice is the primary audio source on film, in those three films, music is available nearly in the half of the durations. There are tens of instances where a short theme or a long musical piece appears during the films.² Table 5.13, music durations and timecodes of *Princess Mononoke* (1997), *Spirited Away* (2001) and *Howl's Moving Castle* (2004) can be examined below.

² In appendix, the list of musical tracks and their timecodes can be seen.

Table 5.13: Music durations and timecodes of *Princess Mononoke* (1997), *Spirited Away* (2001) and *Howl's Moving Castle* (2004).

Steps of the Journey	Princess Mononoke (1997)	Spirited Away (2001)	Howl's Moving Castle (2004)
Total film duration	02:13:14 (7994 second)	02:04:22 (7462 second)	01:59:09 (7149 second)
Total music duration	01:01:18 (3678 second)	01:16:21 (4581 second)	00:56:58 (3418 second)
The percentage of music duration in film	~46%	~61%	~47%

Comparing film durations with the music's length of musical pieces, the density of musical pieces can be seen. In *Princess Mononoke* (1997) and *Howl's Moving Castle* (2004), music is heard in nearly the half of the films' duration. There is a more intense use of music in *Spirited Away* (2001), there are musical pieces in almost 60% of the film. Music is used in multiple ways: to underline the changes in the narrative, to set or alter the tempo of a scene, to combine several different scenes into a sequence and unite them, to introduce new characters or places, to remind the audience about a character or a place, to express or dictate the emotion of the scene. In general, the ups and downs in the narrative can be traced parallel to the appearance of music. The beats (where the mood or tone changes) and plot points (where the plots evolve) are audible in this film. Only some diegetic music and soundtrack plays during the final credits has lyrics. Most of the film music is instrumental.

In every film there are sonic ambiances that come forward. Soundscapes are used to underline the visible contrast between the main places where the story takes place in *Princess Mononoke* (1997). Irontown and Spirit Forest has dissimilar sonic features. The Irontown has a crowded sonic design full of industrial sounds and human voices, that are repetitive, rhythmical, sharp, rushed, and high-pitched. Spirit Forest sounds exactly opposite of Irontown. Forest is calm, quieter, full of sustained and continuous sounds. Also, two places have distinct dynamic ranges. Those sounds are primarily sustained, as opposed to the town's sounds. The contrast between the quiet forest and the busy Irontown is striking. In *Spirited Away* (2001), three soundscapes are intriguing: the bathhouse where the spirits get cleaned, the boiler room where Kamaji works, and the deserted theme park. The contrast between the ordinary world and the

special world (the bathhouse) is again audible. *Howl's Moving Castle* (2004) also has unique soundscapes. Strong winds, the mechanical sounds of Howl's castle, and metallic noises make up the soundtrack of the unique environment in *Howl's Moving Castle* (2004). The castle's interior is very quiet compared to the bustling and noisy exterior. All locations have distinctive visual and auditory ambiances, and as a result, distinctive soundscapes but the most striking soundscape does not belong to a place, but it belongs one of the main issues depicted in the film: the war. War sounds are heard from the beginning to the end of the movie. While these sounds are in the background like airplane noises in the beginning, they increase in the later parts of the movie and reach their peak in the climax scene.

There are sonic events that outshine others or attract attention in every film. In the call to adventure scene where Nago appears and then curses Ashitaka. The sound of the curse is a constant reminder of the devastation humankind cause. The last appearances of the cursed sound happen rather quickly. After Ashitaka leaves the village, he passes mountains, valleys, and rivers; then, he enters the 6th stage: tests, allies, and enemies when he reaches another town. His first test occurs when he sees the massacre. Samurai plunder a village, kill the villagers, and they attack Ashitaka. His arm swells with a sludgy gurgle. This gives him immense power. When he sees the Forest Spirit for the first time, his arm swells up again with the same sounds. That's where he enters the special world of the forest. It repeats when he enters the secret garden in Tatabari. A similar sound appears in the resurrection scene.

The chime of San is another recurring sound event that appears during crucial moments in the narrative. First, it appears when San and Ashitaka see each other for the first time. This moment is critical because this is where this sound gets associated with San. It appears in the chain of events leading to the ordeal when San gets shot and falls to the ground, and the third appearance is after Ashitaka passes out after getting shot and San and the wolf pack speak with the monkey tribe. The last appearance of the chime sound is just before the resurrection scene when San receives the dagger necklace from Ashitaka. Sound of Kodama's are first heard in the introduction of the spirit forest and lastly heard when it is destructed after the shooting of Forest Spirit.

Spirited Away (2001) offers two important sound events that repeat: the wind sound and the train sound. A vital sound event that is heard intermittently is the sound of the wind. The wind accompanies Chihiro throughout the narrative; from the beginning,

the wind is there. The first wind is heard in the ordinary world when it blows on Chihiro's face during the car ride in the opening scene. Later it appears in the second stage, call to adventure as a pushing force that pushes Chihiro into the tunnel in the middle of nowhere. When Chihiro meets Haku for the first time in meeting with the mentor stage, Haku blows a spell accompanied by a wind sound. In crossing the threshold, Haku and Chihiro's flight into the bathhouse has the sound of their wind. Yubaba's outburst to Chihiro in the test, allies, enemies stage involves the wind sound. During Haku's battle with the paper planes in the ordeal stage, he flies into Chihiro's room; there is a strong wind sound in that scene.

The sound of the train is another sound that is heard in between the stages. The train's image and sound work like a comma or a full stop. So, it can be said the sound of the train in *Spirited Away* (2001) is punctuative. Chihiro's mother hears the train sound before turning into pigs and they follow that sound into the deserted place (call to adventure); Chihiro hears and sees a train on the bridge just before meeting Haku (meeting with the mentor). After Chihiro gets the job, a train passes by the bathhouse. In this scene, Chihiro's name changes to Sen (start of act two, tests, allies, enemies). An offscreen train sound is heard when Chihiro goes out to meet Haku (ally). After her big test, Lin and Chihiro sit on the balcony, and a train passes by them (ally). A train leaves after dropping Sen and her friends at where Zeniba lives (the road back).

In all three films there are mute characters or characters lose their voice. Voice is strongly related with the identity. Muteness is used to express the characters loss of identity. In *Princess Mononoke* (1997), Nago loses his voice in the climax after he turns into a demon. In *Spirited Away* (2001), Faceless, the shadow character of Chihiro does not have a voice but steals other people's voices. In *Howl's Moving Castle* (2004), Turnip is mute. He is the prince of the other kingdom and has the power to end the war that's going on in the background. He remains trapped in a scarecrow's body until the resolution part. In the last stage he regains his looks and ability to speak. In the resurrection scene Howl do not speak. He almost loses his humanity. That is the lowest point of the story for Howl before the finale. Sophie's changing voice is likewise about identity and self. The change in Sophie's voice happens in the critical points between the stages. She is also under a spell that prevent her to speak about the it.



6. CONCLUSIONS AND RECOMMENDATIONS

People have been telling stories for thousands of years. The practice of storytelling has diversified and changed with the emergence of the arts. Some artforms utilized stories and employed narratives and some people tried to understand them structurally trying to categorize and organize into structures. Narrative cinema is one of those artforms and grab attention of scholars who want to explain things through formulas. Cinema has two major components that create the narrative: visuals and sounds. The reciprocal relationship between image and sound can affect the reception, comprehension, and interpretation of the meaning. Thus, both elements have power to create and altering meaning in cinema.

There are many studies done on narrative structures in cinema. Those structures are based on character arcs and events in the film. In this thesis, one more component is added to this structure analysis: sound. This study revolves around this primary question and aims to understand if there is a sonic journey of the hero. This thesis focused on the sound aspect and aimed to understand if there were any connections or parallels between storytelling and sound design.

This thesis consists of four body chapters. Second and third chapter are the narrative chapters. Second chapter is where the narrative structures are investigated and compared. In third chapter selected films were examined in terms of narrative structure. Fourth and fifth chapters are reserved for the issues about the sound. In fourth chapter a brief overview of sound studies was done. The last body chapter, the fifth chapter involves the sonic analysis and examinations of selected feature length animation films.

A narrative structure was selected to formulate this thesis, among many, after examining several. The selected structure is Christopher Vogler's *Writer's Journey*, a newer rendition of Joseph Campbell's monomyth structure. The following are the phases of the journey in Vogler's structure. A narrative often starts with one circumstance. Then changes happen in a sequence of cause and effect until a new situation appears and the narrative concludes. This three-act structure was organized

in twelve steps in Vogler's story template. Act one consists of five steps: entering the ordinary world, being called to an adventure, declining the call, meeting the mentor, and crossing the first threshold; Act two consists of four steps: tests, allies, enemies, approaching the inner cave, the ordeal, and the reward; Act three consists of three stages: returning with the elixir after rising from the dead and the road back. Understanding the pattern of transformation and stability, cause and effect, time and space in those stages was critical to engaging with the narrative actively and it is essential for the analysis. Thus, the stages and character arcs were closely examined. The next step was to choose films to analyze after that examination.

Three animation films were selected and analyzed in this thesis. This analysis contained two consequent steps. First, was selected and the sample films were examined through narrative structure proposed by Vogler. Later, the sound analysis of the same films was done to investigate the audiovisual interaction in film and how it relates to the narrative framework.

To reach the most accurate depictions of sound design, animation films were examined instead of live-action films. Three films were chosen among the filmography of Japanese animation director Hayao Miyazaki for the analysis. The selected films were as follows: *Princess Mononoke* (1997), *Spirited Away* (2001) and *Howl's Moving Castle* (2004). There are thematic similarities in those films; all of them are coming to age stories. They start with a curse that makes the protagonist embarks upon a journey and so on. Films' production years are 1997, 2001, 2004. Thinking of animation films of Miyazaki, this might be considered as consecutive. The main creative crew is the same in those three movies. Films are written and directed by Hayao Miyazaki, produced by Toshio Suzuki, music was composed by Joe Hisaishi and the sound director of all films are Kazuhiro Wakabayashi. After choosing and watching those films, the narrative structures according to Christopher Vogler's hero's journey template was done. Scenes corresponding to each stage were pointed out. Each stage's scene contents were listed, durations of each step were calculated, and timelines of every film were created. Additionally, films' musical timelines were created by gathering in points and out points of music used in the film. Extensive excel files were

filled with sonic occurrences happening on the timeline.³ The durations were calculated and compared. The results of this analysis are shown below.

One of the most important findings of this study is that the movie's opening sound is as crucial as the opening shots for the narrative. All opening scenes were compared, and it has been detected that the first sonic events happening in the first step of the hero's journey, the ordinary world may function in several ways. First, the sonic world is established with the initial sounds heard in the film. Just like the visual world is defined and established with the opening shots, the sonic world is defined by the opening sounds. The sounds in the ordinary world stage can signal what will happen next in the story, help setting the tone and establish an aural world. The first sonic events in the first stage might also serve as a precursor to upcoming acoustic occurrences. The beginning of the movie takes place on the stage of the real world. As a result, the creation of the visual and aural worlds takes place. The pictures and the audio help to establish the narrative's tone and feel. That also applies to the sound, first sonic instances can alter or set a tone in narrative. The sound design goes hand in hand with the events and narrative structure.

The investigation of the relationship of narrative structure and sound design has shown that some sonic components were used as introductory. The introduction of places and characters in selected films were mostly done with the accompaniment of music and distinct sonic events. Most of the characters and places have their themes. Those themes are heard several times in different manners. With the changes in the character's inner world or the outer situation the musical pieces shift.

Another prominent finding to emerge from this study is that the music is mostly used with a punctuative manner to underline or draw attention. Comparing the scene's intensity according to the narrative structure (for example the ordeal or the resurrection stages are mostly very intense) it is seen that the shifts in musical themes happen faster in the most intense scenes. The scenes with low intensity (calmer scenes mostly after the more intense stages) involved musical themes with less shift.

³ Check appendix for details.

In timeline comparison it is shown that the use of music in those three films is high. Almost in every other scene a musical theme is heard. The music is mostly non-diegetic but, in each film, at least one diegetic music track is available.

Some characters have their own unique sound effect that identified with them. The emergence of those sounds often signifies something important for the course of events. Some characters have specific sound sources that guide or follow them. Those sounds are heard in the breaking points of the history or in the shifts from one stage to another.

A different point that this study detected that is the most distinctive sonic moments occur where the protagonists are in trouble, almost die, come back from the death. The stages that involve confrontations or tests like stage 6 - tests, allies, enemies, stage 8 - ordeal and stage 11 – resurrection involve contrasting sound designs. What's common in those stages is that the protagonists find themselves in another reality. They may be in a dream or an illusion. Those scenes offer another reality therefore in need of a distinct sonic world. To achieve this distinction sonically, the use of complete silence or the impression of silence occurs in those scenes. The use of extremely reverberant sounds in non-reverberant spaces is another method detected to achieve this separateness.

Some limitations were encountered during this research. The data extracting method in this thesis was cumbersome. The detection of sonic events and listing done manually for each film. This process took more time than the actual writing process. This was a huge setback. The bulky excel files were hard to work with. The data visualization process was another problematic issue that was abandoned in the later parts of this study.

One of the main limitations was the language of the films and not speaking nor understanding Japanese. Due to this linguistic barrier, the films were watched with subtitles. As mentioned before, the highest hierarchy in film sound was given to voice, the dialogue. Listening to words in an unknown language, the bond between listening and understanding alters. Words lose their initial meaning and understanding reduced to a primitive way. The semantic listening that was supposed to be working does not function. This situation alters the interpretation and reduces the dialogue to its sonic elements.

Not knowing not so much about Japanese culture was an obstacle for the researcher. As Sonnenschein mentions, every culture has specific sound marks coming from their belief systems, work and social lives, systems of communication, environment, and musical environment (2009, pp. 206-207). If there were any sound cues pointing to cultural memory, that was not possible for me to recognize them or infer meaning from them. Analyzing a director who is strongly connected with his culture's heritage requires reading in another level. I believe there would be more to say about if I could understand more nuances. For future studies, it would be beneficial to choose films in a familiar language considering the meaning and the effect of words on the perception of the audience.

In this thesis named "*The sonic journey of the hero: Sound design analysis in narrative*", the main purpose was to find the relationship between the narrative structure of a film and its sound design. After the examination of the three feature-length animation films, it can be said that there is a connection between the narrative structure and sound design. The sonic distinctions and the place they appear in timeline point to several stages of the narrative. Furthermore, the music and shifts in musical pieces also give cues about the journey structure. Some recurrent sound events mark specific places in the character's arc which are directly related to the narrative. To conclude, the narrative structure and sound design relationship can be discussed, yet the examples must be individually examined.



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APPENDICES

APPENDIX A: The scene list of *Princess Mononoke* (1997).

APPENDIX B: The scene list of *Spirited Away*.

APPENDIX C: The scene list of *Howl's Moving Castle* (2004).

APPENDIX D: The musical track list of *Princess Mononoke* (1997).

APPENDIX E: The musical track list of *Spirited Away*.

APPENDIX F: The musical track list of *Howl's Moving Castle* (2004).



APPENDIX A

The scene list of *Princess Mononoke* (1997) can be seen in **Table A.1**

Table A.1: The scene list of *Princess Mononoke* (1997).

	Time code in	Main Beats
1	00:01:36	Ashitaka moves around the village with Yakul.
2	00:02:40	He climbs to the watchtower to see what is approaching. Ji-san says it's not human.
3	00:03:54	The creature -a demon as Jisan put it- approaches killing the grass where it passes. Attacks the watchtower and destroys it.
4	00:04:22	Ashitaka follows the demon with Yakul to prevent him from getting to the village.
5	00:06:06	The demon detects the children passing by and tries to attack but Ashitaka puts an arrow to its eye. Demon touches him. Burning his arm.
6	00:06:12	Demon collapses.
7	00:06:32	Wise woman arrives.
8	00:07:16	Wise woman prays to the mighty god. The boar despises humans. It says "Soon you will feel my hatred and suffer" then dies.
9	00:08:00	The village elders gathered with the wise women and Ashitaka as she reads the stones. "The boar came from the west with a poison inside him."
10	00:08:31	Prince Ashitaka shows where the boar touched. His arm gets infected, like a curse.
11	00:08:45	The Wise Woman tells Ashitaka his fortune to him. "The infection will spread, cause great pain and kill him".
12	00:09:09	A metal ball found in the boar made him mad. Ashitaka can follow the ball to the west and see the destruction in the west.
13	00:10:14	Ashitaka cuts his hair and offers it to the altar. Then proceeds to leave.
14	00:11:01	Kaya, his sister, gives him a crystal dagger to protect himself and not forget her as he leaves the village.
15	00:11:34	Ashitaka hits the road.
16	00:12:50	Ashitaka arrives to the village.
17	00:13:11	Ashitaka gets attacked.
18	00:13:28	Ashitaka rips the bandits arms with a single arrow.
19	00:13:32	Ashitaka realises the effects of the curse in his right arm.
20	00:14:09	Ashitaka realises his cure wound gets bigger.
21	00:15:54	Ashitaka and his mentor realises they are being followed and decide to run away.
22	00:16:04	Ashitaka and his new friend, Jiko bo, sit by the fire near the old village wrecks and they talk.
23	00:16:36	He says "You say you are under a curse, the whole world is".
24	00:17:59	Ashitaka learns about the spirit forest.
25	00:18:37	Ashitaka hits the road in the morning, leaving his new friend behind.

26	00:19:04	The heavy rain, people try to climb the mountain with their heavy burdens and animals.
27	00:19:42	San and the wolf gods strike people.
28	00:20:42	Lady Eboshi fires her rifle, shots the Luna-wolf of the pack.
29	00:20:48	Luna- wolf falls of the cliff.
30	00:20:58	Wolf pack retreats.
31	00:21:08	Lady Eboshi and her men carry on. She attacks with her rifle. She shoots a wolf and she loses some of her men. They carry on.
32	00:21:37	Ashitaka helps the wounded men.
33	00:22:17	San suck the blood out of the Luna-wolf's wound.
34	00:22:37	Ashitaka introduces himself and asks if they are gods of the forest.
35	00:23:01	San tells Ashitaka to "go away".
36	00:23:12	One of the two men Ashitaka took out from the river screams.
37	00:23:18	Ashitaka arrives to the screaming man and sees a Kodama, a spirit forest for the first time, tells its a good sign to see one of them.
38	00:24:05	Ashitaka asks a kodama for direction to their forest.
39	00:24:09	Following Kodama's Ashitaka and Yakul carries the two wounded men into the forest.
40	00:25:44	Ashitaka arrives to the sacred grove.
41	00:26:30	Ashitaka sees a different foot-print, realises its recently produced and starts to scan the area for the source.
42	00:27:24	Ashitaka finally sees the Forest Spirit.
43	00:27:27	Ashitaka's arm starts to react and cause pain.
44	00:27:59	As the Forest Spirit averts its gaze, Ashitaka's arm calms down
45	00:28:27	They drink water.
46	00:28:36	They get going.
47	00:28:44	One of the wounded men realise he is healed.
48	00:28:58	Iron Town reveals from distance.
49	00:30:16	Ashitaka, Yakul and wounded men physically arrive to the Iron Town.
50	00:30:27	Wounded men are taken by the Iron Town people.
51	00:30:55	Leader of the guards, Gonza, tells Ashitaka to stop.
52	00:31:26	Toki scolds her husband.
53	00:31:57	Toki thanks Ashitaka.
54	00:32:16	Lady Eboshi comes and demands to see the stranger later.
55	00:33:14	Iron Town daily life montage.
56	00:33:36	Women invites Ashitaka to their place.
57	00:33:48	Women invites Ashitaka to their place.
58	00:34:54	Ashitaka learns about Nago.
59	00:35:21	Flashback starts. It is about Lady Eboshi shooting Nago.
60	00:36:04	Flashback ends.
61	00:36:12	Ashitaka's arm hurts.
62	00:36:30	Lady Eboshi and Ashitaka meet.
63	00:36:45	Eboshi tells Ashitaka that some people thinks he is a spy for the wolfs. Asks why he is here.

64	00:36:55	Ashitaka shows her his arm and the iron bullet he brought from home. It was taken out the boar after he died.
65	00:37:13	Eboshi asks where did Ashitaka came from, tells she never saw a deer like that.
66	00:37:29	To "see the eyes unclouded by hate".
67	00:37:41	Eboshi invites Ashitaka to show her secret.
68	00:37:47	They go out.
69	00:38:19	On the way they pass by women that are working on pumping for iron production.
70	00:38:46	They enter a silent garden.
71	00:39:08	Ashitaka enters the little house in the middle of the garden.
72	00:39:20	Lepers are making rifles. Eboshi says these rifles are for women and apologies for making lepers work so hard.
73	00:41:01	Because Ashitaka's cursed arm independently tried to pull Ashitaka's sword in order to kill Eboshi, a leper which is in far more severe condition tells Eboshi is the only one who sees the lepers as human. There are lepers making rifles. They appreciate what she did for them.
74	00:41:41	Rifle shot
75	00:41:54	Eboshi tells spirits are trying to plant trees to the mountain side.
76	00:41:59	Eboshi offers Ashitaka to stay and help her kill the forest spirit. He refuses.
77	00:42:20	There is a minor Flashback scene with distinctive sound/tone. Ashitaka finds out who San is.
78	00:43:07	Ashitaka visits ladies of irontown work at the bellows
79	00:45:21	"Wolfs are coming".
80	00:47:23	San stand on the roof, a face off.
81	00:47:43	Ashitaka yells San, telling her it is a trap an she should return to the woods.
82	00:48:49	San gets hit on the mask.
83	00:49:22	San physically attacks Lady Eboshi.
84	00:50:27	Ashitaka physically stops Eboshi.
85	00:51:44	Ashitaka takes San.
86	00:53:55	Ashitaka gets out of the town.
87	00:55:07	San threatens Ashitaka to kill. She hates humans.
88	00:58:34	San brings Ashitaka to the pool of healing.
89	01:00:47	Nightwalker appears.
90	01:01:35	Jigo and his men watches the nightwalker from afar.
91	01:02:14	The nightwalker turns into forest spirit.
92	01:02:54	Forest spirit comes near Ashitaka.
93	01:03:20	Jigo and his men comes down the mountain.
94	01:03:47	The boar tribe is spotted by jigo.
95	01:04:27	Okkoto screams
96	01:05:04	Ashitaka remembers in his dream that Forest spirit comes near to him
97	01:05:04	Spirit heals the wound
98	01:05:33	Ashitaka realises his wound is healed

99	01:05:55	Ashitaka sees that his curse not only remains but also improved
100	01:06:06	San comes.
101	01:07:01	San feeds Ashitaka.
102	01:07:28	Ashitaka cries.
103	01:08:01	Boar tribe arrive.
104	01:08:12	Boar tribe speak. The boar tribe is spotted comes to the pool and talk to Moro and San.
105	01:12:32	The Forest Spirit appears.
106	01:12:50	Lady Eboshi fights with Lers Asano's men.
107	01:13:20	Jigo sees Lady Eboshi and Lord Asano's battle.
108	01:24:16	Ashitaka gives his crystal dagger to San's wolf sister.
109	01:31:17	Ashitaka gets chased by the Lord Asano's samurai.
110	01:31:58	Yakul gets shot.
111	01:33:25	Ashitaka finds where the battle between human and boars took place.
112	01:33:54	Ashitaka sees people from irontown among dead boars and men.
113	01:35:40	Man starts to tell and about the battle. Flashback begins.
114	01:36:18	Flashback ends.
115	01:36:40	Ashitaka tries to save San's wolf sibling stuck under a dead boar.
116	01:37:24	Jigo's assassins attack Ashitaka but irontown people save him.
117	01:38:14	Ashitaka and the wolf leave to find San.
118	01:39:07	San, her wolf sibling and drastically wounded Okkoto, advancing into the forest, trying to reach the pool.
119	01:39:28	San sense something wicked coming her way.
120	01:39:45	Apes throw branches.
121	01:40:24	A boar face appears.
122	01:40:57	Okkoto thinks his tribe has come back from the death. He runs to the pool.
123	01:41:13	San tries to warn Okkoto that his warriors did not return, while stating that they are not boars but humans wearing boar skins. Realising it's a trap.
124	01:41:39	Okkoto advances full force.
125	01:43:05	San passes out as Okkoto turns into a demon.
126	01:46:05	Ashitaka finds Moro by the pond, ready to die.
127	01:46:16	Ashitaka calls for San. She replies.
128	01:46:42	Okkoto and the scouts arrive to pond.
129	01:49:12	The Forest Spirit appears.
130	01:49:30	Moro bites Okkoto to save San.
131	01:49:37	Forest Spirit approaches.
132	01:49:54	The voice of Moro calling for Ashitaka to save San wakes Ashitaka down into the depths of the pond.
133	01:50:14	Lady Eboshi shoots the Forest Spirit
134	01:51:03	San and Ashitaka dives into the pool to get themselves free from the demonizing curse.
135	01:51:33	Forest Spirit takes lives of Okkoto and Moro.
136	01:52:16	Forest Spirit turns into the Night Walker.

137	01:52:46	Lady Eboshi shoots the Forest Spirit from his head. Forest Spirit's body blast into every directions.
138	01:53:28	Lady Eboshi takes the head.
139	01:53:51	Moro bites Lady Eboshi's arm away.
140	01:52:22	Ashitaka swims to save Lady Eboshi. Tries to take her out of the forest.
141	01:54:59	San wants to kill Lady Eboshi.
142	01:55:48	San stabs Ashitaka.
143		The forest to collapse.
144	01:56:22	Nightwalker goes out of the forest trying to find his head.
145	01:56:51	Jiko runs away with the head.
146	01:57:23	Irontown is in pieces because of the samurai attacks.
147	01:58:25	Sun is about the shine but they see the gunk from Forest Spirit's body.
148	01:59:15	Ashitaka comes and warns people to run away.
149	01:59:50	People of Irontown run away.
150	02:00:20	Irontown starts burning.
151	02:01:08	Ashitaka and San find Jiko and the head. They want to give the head back to Night Walker.
152	02:01:40	They fight.
153	02:02:38	San and Ashitaka takes the severed head and offer it back to the god. They get heavily cursed.
154	02:03:31	Forest Spirit. Takes his head back but before it can recover the sun shines.
155	02:04:34	Forest Spirit collapses.
156	02:04:56	When the forest spirit dies, it blesses everywhere it touches, including people.
157	02:06:02	San and Ashitaka heal from the curse.
158	02:07:00	San returns to the forest, and Ashitaka goes to Irontown to help rebuild the city.

APPENDIX B

The scene list of *Spirited Away* (2001) can be seen in **Table B.1**

Table B.1: The scene list of *Spirited Away* (2001).

	Time Code in	Main Beats
1	00:00:00	Opening image: A card on pink flowers saying “Good luck Chihiro, We will meet again”. Chihiro and her family were in their car, looking for their new home.
2	00:00:45	Chihiro and her family were in their car, looking for their new home.
3	00:00:45	Chihiro complains, she does not want to move and leave her old life.
4	00:01:54	They get lost in the woods and come in front of an old gate.
5	00:03:15	The parents enter through the gate and find themselves in an abandoned place.
6	00:04:45	Chihiro, reluctantly, follows them.
7	00:07:00	After smelling some food from the deserted town family finds the shop with foods. It is, again, without any people around.
8	00:08:45	Chihiro’s hungry parents start to eat but she refuses.
9	00:09:41	As they stuff themselves with food Chihiro goes out and wanders around.
10	00:10:00	She sees an old bath house across the dry riverbed that seems fully functioning.
11	00:11:02	A train passes under the bridge that leads to the bathhouse.
12	00:11:15	She turns around and sees a young boy (Haku) behind her.
13	00:11:20	He warns Chihiro: that she shouldn’t be here, it is almost dark.
14	00:11:37	She runs back to where she came from and finds her parents at the restaurant where they still eat but they turned into pigs.
15	00:12:32	Spirits emerge, and become visible in every inch of the old city.
16	00:13:10	She tries to go back to the gate but the dry river between the gate and the old town is now flooded.
17	00:14:00	A ship approaches and weird-looking creatures (spirits) disembark.
18	00:13:45	Chihiro starts to become transparent. She can see through herself now. After she says "disappear" she starts to disappear literally.
19	00:14:50	Chihiro runs away and cries.
20	00:15:10	Haku finds her and gives her food from the spirit world. She has to eat that not to vanish, to exist in the spirit world.
21	00:15:51	Yubaba flies by looking for Chihiro.
22	00:17:03	Haku and Chihiro cross the bridge to the bathhouse. (crossing the threshold)
23	00:18:13	A frog notices Chihiro. Shouts “the human”, Haku and Chihiro run away into the bathhouse.
24	00:18:40	Haku instructs Chihiro; that she has to find Kamaji in the boiler room and ask for a job even though he refuses again and again.
25	00:19:55	Haku says he knew her since she was a little girl and leaves.
26		Chihiro heads to the boiler room.

27	00:23:03	Chihiro enters the boiler room and examines the place.
28	00:24:40	Chihiro finds Kamaji and asks for a job. He refuses over and over.
29	00:26:30	She helps a dust spirit carrying a piece of coal.
30	00:28:38	Lin comes into the boiler room with food.
31	00:29:04	Lin spots Chihiro and gets surprised.
32	00:29:15	Kamaji protects her saying she was her granddaughter and asks her to find a job for Chihiro.
33	00:30:28	Lin takes Chihiro upstairs to find her a job but leaves her midway.
34		Chihiro takes the elevator to go up with the a spirit.
35	00:35:10	Chihiro finds Yubaba's room and gets in.
36	00:36:08	Chihiro asks Yubaba for a job. She refuses at first but agrees eventually since she had an agreement to accept anyone that asks for a job.
37	00:39:25	Yubaba gives Chihiro a contract.
38	00:40:10	Yubaba takes Chihiro's name. She will be called Sen from this point on.
39	00:40:30	Haku comes in Yubaba's room, Yubaba asks Haku to take care Sen.
40	00:41:15	Haku acts very distanced but he accompanies Sen to find a job and he entrusts Sen to Lin.
41	00:42:00	Lin takes Chihiro to the dorms. Gives her new clothes and some things for the job.
42	00:43:21	Haku visits Yubaba. Yubaba turns into a bird and flies away.
43	00:44:18	Haku wakes Sen up and asks for a meeting on the bridge.
44	00:45:17	Chihiro silently gets up and leaves the bathhouse. She passes from inside the bathhouse, boiler room and the stair. Dust spirits give her shoes back.
45	00:46:50	Chihiro sees the Faceless on the bridge.
46	00:47:05	Chihiro meets Haku. Haku takes Chihiro among the flower gardens to the pig barns.
47	00:47:58	Her parents -pigs- are sleeping. She says she will save them.
48	00:48:24	Chihiro and Haku leave the barn and talk.
49	00:48:33	Haku gives Chihiro her own clothes and the farewell card in the first scene and tells her to hide them. Chihiro remembers her own name and Haku tells her not to forget her name: "If she steals your name you will not find your way back home"
50	00:49:20	Haku gives Chihiro some food to give her strength back.
51	00:49:45	Chihiro cries.
52	00:50:37	As Chihiro leaves Haku and returns to the bathhouse she sees a flying dragon.
53	00:51:02	Chihiro sleeps in Kamaji's boiler room. Kamaji covers her with a blanket.
54	00:51:42	Yubaba flies above the old town as the day passes.
55	00:52:07	The bathhouse fills with customers at night.
56	00:52:17	Sen tries to work as best as she can.
57	00:53:04	Sen sees the Faceless outside in the rain and leaves the door open for him.
58	00:54:43	They give Sen and Jin the big bath cleaning duty. Jin asks her to get a herbal soak from the foreman.
59	00:54:29	Yubaba realizes that something is wrong and checks the town from her window.

60	00:55:00	The shops get closed. An unidentifiable creature slugs towards the bathhouse.
61	00:55:14	Sen asks the foreman for a herbal soak tag. He refuses. Faceless appears behind the foreman and gives Sen a tag.
62	00:55:59	Yubaba calls downstairs to ask if something is wrong.
63	00:56:10	Sen and Lin fill the bath with herbal water.
64	00:57:08	Faceless watches Sen from the corner of the room. He brought many coins for the bath and hands Chihiro the coins. Chihiro politely declines the offer, saying one is enough for her. He wants Chihiro's attention but cannot get it.
65	00:57:51	Faceless leaves the tokens and leaves, he is disappointed. The bath floods.
66	00:58:00	A stink spirit gets into the bathhouse drawing everyone's attention.
67	00:58:54	Yubaba makes Chihiro the duty of cleaning the stink spirit.
68	00:59:35	Sen leads the stink spirit to the biggest bath she had just cleaned.
69	00:01:01	Sen, with the bath tags/coins from Faceless, uses herbal water mixes for the Stink Spirit.
70	01:02:10	Sen fills the tub but falls in. The Spirit takes her out.
71		
72	00:02:41	Sen detects a thorn in the body of the spirit.
73		Lin also heads towards the tub to help Chihiro.
74	01:03:15	Yubaba hears about the thorn and comes for help.
75	01:04:01	As the thorn protrudes, it becomes clear that it is not actually a thorn, but rather a part of a bike. Yubaba suspects that it is not a stink spirit.
76	01:04:01	With the ejection of the bike, many more things in the body of the spirit get out.
77	01:04:35	The spirit's true image emerges, it is indeed not a Stink Spirit but an old River Spirit.
78	01:05:40	The spirit leaves Chihiro a small ball, flies away thanking her.
79	01:06:09	Yubaba praises Chihiro for her achievement. (Test passed)
80	01:06:38	Lin and Chihiro eat on the terrace. She tries to eat the ball the River spirit gave her but it stinks. She thinks it will cure her parents.
81	01:08:10	At night, Faceless enters the Bathhouse and hands the Frog some gold he makes in his hands.
82	01:09:10	Faceless deceives the frog and swallows it. Faceless acquires the voice of the Frog and acts like a customer.
83	01:09:40	Sen sees the pig barn in her dream, she tries to give her parents the food but cannot identify them among the many pigs.
84	01:10:06	Sen wakes up and finds out that was a dream. Goes out to see the steam from the boilers.
85	01:10:50	People hurry to serve the new customer.
86	01:10:58	Lin tells Sen there is a wealthy client in the baths handing out gold to everyone.
87	01:11:08	Noface gets all the attention from the staff. Eats everything and gives gold in exchange.
88	01:11:45	Chihiro is uninterested and goes back to the balcony. Looks at the sea and worries about her parents.

89	01:12:23	Chihiro sees Haku in the form of a dragon as he is flying toward the Bathhouse. White little birds attack him and he is heavily injured.
90	01:13:05	She enters the bathhouse into Chihiro's room and she sees the little birds are some papers attacking Haku.
91	01:14:08	Haku flies away to Yubaba's room. Chihiro tries to go upstairs to find Haku and help him.
92	01:14:29	At the same time, Faceless is eating everything and getting bigger and bigger. The people in the bathhouse try to please him and get more gold.
93	01:15:20	As Sen rushes upstairs to find Haku she encounters Faceless. He offers Sen gold, but she is reluctant to take it and leaves.
94	01:16:10	Faceless gets mad and starts to eat people.
95	01:16:42	As Sen climbs to Yubaba's floor, she sees Yubaba flying towards the bathhouse.
96	01:18:10	Yubaba enters her room and Sen climbs up and hides into the baby's giant room.
97	01:19:10	Yubaba, on the phone, scolds someone and says she will come and deal with the Faceless.
98	01:19:23	Yubaba sees Haku on the floor covered in blood and commands people to get rid of him.
99	01:19:35	Sen hides in the nursery.
100	01:19:41	Yubaba enters the nursery to look for her giant baby but doesn't see Sen.
101	01:20:30	Yubaba leaves.
102	01:20:35	Yubaba's baby grabs Chihiro by the arm and threatens her to play with him.
103	01:21:46	Sen gets rid of the baby and goes to the other room to find Haku.
104	01:22:15	Baby gets out of his room and forces Sen to play with him.
105	01:22:48	A paper bird attached to Chihiro's body sneaked in with her and turns into Yubaba but she is transparent.
106	01:23:00	Transparent Yubaba transforms employees of Yubaba and the baby.
107	01:23:41	It is now understood she is Yubaba's twin sister Zeniba. She wants to kill Haku, she says Haku is a thief, he stole a seal from her.
108	01:24:45	Haku cuts the paper plane in two. Zeniba disappears. Haku falls down the chimney. He drags Sen and the transformed employees with him.
109	01:25:17	As they fall Chihiro experiences a flashback in the water.
110	01:24:37	They fall into the boiler room.
111	01:26:05	Kamaji says there is something inside that kills him.
112	01:26:40	Sen gives the food from the River Spirit to Haku.
113	01:26:48	Haku eats it and spits a seal and a slug with it.
114	01:27:10	Sen crushes the slug and kills it.
115	01:27:50	Haku returns to his human form but is still unconscious.
116	01:28:10	Haku is under a curse. Kamaji makes him drink something.
117	01:29:05	Sen decides to return the golden seal to Zeniba and ask for forgiveness to cure Haku.
118	01:29:42	Lin comes in; everyone is looking for Sen and Yubaba is asking about her.

119	01:30:25	Kamaji gives Sen train tickets for the journey. It is a one-way train but she is determined.
120	01:31:13	Everybody is worried about noface but they serve him.
121	01:32:22	Sen meets Noface. He offers Sen all the food and gold. This time he speaks. Sen wants to go, but Faceless does not want her to go and says he is alone.
122	01:34:03	Sen tells the enraged Faceless to eat the remainder of the gift she received from the River Spirit.
123	01:34:18	Faceless gets sick after eating the cake and tries to catch Sen. Sen runs away and drags Noface out of the bathhouse after her. Faceless starts to vomit everything and everyone he ate. Noface transforms back into its old self.
124	01:36:25	Sen gets out. Noface follows her.
125	01:36:35	As Lin drops Sen in the boat to the spirit train station, noFace looks at them from afar and Sen lets him come over.
126	01:38:00	The mouse and the bird, Yubaba's child and his assistant, all get on the train and go to Zeniba's house. They ride with spirits.
127	01:41:01	Haku wakes up in the boiler room and asks Kamaji for Sen. He does not remember what happened. Kamaji says this is true love between Sen and Haku.
128	01:42:03	Haku visits Yubaba.
129	01:43:20	Yubaba understands that her baby is gone. The gold Noface left turns into sand.
130	01:43:38	Yubaba searches for the baby and cannot find him. She goes crazy.
131	01:44:20	Haku tells her the baby is with Zeniba.
132	01:44:58	Haku asks for the return of Sen to get her baby back. Yubaba agrees but threatens Haku again.
133	01:45:19	After the train ride, Sen and her friends arrive at Zeniba's. A lamp greets them and leads to the house.
134	01:47:35	Zeniba welcomes them. She takes them inside and makes tea.
135	01:48:20	Sen returns her seal to Zeniba and apologizes on behalf of Haku. The slug she crushed was the spell Yubaba inserted in Haku and he is free of that spell now.
136	01:49:26	They eat and drink tea. Zeniba tells Sen to save her parents and Haku she has the power inside her.
137	01:50:19	Zeniba, Noface and the mouse weave a thread together. Sen is anxious.
138	01:51:02	Zeniba gives Chihiro a hair tie, that will protect her from harm.
139	01:51:35	Haku arrives at Zeniba's house.
140	01:52:00	Zeniba forgives Haku for stealing her seal, but in return, she has to take good care of Sen.
141	01:52:44	They all start their way back together. Only Noface stays with Zeniba at her suggestion. Chihiro tells her name to Zeniba.

142	01:53:15	While flying with Haku, Chihiro recalls a memory and finally finds out how he knew Haku: When Chihiro was little, she dropped her shoe in a river and while trying to retrieve it, she fell into the water and thought she would drown, but the water carried her to the shore and saved her. The name of this river is Kohaku River and Chihiro understands that Haku is the spirit of that river and tells this to Haku.
143	01:53:58	Thereupon, Haku transforms to his human form and says that he remembers it too, that his name is Kohaku River, and that he also remembers Chihiro and his pink shoes. Chihiro says that buildings are being built where that river is, and Haku thinks that this is the reason why he can't find his way home. Meanwhile, they fall slowly downwards together.
144	01:55:10	When they land, they have arrived at the bridge, and Yubaba and all the Bath House staff are waiting for them for the final test.
145	01:56:00	Yubaba's child returns to his old self and tells his mother that they had a great time with Chihiro and that if he made her cry, she would no longer love him.
146	01:56:27	Chihiro says "a deal is a deal" and agrees to take the test.
147	01:56:47	The test is based on finding out which of the many pigs is his mother and father. Chihiro looks at the pigs and finds the right answer, deciding that none of them have parents. Spell breaks.
148	01:57:56	Haku takes her to the border where humans and the spirit world separate. Chihiro asks Haku what will happen and if they can meet again. Haku tells that he will be fine, he will have a talk with Yubaba, and of course, they will meet. Tells her not to turn back and look.
149	01:58:58	Chihiro's parents wait for her in front of the tunnel and remember nothing.
150	01:59:55	Chihiro is now with her parents in front of the car, looking at the tunnel.
151	02:00:30	The family returns to their car and continues on their way to reach their new home. She still has the hair tie from Zeniba.

APPENDIX C

The scene list of *Howl's Moving Castle* (2004) can be seen in **Table C.1**

Table C.1: The scene list of *Howl's Moving Castle* (2004).

	Time code in	Main Beats
1	00:00:00	A weird looking machine walks among the fog and clouds.
2	00:03:05	Sophie is a hat maker who works in her mother's shop.
3	00:05:18	Howl saves Sophie from the soldiers who bother her on the street.
4	00:07:23	Sophie falls in love with Howl when they first met.
5	00:09:03	She visits her sister.
6	00:09:48	Sophie returns to her shop.
7	00:10:06	Witch of Waste comes to Sophie's hat shop and curses her to get back to Howl.
8	00:11:02	Sophie gets really old because of the curse.
9	00:12:31	The next day Sophie's mother comes to visit the shop. Sophie lies to her as if she was sick and could not leave her room.
10	00:13:57	Sophie steals some food from the kitchen and hits the road.
11	00:15:27	She finds a scarecrow in the skirts of the mountain. The scarecrow starts to follow her and gifts her a cane.
12	00:17:39	She sees a flying warship in the sky.
13	00:18:24	She finds a moving house. She follows the house and enters the house.
14	00:20:58	The house looks very dirty and messy.
15	00:21:16	She meets Calcifer, the fire spirit of the house.
16	00:21:24	Calcifer understands that Sophie is under a spell and tries to seduce her to let him go.
17	00:22:32	Sophie falls asleep.
18	00:22:52	The warships leave the port.
19	00:23:18	Someone knocks on the door over and over.
20	00:24:10	The majesty calls every wizard into upcoming war and now asks for Wizard Jenkins.
21	00:26:03	Someone knocks on the door over and over. Kingsport. They call for the wizard Pendragon.
22	00:26:46	Sophie finds out that the door of the house opens to different places.
23	00:28:29	Sophie makes Calcifer work for breakfast.
24	00:28:53	Howl comes home.
25	00:29:06	Sophie sees him and gets excited.
26	00:29:24	Howl asks who she is and she replies "Grandma Sophie"
27	00:30:36	They sit at to table to eat.
28	00:31:36	Sophie finds a note from the Witch of Waste in her pocket.
29	00:31:46	The note threatens Howl.
30	00:32:40	Howl leaves to take a bath.

31	00:33:11	Sophie starts to clean the house.
32	00:34:56	Howl leaves the house from the black door.
33	00:35:59	Sophie notices the house is moving and appreciates Calcifer. Calcifer gets excited.
34	00:37:24	Sophie and Markl find the scarecrow on the balcony of the house.
35	00:38:09	The house goes next to the lake.
36	00:40:08	Howl flies where the war is happening.
37	00:41:03	He gets home wounded and tired. He tells the war is fierce.
38	00:42:41	Howl checks Sophie and sees her young version as she's asleep.
39	00:43:16	Sophie and Markl go out shopping for food.
40	00:43:59	The fleet comes back to the port, wrecked.
41	00:44:08	People on the street rushed to see them.
42	00:44:38	Sophie sees the blob men in the crowd and gets scared.
43	00:44:58	Some airships drop bombs from the sky.
44	00:45:19	Sophie and Markl get back home.
45	00:45:47	Howl comes downstairs screaming because her hair turned a weird color.
46	00:46:35	He freaks out and says "what's the point of living without being beautiful". Howl gets upset as his hair turns black. He gets sad and the house darkens and shatters. He calls the spirit of darkness.
47	00:47:23	Sophie gets angry at Howl saying she has never been beautiful in her life. Leaves house and goes out crying in the rain.
48	00:48:21	Howl gets sick and rests.
49	00:49:46	He tells Sophie not to leave her. They talk. Sophie tries to convince Howl to talk to the king yet he convinces her to visit the king as if she was the Pendragon's mother.
50	00:51:58	Howl gives Sophie a charm ring for her safe return. Howl says he will follow her in disguise.
51	00:52:32	Sophie sees many animals following her.
52	00:53:46	As she approaches the castle and a dog starts to tail her. She thinks it's Howl.
53	00:54:06	The witch of waste coincides with Sophie on the road. She is also summoned by the king.
54	00:56:06	On the stairs of the castle, Sophie and the Witch of waste gets a really hard time.
55	00:57:59	Sophie cheers for the witch to complete the stairs.
56	00:58:33	They get in and wait in the waiting room.
57	00:59:06	The witch sits in the only chair.
58	00:59:19	The dog runs away and Sophie follows him.
59	00:59:31	The curtain across the waiting room opens to reveal the giant lightbulbs that turn on with an invisible hand.
60	01:00:26	Sophie meets with Madame Suliman, the king's main witch.
61	01:01:01	Sophie finds out the dog (Heen) was sent to escort Sophie by Suliman.
62	01:01:25	Suliman reveals Howl's past.

63	01:02:10	The servants bring in the witch of waste, she looks much older than before.
64	01:02:46	Suliman threatens Sophie, she says if Howl does not come he will be punished.
65	01:02:51	Sophie shouts at Suliman defending Howl. Meanwhile her speech she becomes younger.
66	01:03:23	Suliman says she understands that Sophie is in love with Howl.
67	01:03:46	King enters the room from the garden door. Says he won't be using magic in this war.
68	01:04:06	He meets Sophie and the Witch of Waste.
69	01:04:29	Another King comes in and says the contrary and leaves the room.
70	01:04:51	Suliman understands that the first King who entered the room was Howl in disguise.
71	01:05:01	Howl turns into himself.
72	01:05:06	Suliman produces waves with her cane's touch and sends Howl, Witch of Waste, and Sophie into an illusion.
73	01:05:33	Suliman says she will show Sophie "What Howl really is".
74	01:06:16	As Howl turns into his bird version Sophie rescues them.
75	01:06:43	They flee from the castle with the same air vehicle Howl came in.
76	01:07:21	Howl sends Sophie back home and leaves them to trick others into another direction.
77	01:07:34	The ring he gave Sophie earlier shows the way home.
78	01:08:46	Soldiers raided the house of pendragon and Jenkins only to find emptiness.
79	01:10:26	Sophie and Witch come back home after a long flight and fall asleep.
80	01:11:17	Howl gets back home wounded this time. He looks transparent.
81	01:11:46	Sophie wakes up to see blood and feathers on the floor.
82	01:12:46	Sophie goes up to Howl's room and finds his room.
83	01:13:36	Howl lays in his bird's presence. He doesn't want Sophie and flies away.
84	01:14:02	Sophie says she loves him. He says it's too late.
85	01:14:17	Sophie wakes up to find it was a dream.
86	01:16:39	Howl wakes up pretty happy.
87	01:17:04	He sees turnip and finds out he's under a spell too.
88	01:17:20	Howl makes a plan to move to the house that Suliman cannot find.
89	01:18:29	House changes with a spell that Howl casts.
90	01:19:06	They get back to Sophies town
91	01:19:30	When he casts a spell he adds a room for Sophie. The room is exact to the room she was working in the hat shop.
92	01:20:10	Howl also adds a new color to the house's door dial. A pink one that he gifts Sophie.
93	01:20:24	The door opens to a scenery full of colorful flowers, a lake and far away mountains. That's Howl's secret garden.
94	01:21:51	Howl shows her a little house which he spent most of his time in his childhood. It's his hideaway and he opens it to Sophie.
95	01:23:01	Howl says she is beautiful and Sophie gets old immediately.

96	01:23:20	A battleship approaches as they are talking.
97	01:23:58	Howl stops the ship with a spell.
98	01:24:09	Suliman's agents get out and start to follow them.
99	01:25:01	Howl drops Sophie into to door and flies away.
100	01:25:40	Witch and Sophie talk about love.
101	01:26:17	An air raid siren is heard. Suliman's spies are looking for them.
102	01:26:53	Battle gets heavy. Howl flies among airships.
103	01:27:16	Sophie's mother comes home and finds Sophie. She leaves a bug to spy on the house.
104	01:28:38	The Witch finds the bug and feeds it to Calcifer.
105	01:29:32	Markl says she loves Sophie and not to leave them.
106	01:30:53	The city gets bombed.
107	01:31:16	Sophie goes out to find the city on fire.
108	01:31:31	Suliman's spies find the house.
109	01:32:21	Howl tries to change the course of a dropping bomb from the house.
110	01:32:35	Howl saves them and they hug Sophie.
111	01:33:06	Howl makes Calcifer come back to life.
112	01:33:46	Sophie begs Howl not to leave but Howl leaves for the battleground in order to protect his loved ones.
113	01:34:13	Sophie sees the town from afar. It is now completely in flames. She sees Howl flying above the town fighting battleships.
114	01:36:51	Sophie makes everyone leave the house since they were detected by the spies of Suliman.
115	01:37:08	House falls apart.
116	01:37:52	They get back into the now fallen apart house.
117	01:38:15	Sophie feeds Calcifer.
118	01:39:09	Sophie gives Calcifer her hair to make him move the castle again.
119	01:39:36	The castle gets more compact with the help of Calcifer and starts to move.
120	01:40:57	Witch of Waste finds out Calcifer has a heart.
121	01:41:23	She takes the heart out and tries to eat it.
122	01:41:29	Sophie waters down the Calcifer and the Witch.
123	01:41:37	When the fire is extinguished the castle falls apart again.
124	01:42:40	She starts to cry near the wrack of the castle.
125	01:42:52	Her ring starts to shine and casts light in a direction. Sophie gets into the darkness.
126	01:44:22	She finds herself in the Howl's cabin from before.
127	01:45:15	A bright light shines and falls afar.
128	01:45:24	She sees Howl and her ring shines more.
129	01:45:48	Sophie runs to get near Howl.
130	01:46:18	She starts to get down into the dirt.
131	01:46:46	Howl eats the lights and finds a fire in his hands.
132	01:47:08	Sophie sinks into the dirt and falls to another place from the sky.
133	01:48:11	She finds the door once she gets in and finds Howl outside.

134	01:48:22	Howl is hurt again in his bird self and he is numb.
135	01:48:44	Sophie kisses Howl and asks him to take her to Calcifer.
136	01:49:26	They fly to find what's left of the castle, a deck, and two legs.
137	01:50:23	Sophie takes now blue Calcifer/Howl's heart from the Witch.
138	01:51:20	Sophie takes Calcifer to Howl.
139	01:51:30	Calcifer sets free and flies away.
140	01:51:43	Without Calcifer, the legs get broken.
141	01:51:56	Turnip saves them all from dying while they float through the mountain.
142	01:52:26	Sophie kisses Turnip and his spell breaks. His true self reveals, the prince of the other kingdom.
143	01:52:50	Howl recovers at the same time.
144	01:53:16	Prince tells he will go back and put an end to this war.
145	01:53:44	Calcifer comes back since he loves them.
146	01:53:59	Suliman's dog Heen contacts Suliman to show the happy ending.
147	01:54:16	Suliman calls the ministry of war to end this war after seeing them.
148	01:54:37	Sophie, Howl, the Witch and Calcifer live peacefully.

APPENDIX D

The musical track list of *Princess Mononoke* (1997) can be seen in **Table D.1**.

Table D.1: The musical track list of Princess Mononoke (1997).

	TC in (hh:mm:ss)	TC out (hh:mm:ss)	Duration	Scene Content
1	00:00:00	00:01:48	00:01:48	Intro music.
2	00:02:24	00:06:18	00:03:54	The boar approaches the village, Ashitaka kills him.
3	00:10:04	00:10:50	00:00:46	Elder meeting: Ashitaka cuts his hair.
4	00:10:51	00:12:33	00:01:42	Ashitaka leaves the village.
5	00:13:32	00:14:04	00:00:32	Ashitaka coincides with the samurai attacking a village. He fights them.
6	00:16:00	00:16:08	00:00:08	Jigo and Ashitaka runs away from the samurai.
7	00:16:23	00:17:17	00:00:54	Jigo and Ashitaka talks by the fire.
8	00:17:17	00:17:41	00:00:24	Back story of Ashitaka and Emishi's.
9	00:17:41	00:18:30	00:00:49	Ashitaka show Jigo the iron bullet.
			00:00:00	Jigo talks about the forest spirit.
10	00:18:30	00:18:53	00:00:23	Ashitaka leaves Jigo and hits the road.
11	00:22:32	00:23:13	00:00:41	Ashitaka and Mononoke catch each others eye.
12	00:24:20	00:25:52	00:01:32	Ashitaka carries injured men. Kodama's show them the way.
13	00:25:52	00:26:45	00:00:53	Ashitaka finds the healing pool. He sees the signs of the forest spirit.
14	00:27:35	00:27:45	00:00:10	The forest spirit appears/Ashitaka's arm swells.
15	00:33:00	00:33:35	00:00:35	Ashitaka enters Irontown/a sequence of the daily life of the town.
16	00:35:25	00:36:25	00:01:00	Ashitaka listens the story of Lady Eboshi killing Nago, the giant boar who cursed him.
17	00:39:26	00:40:41	00:01:15	Lady Eboshi shows Ashitaka the lepers.
18	00:40:41	00:41:35	00:00:54	Osa speaks: life is suffering. The world is curse but you still find reasons to live.
19	00:43:10	00:44:23	00:01:13	Ladies of irontown work at the bellows.
20	00:47:30	00:48:56	00:01:26	Mononoke attacks Lady Eboshi.
21	00:49:54	00:51:15	00:01:21	Ashitaka stops Lady Eboshi and San.
22	00:52:28	00:54:30	00:02:02	Ashitaka takes San and leave the town.
23	00:55:15	00:55:43	00:00:28	San threatens Ashitaka to kill. Shee hate humans.
24	00:58:13	00:59:40	00:01:27	San brings Ashitaka to the pool of healing.
25	01:00:01	01:02:35	00:02:34	Nightwalker appears and turns into the forest spirit. Jigo watches it from afar.

26	01:02:36	01:03:13	00:00:42	Ashitaka in the pool, the forest spirit approaches and looks at Ashitaka.
27	01:03:50	01:04:32	00:00:42	The booar tribe comes.
28	01:04:44	01:05:18	00:00:34	Ashitaka's dream, the wound bleeds.
29	01:05:59	01:07:43	00:01:44	San comes to the pool feeds Ashitaka. Ashitaka cries.
30	01:10:01	01:12:05	00:02:04	Ashitaka tells the boar tribe he killed Nago. Okkoto comes forward.
31	01:18:11	01:18:31	00:00:20	Lady Eboshi wants girls to protect the town after she is gone.
32	01:18:31	01:21:35	00:03:04	Ashitaka and San sleep and talk in the cave. Ashitaka wakes up and converse with Moro, San's mother, the wolf god.
33	01:24:41	01:27:19	00:02:38	The war begins. Humans are cutting and burning trees to lure boars out from the forest.
34	01:28:30	01:29:42	00:01:12	Lord Asano's samurai attack Irontown. Ashtaka passes them to get to the town.
35	01:31:08	01:33:26	00:02:18	Samurai chase Ashitaka and Yakul gets an arrow.
36	01:35:30	01:36:16	00:00:46	A men tells Ashitaka about what happened at the battlefield.
37	01:39:05	01:40:24	00:01:19	Okkoto and San, wounded, try to reach the pool. They sense something bad comes that way. The apes attack them. Behind rocks a boar face appears.
38	01:43:16	01:44:25	00:01:09	Okkoto turns into a demon. San gets trapped in Okkoto.
39	01:46:10	01:46:15	00:00:05	Ashitaka calls for San. She replies.
40	01:47:03	01:48:06	00:01:03	San fights to save herself from Okkoto turning evil. Ashitaka climbs up on Okkoto to help San but Okkoto throws him into the pond.
41	01:50:19	01:52:20	00:02:01	Eboshi gets ready to shoot.
42	01:53:14	01:54:37	00:01:23	After the death of the nightwalker. Moro chops eboshis arm of after her death. Nightwalker looks for its head. Ashitaka tries to save Lady Eboshi.
43	01:55:59	01:57:22	00:01:23	San denies her being a human. Ashitaka and San are devastated because of the death of deer god. But they decide to help it.
44	01:59:55	02:01:08	00:01:13	San and ashitaka try to capture the head. Toki and people of irontown leave the town they run away from the gunk.
45	02:02:40	02:03:38	00:03:43	The return of the head. San and ashitaka gets cursed. They offer the head to the Night Walker back.
46	02:05:16	02:08:20	00:03:04	The stilness after everything. Flowers bloom, plants grow. San and ashitaka wake up healed. They decide to live the rest of their lives separate. Only one kodama lives on.



APPENDIX E

The musical track list of *Spirited Away* (2001) can be seen in **Table E.1**.

Table E.1: The musical track list of *Spirited Away* (2001).

	TC in (hh:mm:ss)	TC out (hh:mm:ss)	Duration	Scene Content
1	00:00:00	00:03:15	00:03:15	The family get lost and find the abandoned theme park.
2	00:04:44	00:06:35	00:01:51	Chihiro does not want to go in but follows her parents.
3	00:07:26	00:10:32	00:03:06	Family goes into the town and parents eat food from the mysterious food stand. Chihiro leaves them.
4	00:11:17	00:13:14	00:01:57	Haku sees Chihiro on the bridge and tells her to leave immediately. Chihiro runs
	00:13:17	00:14:34	00:01:17	The ship carrying the visitors arrive. Chihiro runs away.
6	00:15:12	00:17:03	00:01:51	Yubaba looks for Chihiro flying by. Chihiro almost gets lost but Haku helps her. They run to the bathhouse.
7	00:17:06	00:20:20	00:03:14	Haku and Chihiro passes the bridge to bathhouse. Haku tells Chihiro how to get in secretly.
8	00:20:57	00:22:48	00:01:51	Chihiro goes to the boiler room.
9	00:25:29	00:27:53	00:02:24	The dust spirits work for Kamaji. Chihiro helps one of them.
10	0:30:31	0:33:25	00:02:54	Lin and Chihiro goes upstairs to ask for a work from Yubaba.
11	0:34:38	0:36:12	00:01:34	Chihiro goes into Yubaba's room and ask for a job.
12	00:37:38	00:40:41	00:03:03	Yubaba yells at Chihiro. Her baby wakes up and she gives Chihiro a job. Chihiro's name changes to Sen.
13	0:43:10	00:44:05	00:00:55	Sen cries, Yubaba flies away.
14	0:45:12	0:47:10	00:01:58	Sen leaves the bathhouse to meet Haku.
15	00:48:27	0:51:30	00:03:03	Haku reminds Sen her real name and gives her the postcard. They eat together. Sen cries.
16	00:52:10	00:54:04	00:01:54	The daily life in the bathhouse. Sen tries to adapt, she also lets in the no face in. She is given the hardest bath to clean.
17	00:57:05	00:57:53	00:00:48	No face appears in the bathhouse and gives Sen many tags for bath water mixtures

18	00:58:38	01:02:05	00:03:27	The biggest test. Sen assigned to clean the Stink Spirit.
19	01:03:03	01:04:30	00:01:27	Sen realizes the thorn inside the stink spirit and everyone try to pull it out.
20	01:06:07	01:06:35	00:00:28	Everyone cheers after the accomplishment of Sen
21	01:07:15	01:08:09	00:00:54	Sen and Lin talk on the balcony
22	01:08:39	01:09	00:00:56	Noface fools the frog and eats it.
23	01:09:39	01:10:02	00:00:23	The dream of Sen. She tries to find her parents but fails.
24	01:12:28	01:14:07	00:01:39	Haku tries to get rid of the paper planes following him. He gets into the sleeping room covered in blood.
25	01:14:35	01:15:05	00:00:30	Bathhouse staff sing and dance for new customer Noface.
26	01:16:27	01:16:35	00:00:08	Noface eats a bathhouse worker.
27	01:16:36	01:19:10	00:02:34	Sen climbs up to Yubaba's room.
28	01:19:52	01:20:33	00:00:41	Yubaba visits her baby Boh.
29	01:21:39	01:22:55	00:01:16	Sen runs away from boh and finds haku lying on the floor, bleeding to death.
30	01:24:41	01:25:35	00:00:54	Haku and sen falls down the chimney to the boiler room.
31	01:27:11	01:27:44	00:00:33	The slug and the seal haku spit after eating the herbal cake.
32	01:29:05	01:31:11	00:02:06	Sen asks for Zeniba's adress to save Haku from the spell. She gets ready to leave. Kamaji gives her train tickets and gives her directions for Zeniba's house.
33	01:32:32	01:36:12	00:03:40	Sen and No-face comes face to face. Sen runs away from No-face. He follows him throwing out.
34	01:37:30	01:41:00	00:03:30	Sen goes to the station to get a train to zenibas house. No face follows her. Lin returns to the bathhouse. Sen and her friends take the train.
35	01:43:38	01:45:11	00:01:33	Yubaba realizes her baby is gone. Haku and Yubaba makes an agreement.
36	01:47:10	01:48:38	00:01:28	Sen and her friends arrive at Zeniba's house. She welcomes them.
37	01:50:26	01:55:06	00:04:40	Zeniba makes a hairtie for Sen. Sen worries for Haku. Haku comes to Zeniba's house. Noface stays with Zeniba and the other return. The return. Sen, Haku and friends fly home. Sen gets a vision of herself from when she was little. She reminds Haku who he was.

38	01:57:30	01:57:52	00:00:22	Sen breaks the spell of her parents. She passes the last test.
39	01:58:00	02:00:00	00:02:00	Chihiro and her parents leave the spirit world.
40	02:00:00	02:04:17	00:04:17	The ending credits



APPENDIX F

The musical track list of *Howl's Moving Castle* (2004) can be seen in **Table F.1**.

Table F.1: The musical track list of *Howl's Moving Castle* (2004).

	TC in (hh:mm:ss)	TC out (hh:mm:ss)	Duration	Scene Content
1	00:00:46	00:03:00	00:02:14	Sophie works on a hat in the hat shop.
2	00:03:50	00:04:24	00:00:34	Soldiers are coming home.
3	00:05:00	00:07:10	00:02:10	Howl saves Sophie from the soldiers. Howl leaves Sophie on the balcony.
4	00:09:25	00:09:41	00:00:16	Sophie returns to the shop.
5	00:10:05	00:10:58	00:00:53	Witch of Waste comes to Sophie's hat shop and curses her to get back to Howl. Sophie gets really old because of the curse.
6	00:13:41	00:16:23	00:02:42	Sophie leaves home. Meets Turnip.
7	00:21:18	00:22:47	00:01:29	Sophie meets Calcifer after finding shelter in Howl's castle. They introduce themselves and they make an agreement.
8	00:22:54	00:23:07	00:00:13	The warships leave the port. A fanfare music plays.
9	00:23:38	00:28:50	00:05:12	Someone knocks on the door over and over. Markl comes downstairs and answers the door in disguise. Sophie sees the castle's features, the doors open to other places, Markl a boy who shapeshifts. Sophie prepares breakfast.
10	00:31:47	00:32:27	00:00:40	Sophie finds the Witch of the Waste's curse in her pocket.
11	00:33:12	00:34:30	00:01:18	Sophie's manic cleaning spree.
12	00:36:01	00:40:07	00:04:06	Sophie notices the house is moving and she appreciates Calcifer. Calcifer gets excited. Sophie and Markl find the turnip scarecrow on the balcony of the house. The house goes next to the lake. They hang the laundry up to dry.
13	00:42:36	00:43:00	00:00:24	Howl checks Sophie and sees her young version as she's asleep.
14	00:47:40	00:49:00	00:01:20	Sophie gets angry at Howl after his outburst on his hair color change. Sophie says she has never been beautiful in her life. Leaves house and goes out crying in the rain.
15	00:49:01	00:49:09	00:00:08	People distribute leaflets on the street

16	00:51:00	00:55:00	00:04:00	Sophie tries to convince Howl to talk to the king yet he convinces her to visit the king as if she was the Pendragon's mother. Howl gives Sophie a charm ring for her safe return. Howl says he will follow her in disguise. Sophie sees many animals following her. As she approaches the castle and a dog starts to tail her. She thinks it's Howl.
17	01:02:52	01:03:45	00:00:53	Sophie's monologue. She stands up against Madame Suliman, kingdoms witch master.
18	01:05:07	01:06:39	00:01:32	Suliman's spell to punish Howl. A weird spell that traps Howl and Sophie into a vision.
19	01:06:48	01:09:10	00:02:22	Sophie and Howl flee from the catle taking the Witch of Waste and Heen with them. Howl sends Sophie back home and trick soldiers into another direction. Soldiers raid the house of pendragon and Jenkins only to find emptiness.
20	01:11:46	01:14:14	00:02:28	Sophie wakes up to see blood and feathers on the floor. Sophie goes up to Howl's room and finds him there looking like a bird. Sophie says she loves him. He says it's too late and flies away. Sophie wakes up to find it was a dream.
21	01:16:09	01:18:21	00:02:12	Howl comes home pretty happy. He sees turnip and finds out he's under a spell too. Howl makes a plan to move to the house that Suliman cannot find. House changes with a spell that howl casts. They get back to Sophies town.
22	01:20:22	01:23:16	00:02:54	Howl adds a new color to the house's door dial. A pink one that he gifts Sophie. The door opens to a scenery full of colorful flowers, a lake and far away mountains. That's Howl's secret garden.
23	01:24:20	01:25:14	00:00:54	Suliman's men follow sophie and Howl after Howl deactivates ships controls.
24	01:25:38	01:26:44	00:01:06	Witch of Waste and Sophie talk about love while Saliman's creatures look for the house.
25	01:29:32	01:30:51	00:01:19	Witch of Waste smokes the cigarette she found in Sophie's mother's purse. House gets filled with smoke and Markl opens the window.
26	01:31:22	01:34:15	00:02:53	Suliman's spies find the house and attack while the city is flames. Howl saves the house and makes Calcifer come back to life. He says he loves Sophie and leaves.
27	01:35:49	01:37:06	00:01:17	Sophie makes everyone leave the house to stop Howl fight for them. The house falls apart when Calcifer leaves the fireplace.

28	01:39:09	01:41:42	00:02:33	Sophie gives Calcifer her hair to make him move the castle again. The castle gets smaller and Calcifer starts to move it. Witch of Waste realizes Calcifer has a heart. And captures it and she starts to burn. Castle falls apart again. Sophie throws water to the witch. Sophie falls down the cliff.
29	01:44:16	01:48:08	00:03:52	Sophie follows the light coming from her ring and find herself in a vision. She sees a memory from Howl's childhood. She tries to intervene but she can just watch whats happening. Howl swallows a falling star and gives his heart away to create Calcifer.
30	01:48:15	01:51:19	00:03:04	Sophie finds Howl, wounded and dull. They find the what's left from the castle. Sophie takes Calcifer and gives Howl his heart back. Calcifer gets free.

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