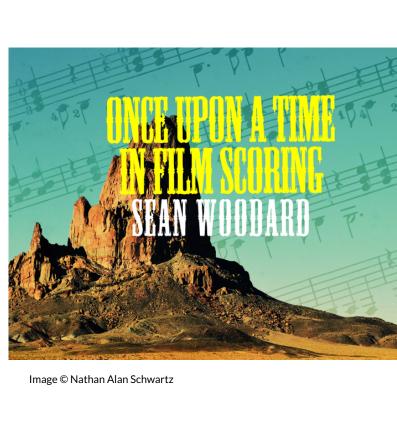
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The drunk monkeys | literature, film, television (/) Mar~14~FILM~/~OnceUpon a Time in Film Scoring / Silence / Sean Woodard Film (/2017-posts/category/Film)



Silence (2016)



Christ and Kundun—Scorsese's meditation on sacrifice and doubt is arguably the most assured of the three projects.

The text translates as follows:

persecuted in the name of Christ.

shattering the silence.

Rodrigues: "Lord I fought against your silence."

Christ: "I suffered beside you. I was never silent."

One particularly effective element in Silence is its reliance on natural sound and limited music. While Silence is not the first film to utilize this approach—for example, see the opening train station scene of Sergio Leone's Once Upon a Time in the West (https://culturedvultures.com/once-upon-a-time-in-the-west-sergioleones-novelistic-western/)—it arguably helps immerse the viewer in the story of two Portuguese priests (Andrew Garfield and Adam Driver) attempting to rescue their mentor, Father Ferreira (Liam Neeson) who has allegedly apostatized during the of wave of Christian persecutions by the Japanese government in the 17th Century. When Father Rodrigues and Father Garupe set out upon their journey, an overhead

camera shot frames their ship. A brief snippet of choral music is heard—one of the

few arrangements of traditional Church music incorporated into the film—as if to suggest the God-ordained nature of their quest. When it cuts to the next scene, the music is replaced with natural sound. As the two priests minister to the residents of a local village called Tomogi, they are faced with tribulations and the constant fear of capture. Three people are apprehended by samurai when the village leaders refuse to disclose the priests' hiding place. These prisoners are then subjected to abject torture. Their tormentors pour scalding water upon their bodies and tie them to crosses. This imagery recalls Christ's crucifixion on the cross at Golgotha, along with two criminals, one of which was penitent. As the tide rises and waves crash upon the bodies of the men, one named Mokichi begins singing the Latin chant hymn, "Tantum Ergo Sacramentum."

In an $\underline{interview} \ (https://www.japantimes.co.jp/culture/2017/01/18/films/shinya-respectively.)$ tsukamoto-song-silence/) with the Japan Times, Shinya Tsukamoto, the actor who portrays Mokichi, stated that , "At first we weren't going to have a song, but I thought it was definitely necessary, so I did some research and made a presentation about why it was needed. . . I thought (the song) went pretty well." The inclusion of the hymn definitely adds gravity to the scene. Mokichi's display of faith shows his acceptance of martyrdom, as he follows the saints before him who had been

Down in adoration falling / Lo! The sacred Host we hail, Lo! O;er ancient forms departing / Newer rites of grace prevail; / Faith for all defects supplying, / Where the feeble senses fail. / To the everlasting Father / And the Son Who reigns on $high\ /\ With\ the\ Holy\ Ghost\ proceeding\ /\ Forth\ from\ Each\ eternally,\ /\ Be$ salvation, honour, blessing, / Might, and endless majesty. / Amen.

While there are other instances where music briefly appears —including a flute melody that plays during a scene after Father Rodrigues is captured to emphasize the for eign nature of the country in which he is evangelizing—the majority of the film relies on sounds of nature. This lack of music allows the viewer to easily connect with Father Rodrigues and how he navigates his surroundings. But it also mirrors his growing doubt. He admits, "I pray, but I am lost. Am I just praying to silence?"

When Rodrigues is forced to deface a fumi-e depicting the image of Christ in order to save other Christians, the intrusion of Christ's voice speaking has a greater impact. The voiceover of Rodrigues' thoughts and Christ's answers are amplified,

While I'll leave it up to the viewer to interpret the theological implications of Christ advising Father Rodrigues that it is acceptable to step on His image in this instance,

For people who have never seen the film, I highly recommend it. Perhaps the silence

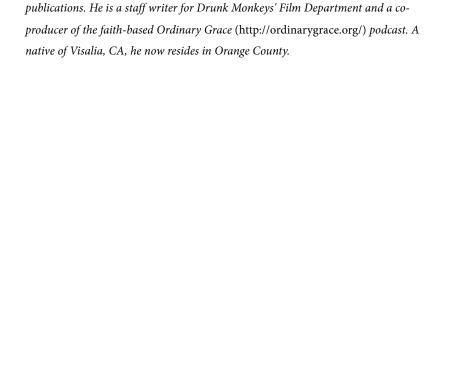
may speak to them as well, especially during this period of Lenten reflection.

this direct communication dispels Rodrigues' doubt in God's presence.

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Sean Woodard serves as the Film Editor for Drunk Monkeys and is a doctoral student at the University of Texas at Arlington. Focusing on a wide variety of interests, Sean's fiction, film criticism, and other writing have been featured in Los Angeles Review of Books $(https://lareviewofbooks.org/contributor/sean-woodard/), \it South$ Broadway Ghost Society (https://soboghoso.org/2021/07/16/dinglebay-summer-2012-sean-woodard/), NonBinary Review, Cultured Vultures (https://culturedvultures.com/author/sean-woodard/), and Los Angeles Magazine (https://www.lamag.com/author/seanwoodard/), among other publications. You may follow him on Twitter @SeanWoodard7326 and at https://www.seanwoodard.com/. (https://www.seanwoodard.com/.)

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