INTERTEXTUALITY IN THE SOCIO-CULTURAL ELEMENTS OF *HOWL'S MOVING CASTLE*

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2019

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DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER IN ENGLISH AS A SECOND LANGUAGE

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UNIVERSITY OF MALAYA
KUALA LUMPUR

2019

UNIVERSITY OF MALAYA
ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: Ng Yao Jia

Matric No: TGB140006

Name of Degree: Master

Title of Dissertation: Intertextuality in the Socio-Cultural Elements of *Howl's Moving Castle*

Field of Study: Semiotics

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ABSTRACT

Intertextuality in the Socio-Cultural Elements of *Howl's Moving Castle*

Howl's Moving Castle, a popular animated feature film produced by Studio Ghibli in 2004, chronicles the transformation and growth of Sophie Hatter after having been cursed by the Witch of the Waste and forced to leave her sheltered life behind. This dissertation will undertake an intertextual analysis to examine how director Hayao Miyazaki has included socio-cultural intertextual references in the feature film. The analysis will be guided by concepts of intertextuality to identify the socio-cultural references which were found in the feature film. The results will indicate the semiotic effects in the use of the intertextual references and how it may affect the interpretation for audience from different background.

Keywords: intertextuality, Howl's Moving Castle, socio-cultural references

ABSTRAK

Elemen Sosio-Budaya Intertekstual dalam *Howl's Moving Castle*

Howl's Moving Castle merupakan sebuah filem animasi popular yang dihasilkan oleh Studio Ghibli pada tahun 2004. Filem ini mengisahkan transformasi Sophie Hatter dari segi mental dan fizikal setelah disihir old Witch of the Waste dan dipaksa untuk meninggalkan kehidupannya yang terlindung sebelum ini. Disertasi ini merupakan analisis intertekstual yang menkaji bagaimana pengarah Hayao Miyazaki telah menyelit rujukan sosio-budaya dalam filem *Howl's Moving Castle*. Analisis ini dibimbing oleh konsep-konsep intertekstual untuk mengenal pasti rujukan sosio-budaya yang terkandung. Hasil analisis akan menunjukkan kesan semiotik dan bagaimana penggunaan rujukan intertekstual boleh memanipulasikan pentafsiran penonton dari latar belakang yang berbeza.

Kata kunci: intertekstual, Howl's Moving Castle, rujukan sosio-budaya

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ACKNOWLEDGEMENTS

The journey to unlocking this achievement in my life seemed long and never ending. The completion of this dissertation would not have been possible without the help from these wonderful people. I would like to take this opportunity to express my sincere gratitude and appreciation to all who have supported and helped along my way.

First and foremost, to my supervisor, Dr Surinderpal: Thank you for carving time out of your daily busy schedule to provide much-needed guidance and insight for completing my research. You have played a crucial role in enlightening me on the difficult path of academia.

To my mother: Thank you for being understanding in my pursuit of education. Thank you for pushing me whenever I wanted to give up on the final step and being by my side supporting me with your unconditional love.

To my friends: Thank you for being there when I needed to vent about this arduous journey. Your encouragement meant a lot to me.

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CHAPTER 1: INTRODUCTION

1.1   Background of Study

The purpose of this dissertation is to identify the socio-cultural intertextual references in Hayao Miyazaki's fantasy feature film *Howl's Moving Castle* (HMC) which was originally a young adult novel written by British author Diana Wynne Jones. It is hypothesised that there may be references originating from the Western perspective of the original author and from combined actual places and cultural practices in the Western and Eastern world by the Japanese director. Identifying these references would provide insight on how references of different cultures and sources can be used simultaneously to form a narrative that caters to different audiences.

In his essay *Death of the Author,* Barthes redefined the contemporary author as someone who does not actually produce anything original but rather is a mediator who acquires materials from the surrounding culture (1986). If this were true, it would mean that no authors have truly come up with unique ideas, only inspired ones. Since the beginning of time, countless stories have been written, archived, and now analysed by numerous researchers. Some of these researchers have noticed a pattern emerging from the stories. In 1928, Vladimir Propp wrote the *Mythology of the Folktale* in which he compared and analysed the components of different fairy tales (Berger, 2004). Propp discovered that a similar pattern had been occurring in the characters and plot within the tales regardless of their genre. Similarly, in *The Hero with a Thousand Faces*, Joseph Campbell theorised that all great stories have the same characters who follow a similar set of patterns in a narrative (1949).

Likewise, Chandler (2007) boldly claimed that no one today can consume any form of entertainment without being aware of the context in which the text had been referenced

to in one way or another. Indeed, if one were to look at the numerous forms of entertainment today, from books and movies to songs and art, one would not be remiss to see the different references that have been assimilated into the work. This would be all the more true if the text is an adaptation of another text or is inspired by events from real life. This begs the question of how such references can be used when authors refer to or loan extensively from another text. One should also wonder what might have been the author's intended effect on the audience and whether if such intention has been fully fulfilled.

1.2   Research Objective

There are two aims in this research. The primary aim is to reveal the socio-cultural intertextual elements that have been included in the feature film of *HMC*. The secondary aim is to examine how these references may have affected the narratives in the feature film.

1.3   Research Questions

1. What are the cultural references of people, and landscapes and architecture that have been adapted by Miyazaki in Jones' *HMC?*

2. How have these references semiotically affected the narrative?

1.4   Significance of Study

Despite the popularity of HMC, there have been very few in-depth researches conducted in the field of semiotics. Hence, it is only natural that there are scarce studies that compare the adaptation with the original discourse. This research will reveal the different socio-cultural intertextual references in the feature film and contribute to the field by extending some knowledge on how intertextuality can be used to appeal to a wide range of audience from different cultural backgrounds. By mapping out the references,

this research may also help future researchers to compare the two mediums of texts and produce a clearer understanding of how intertextual references can be represented in different genres of text. These insights will not only contribute to the limited researches of intermediality between written text and visual text but also to the limited available literature of intertextuality in HMC.

1.5   *Howl's Moving Castle*

HMC was originally written by Diana Wynne Jones and published in 1986. Jones wrote that the idea for the story came from a boy in a school she once visited who had asked for a book called The Moving Castle. The result was a fantasy, young adult novel set in the fictional kingdom of Ingary.

In the novel, readers are introduced to Sophie Hatter, the eldest of three girls, whose father had just passed away. Sophie had a pessimistic view towards her own life because she believed that as the eldest, she was fated to fail in her life. As a result, she seemed to be resigned to her fate and lived a life in solitude as she had no close companion at the hat shop where she worked as a milliner.

Shortly after returning from a visit to her sister, Lettie, she was cursed by the Witch of the Waste who had mistaken her for Lettie. The curse transformed her physique into an old woman so Sophie decided to seek help from her other sister, Martha, who was apprenticed under a witch. The plan however changed when she went into Wizard Howl's moving castle to warm and rest herself. In the castle, she made a deal with Howl's fire demon, Calcifer, who promised to break her curse if she did the same for him.

The story continued with Sophie's many adventures while staying at the castle. She faced Howl's tantrum after cleaning the castle, went to modern day Wales and

experienced unfamiliar technology, visited Howl's teacher, met the King of Ingary, and fought the Witch of the Waste.

Jones' novel was adapted into an animated feature film by Japanese director Hayao Miyazaki in 2004. Although based on the novel, Jones did not provide any input into the film and some significant changes were made to the characters, plot, and themes. Because of this, data had to be selected to ensure that the intertextual references were taken only from events which occur in the novel and the feature film (provided in **Appendix A**).

1.6   Scope of Study

This research is a semiotic research that attempts to discover the socio-cultural references that can be found in a feature film that had adapted a plot from a novel. The scope of this research is limited to looking only at the cultural references used in the events of the story in the feature film which are similar to Jones' novel. The cultural references selected for analysis include the fashion and character design of the characters and the landscapes and architecture of the buildings in the film. Thus, other forms of cultural or intertextual references that may be found in the deviations from the original story were not included for analysis because the data would be too substantial. Hence, selection of data had to be done in order to narrow down the field of study so that it would be more manageable within the timeframe.

Aside from that, the American dubbed version of Miyazaki's feature film was used as data source. The dubbed version will not be completely similar to the original script in Japanese. Don Hewitt, one of the screenwriters at Disney who was in charge of handling the dubbings, admitted that it was challenging to make the dialogues sound natural because the sentence length in Japanese may be longer or shorter than the English sentence (DVD extra, Behind the Microphone). In order to overcome this issue, they had to change the sentences by adding words to make them longer or removing phrases to

make them shorter. This means that references that may occur in the Japanese language but were not dubbed into the English language may have been missed out in the research.

1.7   Summary

In this chapter, the purpose of the study, objectives, research questions, significance of study and the scope of study have been presented. A brief introduction of the plot for HMC as written by Jones has also been given. In the following chapter, I will be discussing different literature and studies that have been conducted on the field of intertextuality related to the current research. I will also discuss some researches that share similarities to this research. **Chapter 3** will introduce the research methodology and the theories involved in identifying the references which will then be discussed in **Chapter 4**. Finally, the last chapter will summarise the entirety of the research.

CHAPTER 2: LITERATURE REVIEW

2.1   Introduction

Literatures which are relevant to the field of study for this research will be reviewed in this chapter. This includes pertinent theories used in the research and similar studies on intertextuality that were conducted before this research. In addition, this chapter will also provide a brief background on the authors behind *Howl's Moving Castle* (*HMC*), the characters in the narrative, and the studies that have been conducted on *HMC*.

2.2   Intertextuality

Intertextuality, as a semiotic notion, first made its appearance in the early 1960s when literary theorist Julia Kristeva, influenced by Mikhail Bakhtin's translinguistic, wrote about the interrelationship between texts and how all texts are in fact connected with each other because they are constructed from other pre-existing texts (Allen, 2000). She believed that a discourse is merely a variation of different texts where words and sentences from other texts "intersect and neutralize one another" (1980) so one should view texts as having no unified meaning but are connected by ongoing cultural and social processes (Tóth, 2011). What this means is that all forms of text that exist in the world are not borne from the ingenuity of the author's mind but is an assembly of everything that the author had previously experienced culturally and socially. Thus, according to the concept of intertextuality, texts are not singular entities but are compilations of cultural entities (Allen, 2000).

Kristeva also stated that from the outset, every text is bound within the area of other discourses (Chandler, 2007, p. 197). Instead of focusing on the structure of the text, she argued that researchers should study how the structure came into existence by plotting it

'within the totality of previous or synchronic texts of which it was a transformation' (Chandler, 2007). Since its conception, intertextuality has been studied and explored by other linguists. One of these linguists is Barthes (1986) who agreed with intertextuality and emphasised that texts are not self-supporting. In order to produce a text, writers must first be readers of other texts which would then influence the way the subsequent texts are written. He explained that intertextuality showed how "relationships between texts are organised in reading certain text under certain circumstances".

In 2004, Berger made a different observation on intertextuality and stated that when a text is created, the author would consciously or unconsciously use materials from other previous texts. Berger discussed on the distinct difference between conscious intertextuality and unconscious intertextuality. To put this into perspective, he used parody as an example of conscious intertextuality wherein the author would deliberately ridicule another text in a satirical or humorous manner. In order to ensure the parody is effectively transmitted, the author relies heavily on the audience to be familiar with the original text. In contrast, unconscious intertextuality occurs when the author referenced other texts unintentionally. This is possible because the referenced textual material has become so pervasive in the author's society to the point that they have been accepted as a cultural currency and made their way into new texts without the author being fully aware or in control of it.

On another end of the spectrum, Fokkema (2004) categorised different forms of intertextuality into: 1) intertextuality intended by the author and recognised by the readers; 2) intertextuality intended by the author but not recognised by the readers; 3) intertextuality unintended by the author but recognised by the readers; and 4) intertextuality unintended by the author and unrecognised by readers. In essence, if one were to analyse a discourse for intertextual references, any of the references found could

easily fall into the first three categories, so there must be a distinctive layout. Still, there is no certainty in knowing the author's intention unless it had been written or stated clearly. Based on other articles, Fokkema (2004) further stated that the writers' main motivation does not come from abstract goals like to unify the world through literature or advance the world's literature. The writers may have gained inspiration from a faraway culture because of specific objectives in their minds.

2.3   Intertextual Techniques

In the early days when intertextuality was first introduced, many researchers looked at how the concept manifested itself in texts, specifically written texts. Studies were conducted to identify how intertextual worked in forming and writing texts. One of the prominent figures who contributed in these researches was Bazerman (2004, p. 88-89) who identified six different techniques commonly used to represent the words and utterances of other texts:

- *Direct quotation*: Typically represented by quotation marks, block indentations, italics, or other typographic settings to set the text apart from the others. Bazerman pointed out that although the second author may quote the original author word for word, the author also has control in choosing which word to quote, when to end the quote, and the context where the quote will be used.

- *Indirect quotation***:** The second author's attempt at reproducing the original's meaning using their own words which will reflect their interpretation of the original. This is usually accompanied with the source of the original text. Bazerman added that indirect quotations allow the original's meaning to be infused with and filtered through the second author's choice of words, attitude, and purpose.

- *Mentioning of a person, document or statements:* This technique relies on the readers to be familiar with the original source and its contents. Since the details of the referred person, document, or statements are not specified, the second author has the opportunity to imply what they want about the original text or rely on general beliefs without needing to substantiate them with any proof or evidence.

- *Comment or evaluation on a statement, text, or otherwise invoked voice:* This technique allows the second author to wilfully accept any text as truthful and definitive even if the text had been criticized previously. It also allows the author to pass judgement on the text and comment on it.

- *Using recognizable phrasing, terminology associated with specific people or groups of people or particular documents:* Bazerman provided an example of this by referring to an article where the phrase "an intellectual wasteland" which was used in the 60s when referring to the television, was used to criticize middle grade math and science education. Bazerman stated that the term used would not only cause major public controversy over educational issues, but also indirectly suggest that the value of middle school education as an educational tool is no more than that of a television.

- *Using language and forms that seem to echo certain ways of communicating, discussions among other people, types of documents:* This technique may include genre, vocabulary (or register), stock phrases, and patterns of expression.

In 1997, another linguist, Gérard Genette introduced 'transtextuality', as an alternate and more inclusive term to 'intertextuality'. Defining transtextuality as the explicit or implicit relations between texts, Genette classified the relationships into five subtypes (1997):

- *Intertextuality:* quotation, plagiarism, allusion;

- *Paratextuality:* the relation between a text and its 'paratext' - that which surrounds the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dustjackets, etc.;

- *Architextuality:* designation of a text as part of a genre or genres (Genette refers to designation by the text itself, but this could also be applied to its framing by readers);

- *Metatextuality:* explicit or implicit critical commentary of one text on another text (metatextuality can be hard to distinguish from the following category);

- *Hypotextuality* (Genette's term was hypertextuality): the relation between a text and preceding 'hypotext' - a text or genre on which it is based but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation).

(Cited in Chandler, 2007, p. 206).

Despite the progress in identifying the techniques of intertextuality, there is a divisive gap when it comes to analysis of modern media. Many of the techniques compounded by previous linguists could be easily applied to textual intertextuality, but when it comes to visual intertextuality, there is a severe need for theoretical foundation that can facilitate further research in this area. Some who do attempt to study intertextuality on visual media continue to use the existing techniques as a benchmark. Stam, Burgoyne, & Flitterman-Lewis (2002, p. 210-214) believed that it is possible to apply the theory on visual media. They stated that filmic instances of the same procedures given by Genette could be easily imagined:

- *Quotation*: insertion of classic clips into films, citation of pre-existing film sequences

- *Allusion*: verbal or visual evocation of another film, actor, or cinematic technique, may be expressive means of commenting on the fictional world of alluding film

- *Paratextuality*: considerations of remarks from first screening, newspaper reports, authorised scripts of screenplays, program notes, etc.

- *Metatextuality*: metatextual critiques of plot development, shot movement, etc. of conventional narrative films

- *Architextuality*: film titles that align with literary antecedents, signal a sequel, announce an unconventional cinematic approach, or suggest a rapprochement with literary practices

- *Hypertextuality*: filmic adaptations, commentary on literature in filmic scene, update of earlier works

2.4   The Necessity of Intertextuality

The notion of intertextuality is principally associated with poststructuralist theorists and serves as a constant reminder that all texts exist in relation to others (Chandler, 2007). Some theorists believe that all forms of creative texts are essentially intertextually connected in varying degrees to other texts. Others may even go so far as to say that everything can be analysed semiotically and semiotics could be the key to unlock the meanings of everything great and small (Berger, 2004). Whether this is true remains to be seen but researches have revealed the importance of intertextuality as a whole. Repeated studies have supported and showed that there is a distinct shared pool of knowledge between the parent source, the author, and the audience culturally or socially.

Intertextual analysis divulges the "appropriation" of other works which would inadvertently reveal a shared common cultural heritage between different authors even

when no conscious decision had been made to quote from other sources (Berger, 2004). Since intertextuality exists in every form of texts and is not restricted only to discussions in literary arts (Allen, 2000), analysis has been conducted on written, audio, and visual texts across a range of different genres and medium. Bazerman (2004) noted that intertextual analysis allows researchers to study how a statement may relate to other texts, how the words are used, and how it places itself in respect to other texts. Because of this, it can be seen as a confrontation towards the concepts of genre, text, or even aspects of society (Epstein, 2011). By recognising that all texts are related one way or another to other texts, the categorisation of texts may become redundant and would put "the category of text itself into crisis".

Furthermore, theories of intertextuality have also reshaped the way we understand influence in literature because intertextuality showed us that primary sources are intertextual transformations that rely on cultural encyclopaedia (Juvan, 2008). It offered us a more refined terminology of forms and functions for foreign literatures, deconstructed the postulates of influence, and revealed the socio-political power of influence and its roles in identity formation. The references made are reflective of the anxieties and issues that occupy the society which are picked by the media (Edgar, Marland, & Rawle, 2010). By decoding the intertextual references in a discourse, audiences have knowingly or unknowingly been influenced to interpret the message and shape their identities and opinions based on it. This happens because intertextuality also covers the motive and meaning in referencing other texts so intertextual analysis could reveal the intention of references and its effect on audience interpretation.

In his book, *Semiotics: The Basics*, Chandler wrote that direct allusions to other texts is a self-conscious form of intertextuality as it provides the audience with the knowledge to understand the allusions and offers them the pleasure of recognising the alluded text

(2007, p. 202). The ability to instantly recognise the appropriate interpretation code will identify the audience as a member of an exclusive club, with each act of interpretation serving to renew one's membership. Intertextuality appeals to authors because they can tease the audience's imagination which would lead to them questioning the 'reality' that they are viewing (Edgar, Marland, & Rawle, 2010). However, some theorists have suggested that the author's intentions are not what matters. They believed that it is more significant to understand how a text is interpreted and understood and what are the intertextual connections that have been made by the readers (Epstein, 2011). Primary sources could be echoed, directly copied, or referenced but the author relies on readers' ability to recognise and connect them. These new facets of interpretation can enhance reader's understanding and enjoyment of the work. Identifying the references made by an author and making the connections in a text could turn into a game for the readers.

Similarly, when justifying their intertextual analysis on advertisements, Liu and Le (2013) stated that aside from explaining the connection between different texts, intertextuality can also help readers to decode the meaning of the text as the referenced text could establish a message which will be used and expounded upon by the second text. This shared knowledge of the referenced text between the writer and reader will allow the reader to grasp any covert meaning that may have been subliminally placed in the text.

2.5   Media and Intertextuality

This section briefly discusses unique researches that approached the field of intertextuality differently. Although intertextuality can be found in different genres and fields, intertextual analysis on written texts continued to be popular even today. However, researchers are no longer just looking at one singular text for clues of intertextuality. There are researchers who conduct comparative intertextual studies on texts of similar

medium to identify and compare the intertextual references found. In Jussila's (2013) research, for instance, Michael Cunningham's novel *The Hours* was analysed with relation to Virginia Woolf's *Mrs. Dalloway*. The research aimed to see how it was possible to refer and loan extensively from another source to create an original piece. In order to achieve this, Jussila investigated the different aspects of intertextuality utilised in Cunningham's novel and compared them to Woolf's novel using Genette's concept of transtextuality. At the end of the research, it was concluded that similar events in Woolf's novel were used in varied ways by Cunningham to create an alternate universe through alterations and adaptations. Cunningham made extensive references not only to Woolf's *Mrs. Dalloway* but also to other texts written by Woolf.

There are also cases where intermediality researches were conducted. Intermediality, as defined by Bazerman (2004), is when the references from one medium (e.g. movies) are alluded to in another medium (e.g. written text). This can be seen in Bergström's (2014) research which looked at the retelling of an old Japanese folktale, *Taketori Monogatari (The Legend of the Bamboo Cutter)* in Reiko Shimizu's manga, *Kaguya Hime*. The written form of *Taketori* Monogatari had been translated into an illustrated medium in the form of a manga (Japanese comic). Bergström aimed to procure insight by examining the intertextual relationship between the main characters of the two stories. This was stemmed from the idea that the interpretation of a tale changes with time so the research would reveal how modern readers are now interpreting classical folktales. The research revealed how character change could affect the narrative and reader's perception and how the female protagonist has been transformed in the newer medium. Like Jussila, Bergstrom also used Genette's categorisation to conduct the research but this was narrowed down into the selection of four specific categories: voice, mood, paratext, and hypo-hypertext. Bergström's analysis revealed the manga artist's intent in challenging the

readers' traditional perception and interpretation of the characters while staying faithful to the original story.

Despite the lack of a strong theoretical foundation in analysing modern media, some researchers have also begun to look at how intertextuality worked using different angles and approaches. One of these researches that took on a different approach was a study conducted on Quentin Tarantino's movie, *Pulp Fiction*. Toth (2011) believed that Tarantino is a prime example of someone who self-consciously used another work to create new meaning in his own discourse. Doing so acknowledges audience's intelligence in understanding the author's allusions and provides a sense of recognition. Using Genette's five subtypes of transtextuality, Toth identified and examined the different uses of intertextuality in the movie and remarked on their importance in shifting the movie into an "ultimate cult movie". Sharing the same belief as Chandler, Toth concluded that the intertextualities in Tarantino's movie served to build a rapport between the author and the audience because the audience derive pleasure from finding and identifying the references placed in the movie.

The current research is by no means the only research that ventured to analyse film adaptations of novels. In fact, there have been some researches of a similar vein like Ding's (2011) research that studied Ang Lee's film, *Lust/Caution,* which was an adaptation of the original short story *Lust, Caution*, written by Eileen Chang. Ding did not look at the references in terms of the authors shared Asian cultural background. Instead, the research revealed and discussed the source of references the director and writer used in making the book and film, and the director's attempt to mould the identity of Self and Other and bring out other themes. Likewise, Geragthy (2006) conducted a study on the Bollywood film *Bride and Prejudice* directed by Gurinder Chadha who adapted British author Jane Austen's *Pride and Prejudice*. Geragthy mapped the

similarities of the plot and characters between the two mediums and discussed how through the blending of references from Western and Eastern cultures, Chadha was able to make Bollywood films palatable to Western audiences.

Yoon's (2013) paper on Kurosawa's adaptation of Dostoevsky's *The Idiot* closely resembles the current research and provides insightful knowledge on a director's filmic strategy. Akira Kurosawa directed *Hakuchi,* a reinterpretation of Dostoevsky's *The Idiot,* which many audiences deemed to be a failure. Like Miyazaki, Kurosawa retold the narrative differently by shifting the novel's setting of 19th century Russia to 20th century Japan. Yoon set out to analyse the role that intertextuality played in Kurosawa's adaptation and discussed the purposeful change in setting and how it affected the narrative. One of the points mentioned by Yoon was the director's choice in selecting Hokkaido over Tokyo in his adaptation due to his desire to use colour symbolism and weather to convey a deeper sense of mood in the narrative. It also allowed Kurosawa to voice his opinion on materialism and how the decay of morality has spread even to the furthest parts of Japan.

On the other end of the spectrum, Eha (2016) argued that JRR Tolkien made use of original intertext to create the fictional world of Middle-Earth. Original intertext, according to Eha, is an intertextuality that employs original material crafted by the same author who is using the intertext. Original intertext is a new concept of intertextuality that indicates a relationship exists in the works by the same author which allows the author to build and expand on continuously. Eha examined the legend, landscape, and language found in Tolkien's original intertext to show how intertextuality had been used to make Middle-Earth in *The Hobbit* and *The Lord of the Rings* trilogy seem tangible to the readers.

2.6   Intertextuality in Anime

Japanese animation or anime as a genre has seen a growth in popularity in recent years. With the demand for consumption rising, it is natural that intertextual research would be interested in the genre as a whole too. Many anime texts contain intertextual references to Eastern's and Western's popular and high culture (Gutierrez, 2017). There is a growing number of studies conducted on anime and one of these intertextual researches was by Hiramoto (2010) on the hegemonic identities found in the Japanese animation, *Cowboy Bebop*. Results in Hiramoto's research showed that the voices and characters in the animation were conventionalised to fit the hegemonic norms of the present society despite being set in a futuristic world in the year 2071. She believed that the hegemonic norms were reproduced in the animation to bridge the intertextual distances between the characters and the audience.

A study that is also similar to this research is one conducted by Tan in 2014. In this research, Tan identified the East Asian, South Asian, and Western intertextual references in the animation *Avatar: The Last Airbender*. Due to the lack of an effective research design, she resorted to creating one that would allow visual and verbal data to be analysed at the same time. As the animation was a long running television series, data were selected from three seasons of the animation to identify scenes that contained intertextual references to the landscape and architecture, clothing and lifestyles. The research found that the intertextuality expressed in the anime was a holistic adaptation of the Chinese, Japanese, Inuit, Native American, and Tibetan Buddhist cultures. It was believed that the use of references from real world cultures allowed the audience to have a sense of familiarity and originality at the same time when adapted into whole different nations.

Many researchers have also tackled the works of Hayao Miyazaki in the field of semiotics as his work is universally known and he is widely considered to be a legendary

anime filmmaker. For instance, Tucker (2003) wrote about the historical inversion in Miyazaki's *Princess Mononoke* to examine the historical allusions and fabrications in the animation and intertextually analyse them according to different narratives of Japanese history. This was done to evaluate Miyazaki's reinvention of history using anime. On a different aspect, Ogihara-schuck (2010) turned to Miyazaki's *Nausicaä of the Valley of the Wind* to argue how American translation of the work may have Christianised some elements in the animation due to the difficulty in expressing the animistic themes in the story. It was concluded by the end of the paper that doing so was an important strategy to ensure the translations would be accessible to American audience.

There were also researchers who analysed Miyazaki's career in animation as a whole. Norman (2008) examined a selection of Western animations and compared them with Miyazaki's to determine the common narrative elements and motifs. This was achieved through a structural analysis using Vladimir Propp's narrative structure. Norman's research revealed that unlike the Western animations, Miyazaki's animations do not contain all the elements given in Propp's functions. The research implied that the genre of a text could act as a restriction on the author's creativity and imagination and that the unpredictable nature of Miyazaki's work was a result of freedom from narrative convention.

2.7 Studio Ghibli

Studio Ghibli is the Japanese animation studio company founded by Hayao Miyazaki, Isao Takahata, and Toshio Suzuki (Horton, 2017; Bather, 2016; Lawson, 2015). After the success of *Nausicaä of the Valley of the Wind,* the three men decided to set up the studio for their next production. The name for the studio given by Miyazaki came from a personal and meaningful word. Ghibli refers to the Arabic word that describes the Saharan hot wind. It was also the nickname for the Italian war plane, Caproni Ca.309. Miyazaki's

love and fascination with planes led to the name in hopes that the studio would 'blow new wind through the anime industry' (Lawson, 2015). Since its inception, the studio has produced more than 20 feature films, short films, commercials, documentaries, and even worked on video games.

Throughout these productions, nine of the feature films were listed among the twenty highest grossing anime films of all time. The films produced by the studio often enjoy commercial success locally and internationally. Some of the more famous films include *Princess Mononoke* which became the highest grossing film the year it came out before overtaken by James Cameron's *Titanic*, *My Neighbour Totoro* which has a cult-like following from fans of different ages*,* and *Spirited Away* which became the only foreign language film to win the Best Animated Feature Award at the 75th Academy Awards.

From the animistic themes found in Princess Mononoke to the appearance of the Shinto gods and bathhouse in Spirited Away, it is clear that Studio Ghibli is steeped in Japanese culture but the studio does not isolate their work culturally. Many of the films carry common themes and artistic styles. Even though the stories may be set in different times and places, audiences have come to expect themes on environment, flight, childhood, metamorphosis, weather, worlds within worlds, community and mythology from Japan and Europe (Bather, 2016). Miyazaki's stories tend to be either written by himself (*My Neighbour Totoro, Spirited Away, Princess Mononoke*) or adapted from relatively obscure stories (*Kiki's Delivery Service, Howl's Moving Castle, The Secret World of Arrietty*). Depending on the direction he wants to go with the story, Miyazaki sometimes retain the adapted story in its original location but there were also occasions when stories had been moved to Japan despite being explicitly set in real foreign countries although the European culture remain the same (Lane, 2015).

2.8 *Howl's Moving Castle*

A brief synopsis of the plot in *HMC* was given previously in the first chapter (section **1.4**). Originally written by Diana Wynne Jones, the novel was adapted into an animated film by Hayao Miyazaki in 2004. This section will discuss the author's and director's background to understand how their cultures and experiences may have affected the narrative, the plot of the adaptation, the characters in *HMC,* as well as previous studies in *HMC*.

2.8.1   Diana Wynne Jones

Jones was a British writer who wrote mostly fantasy novels targeted at children and adults. Born in London in 1934, Jones had a troubled childhood due to the outbreak of war shortly after her fifth birthday. She lived nomadically, having to move several times, in different parts of the UK which included Wales, Coniston Water and York (Butler, 2011). Her experience of neglect and emotional abuse when the family settled in Essex led to a recurring theme of parental inadequacy or malignancy in her stories. In college where she read English, she met JRR Tolkien and CS Lewis who lectured at St. Anne's College.

The novel *HMC* was inspired by a schoolboy who had asked her for a book called *The Moving Castle* (Jones, 1986/2009). After *HMC*, she would continue to develop the story into a trilogy with *HMC* being the first novel followed by *Castle in the Air* in 1990 and *House of Many Ways* in 2008. The novel itself was filled with intertextual references to British culture and parodies of recurring patterns typically found in fairy tales. For instance, the novel started with the following statement:

"In the land of Ingary, where such things as seven-league boots and cloaks of invisibility really exist, it is quite a misfortune to be born the eldest of three. Everyone

knows you are the one who will fail first, and worst, if the three of you set out to seek your fortunes." (Jones, 1986/2009, p.9).

The statement, as introductory statements go, established the narrative and formed the background of the story so that readers begin to create their own ideas and expectations towards the novel. The first statement tells readers that Ingary is a magical world. It tells readers that the story is likely a fantasy novel because there are magical objects like "seven-league boots" and "cloaks of invisibility". It also draws parallels to traditional tales with reference to being born as the unfortunate eldest of three like the first pig to meet the wolf in *The Three Little Pigs* or the step-sisters in *Cinderella*. However, these expectations are continuously trounced by Jones as the narrative developed. Sophie's step-sisters are neither ugly nor cruel. Sophie, by the end of the novel, did not suffer like the typical first-borns in fairy tales but in fact ended up happy and successful.

There were also other references in the novel that are more in tuned to her Western culture and British upbringing. These included references to JRR Tolkien's *Lord of the Rings*, John Donne's *The Sun Rising*, Lewis Carroll's *Alice in Wonderland*, William Shakespeare's *Hamlet,* and references to *The Wonderful Wizard of Oz, The Knights of the Round Table* and even a traditional Welsh folk song *Sosban Fach*.

When Miyazaki announced his plans to animate *HMC*, Jones acknowledged that a book had to be altered for it to go on screen (Jones, 1986/2009). She was complimentary about the film but found it very different at the same time. In the 2009 reprint of *HMC,* Jones recalled when some Japanese came to talk to her about the book and wanted to know where Ingary was so that they could use it as background for the film. She suggested Exmoor and some towns in Essex but they went to Cardiff instead (Jones, 1986/2009). Jones also talked about how both Miyazaki and her were both children in the Second World War but had different reactions to it. She wrote, "I tend to leave the actual war out

whereas Miyazaki has his cake and eats it, representing both the nastiness of war and the exciting scenic effects of a big bombing raid." (Jones, 1986/2009).

Despite the film's focus on the war, there was no obviously evil antagonist unlike the novel. As was Miyazaki's tradition in filmmaking, the Witch of the Waste was not the only antagonist in the film; the burden of being a villain was spread out among warmongers, the Witch of the Waste and even on one occasion, Sophie's mother. In a separate article, Jones acknowledged Miyazaki's deviations from the novel and talked about their differences in the approach of creating villains: "My philosophy would say that they would go to the bad for some other reason if they didn't have one. I really do believe there are some people who are just irredeemable. But yes, Miyazaki is much more genial about the human race than I am." (Bradshaw, 2005).

2.8.2   Hayao Miyazaki

Miyazaki is a Japanese film director famous for his works in Studio Ghibli. He was born in Tokyo in 1941 and received a degree in political science and economics ("The art of Howl's Moving Castle" [VIZ], 2015). His works in animation are globally loved but Miyazaki has never been shy to voice his strong opinions about certain things which are sometimes carried over thematically into his work.

Unlike Jones' works that had a recurring theme of challenging traditional fairy tale patterns, Miyazaki's films tend to be on the relationship between man with nature and technology. He uses his work as a platform to convey his ideas and thoughts to mould and shape the society's perception. Miyazaki once stated that he had come to a point where he could not make a movie without voicing out the problem of humanity being part of the ecosystem and talked about how detached children are from nature because they spend too much time indoors rather than outdoors (Scott, 2012). This may explain why his works tend to reflect his opinions about living naturally, often containing warnings

about the destructive power of humans, the need for conservation efforts, and pleads to embrace the wonders of mother nature. This could be seen, for instance, in the themes found in the films *Nausicaä of the Valley of the Wind* (1984)*,* and *Princess Mononoke* (1997)*,* or as a passing comment in *Spirited Away* (2001)*,* and *Ponyo on the Cliff by the Sea* (2008)*.*

Strong anti-war sentiments are also ever present in a few of his films like *Nausicaä of the Valley of the Wind* (1984)*, Laputa: Castle in the Sky* (1986)*, Princess Mononoke* (1997) and others including *HMC*. There were many occasions when Miyazaki publicly expressed his distaste for war. For example, in 2003, he famously refused to attend the Academy Awards despite being nominated for "Best Animated Feature" as a sign of protest against the United States' continual involvement in the Iraq War (Pham, 2009). In Miyazaki's films, war is seen as irrational and horrible. The characters in his films are caught in the war and struggle to resolve the war not by winning it but by choosing to stop fighting.

Miyazaki has also always portrayed the female protagonists in his work as headstrong and never in need of help, while the antagonists are never completely villainous, often having some redeeming qualities and a grey moral compass. This method of storytelling has set Miyazaki apart from Westerner's method of storytelling. Miyazaki creates films that specifically talk to Japan and the Japanese children (Gutierrez, 2017). For him, despite having adapted many different literatures throughout his career, the portrayal of complex Japanese identities is more important than the potential of his work going global.

Miyazaki believed that anime at its core must have a sense of realism so real that viewers would believe the 'lie' that the animators are fabricating and think the depicted fictional world might possibly exist (Miyazaki, 2014). This principle that guided his career is the reason why so many of his audiences have remarked on the stunning art of

the world he creates and how realistic the world he created seemed (Isbrucker, 2016; Ahn, 2015). One person has even gone so far as to recreate the food depicted in his films (Ke, 2017). Gutierrez (2017) claimed that Miyazaki's adaptations are never true copies of the source texts because Miyazaki would build his own version of space by blending existing ecological wonders, technological history, and traditional Western fantasy motifs from our world that continues to maintain the link with the source material but at the same time has been adapted to support his own visions. Both Jones and Miyazaki create a world that challenged the traditional constructs of the fantasy genre but they both worked from different angles. As mentioned previously, Miyazaki's work was found to not completely follow the Proppian functions of a fairy tale. Unlike Disney who used the fantasy genre as a channel for audience to escape from reality, Miyazaki uses fantasy to criticise the negative and unpleasant aspects of civilisation as he sees it (van Brugen, 2016).

2.8.3   Adaptation

For readers who were familiar with Jones' *HMC*, Miyazaki's adaptation was noticeably different from its parent source as it diverted from the original's characters, plots, and themes. The beginning of the adaptation started similarly to the novel with Sophie heading out to visit her sister, Lettie and being cursed by the Witch of the Waste upon her return to the shop. However, instead of being accosted by Howl on her way, Sophie was rescued by Howl in the film. Like the novel, Sophie met Turnip Head, the scarecrow after leaving her home to seek help in breaking her curse. She was led to Howl's castle by the scarecrow where she met Calcifer, the fire demon and Markl, Howl's apprentice. When Howl entered the castle in the morning, she told him that she had been hired by Calcifer to be the cleaning lady.

The clue to Howl's curse was given during breakfast in the form of a note placed in Sophie's pocket by the Witch of the Waste. However, the clue in the film was not featured

as prominently as the novel although the message within was still retained albeit in not as many words. After their breakfast, Sophie began cleaning the castle earnestly until the evenings. Meanwhile, Howl had been outside diverting the war birds away from a burning village and came home that night to a cleaner and tidier castle while everyone was asleep. Howl discussed the state of the war with Calcifer briefly and Calcifer warned Howl not to keep using his bird form as he might not be able to return to his human form.

The next morning, Sophie and Markl headed to the market to get their groceries at Port Haven. There, they saw a fleet of burning ships at the port causing a huge excitement among the crowd. Sophie noticed the Witch's henchmen in the crowds. Suddenly, the bombs landed on the waters and the enemy's airship flew overhead, throwing propaganda flyers to the ground. Sophie ran back to the castle in fear. As she sat at the fireplace to recover herself, Howl came downstairs screaming. His appearance was no longer the same and he accused Sophie of ruining it. Dark shadows started to cover the walls as Howl sat on the chair in despair. He was calling the Spirit of Darkness. Sophie tried to placate Howl, but he was no longer listening and had himself covered in green slime. Sophie and Markl dragged Howl back upstairs to clean him up.

Sophie brought some milk into Howl's room while he lay lifeless on his bed. Howl told Sophie that the Witch of the Waste was looking for the castle and he lamented about his cowardice. He told Sophie that he could no longer run from the King's summons and he had to report back to the palace to help fight the war. Sophie suggested telling the King that the war was pointless, and he did not want to take part. Instead, Howl decided to send Sophie to the palace under the pretence of being his mother to tell the King that her son was too cowardly to fight.

Before heading to the palace, Howl gave Sophie a charmed ring and promised that he would follow her in disguise. At the palace, the Witch was stripped of her powers by

Madam Suliman causing her to become a harmless old woman. Suliman warned Sophie that if Howl continued to resist the King's orders, he would meet the same fate as the witch. Sophie defended Howl and reprimanded Suliman for setting a trap. Soon after, Howl disguised as the King, arrived to rescue Sophie. Suliman tried to trap Howl but with Sophie's help, they escaped on a flying kayak along with the witch and Heen, the dog who worked for Suliman. Howl separated from them to lure the soldiers away, telling Sophie to return to the castle by following the charmed ring's light.

The next morning, Calcifer warned Sophie that they were running out of time and that she had to break the curse quickly. Howl came downstairs and saw the new faces at the breakfast table. He announced that they were moving and had the castle magically linked to Sophie's home. Villagers began to leave town as the war worsened. A few days later, the town was bombed and attacked by Suliman's henchmen. Howl left to protect the group despite Sophie's pleads for him to run away. As the fight between Howl and the henchmen continued in town, Sophie, insisting that they leave the hat shop so that Howl would too, ordered everyone out of the castle and removed Calcifer from the fireplace. The castle then collapsed, closing all portals. The group travelled on a makeshift castle to get closer to Howl but on the way, the witch realised that Calcifer had Howl's heart and grabbed him. Sophie panicked and poured a bucket of water onto the witch, dousing Calcifer at the same time. No longer powered by Calcifer, the castle split into two, separating Sophie from the rest of the group.

Sophie, now alone with Heen, followed the charmed ring's directions and wandered through a door into the past. She saw young Howl catching Calcifer as a falling star and giving him his heart. Sophie called for them to find her in the future as she is returned back to the present. Howl, Sophie, and Heen reunited with the rest of the group. The Witch returned Howl's heart and Sophie placed it back into Howl, finally breaking the

curse. Turnip Head's curse was also broken after Sophie kissed him on the cheek, transforming him back into the missing prince from the neighbouring kingdom, finally ending the war between the two kingdoms.

2.8.4   Characters

There is a total of ten characters in the adaptation. Some of these characters' storylines have been changed to suit the pace of the story in the film while some original characters have been left out of the adaptation. This section will only discuss the key characters in the adaptation.

Sophie Hatter

Sophie is the female protagonist in the novel and the film. In the novel, she is the eldest of three sisters but in the film, her siblings had been condensed into one character, that of Lettie Hatter. Sophie begins the narrative as an emotionally subdued and mature character but by the end of the narrative, she is more honest about her feelings and has gained a bigger confidence in herself.

Wizard Howl

Howl in the movie and novel is a flashy and flamboyant character, a complete opposite to the more subdued Sophie. He takes up many different identities in different towns in order to avoid attention and to gain his freedom. He is a powerful wizard and has the ability to transform into a bird-like creature that gives him the ability to fly. In Jones' novel, Howl gave his heart to Calcifer to gain power but in Miyazaki's film, Howl did so to protect Calcifer from dying.

Witch of the Waste

The Witch of the Waste is also a character with immense magical power. She uses magic to glamourize her appearance which resulted in an alarming and imposing look in the beginning. As it is with many antagonists in Miyazaki's films, the witch was a flawed antagonist who does not fully embrace a villainous persona. She may seem dangerous in the beginning but at the end of the film, she was reduced into a tiny helpless old lady.

Calcifer

Calcifer is a fire demon who got into a contract with Wizard Howl. Calcifer was originally a falling star who was rescued by a young Howl. In order to keep Calcifer burning, Howl offered his own heart and the falling star, in return, was forced to power the castle and grant it the ability to move. When Sophie first came into the castle, Calcifer could immediately tell that she had been placed under a curse by someone powerful. He tried to make a deal with Sophie to break his own curse that Howl had placed on him and promised that he would break hers in return if she did it.

Markl

Markl is the young apprentice who lives with Howl. He was originally named Michael in the novel but it was translated into Markl in Japanese which carried over to the English dub of the film. Markl is a young boy in the film but in the novel, he is supposed to be 15 years old. When Howl is not around, Markl is in charge of doing the spell work in the shop but he behaves like an innocent child around Sophie once he accepted her presence.

Madam Suliman

Madam Suliman is the secondary antagonist who worked as the King's advisor. The character is a composite of two side characters from the novel: Howl's kind mentor, Mrs.

Pentstemmon, and the royal head sorcerer, Wizard Suliman. Suliman was introduced in the film when Sophie was asked by Howl to go to the palace as his mother to inform the King of his refusal to participate in the war. However, as Sophie was defending Howl, her appearance began to change into her younger self and Suliman realised that Sophie was in fact, in love with Howl. Suliman has good intentions to save Howl from losing his identity and stopping the war, but she takes extreme measures in doing so. She stripped the Witch of the Waste's powers and attempted to take Howl's powers away.

2.8.5   Previous Studies on *Howl's Moving Castle*

There are not many intertextual studies conducted on the film or the novel. Most researches on the adaptation tend to mention it in passing or analyse the discourse from a different angle or field. There are minimal studies that looked into the social aspects of *HMC*, and even fewer that were intertextual studies. In an undergraduate paper, García (2017) analysed the novel to examine Sophie's inner transformation that led to her discovering her true identity. To do this, García looked at Jones' biography to understand her writing style and principles and then at *HMC* to examine Sophie Hatter. Jones' biography indicated how much her childhood and experience as a young adult shaped her writing and principles. It was surmised that Sophie's name was chosen specifically and came from Jones' influence from classic literature and Greek which she studied before university. García believed that by drawing parallels to other literature and etymology of Sophie's name, Jones had given the protagonist an unbefitting identity in the beginning of the narrative so that the story would unfold in a manner that the character would transform into her true self befitting of her name.

Wu (2016) examined the narrative renderings and emplotment of Miyazaki's feature films, one of which included *HMC*. He wrote that mythic narratives like *HMC* reflect universal human actions, characters, and an imaginatively habitable world even if they

seem unreal in the beginning. Wu examined the trope of human psyche as spatial (animated poetic space) to consider how the castle is a physical representation of Howl's psyche and is a symbolic link for Howl's inner beast, childhood memory, and internal conflicts. The study provides several compelling evidences of how the castle had been used to imitate the conditions of a human's psyche and show the harmony of physical well-being.

On a different note, Akimoto (2014) used transformative analysis to critically review *HMC* from the perspective of peace research. He discussed how the movie related more to Miyazaki's anti-war philosophy despite being based on Jones' novel and showed how the characters were symbolic representations of Japan, Article 9 of the Japanese Constitution, the Japanese Self-Defense Forces, and the United States in the post-9/11 international politics. The research provides an alternative look into how scenes from the film would invoke thoughts of actual incidents in the past and further Miyazaki's opinion regarding the 2003 Iraq War led by US.

Most of the literature that discussed the film tend to be articles and essays written in the form of film studies and reviews. Youm (2014) wrote a piece remarking on how Miyazaki's characters seemed 'much more Japanese than it did before' after reading the novel. In the short essay, Youm listed six differences between the two mediums to discuss the characters' personalities and emphasise on how Jones' characters were more vivid and extreme while Miyazaki's were more subdued and serious. Amadio (2012) posed another way of looking at the film. Instead of discussing the anti-war themes frequently discussed by others, she suggested that the film was a metaphor for a love story from a woman's perspective. In her essay, Amadio provided several evidences of scenes from the movie which she believed were metaphors and allegories for a love story. Contrastively, Nuzlockes (2017) examined *HMC* to discuss the character designs in a

video essay. The video essay contains a commentary on how Miyazaki had effectively used visual cues to inform audiences of the emotional changes and growth that the characters have gone through. Although these articles listed were not specifically researches on the cultural context nor on the semiotic field, they serve to underline the severe lack of studies that answered the questions posed in my research.

As indicated through this chapter, there is a certain gap in the existing literature when it comes to intertextual studies in animation, and in *Howl's Moving Castle*. It can be seen that there are many gaps still waiting to be studied from the sections mentioned in this chapter (sections **2.2**, **2.3**, **2.4**, **2.5**). Seeing as there are not many academic studies on the topic currently explored by this research, the addition of this study will be able to add on to the pool of literature about intertextuality in comparative texts, animation and *Howl's Moving Castle.*

2.9   Summary

In this chapter, I have given a brief history on the theory of intertextuality, the techniques of intertextuality and why it is important in sections **2.1, 2.2.,** and **2.3** respectively. In section **2.2,** the gap and the need for an exclusive theoretical base for visual references in intertextual is discussed and in section **2.3**, the reasonings on why intertextual remains to still be relevant today is provided. Next, in sections **2.4** and **2.5**, different researches on intertextuality in media and anime were discussed. I highlighted some journals similar to this current research in section **2.4** and some researches that used Miyazaki's work as a source of data in section **2.5**. Then, in section **2.6**, a brief introduction of Studio Ghibli's achievements, productions, and themes is provided. Finally, in section **2.7**, the data source for this research is briefly discussed with highlights on the backgrounds of the authors, the plot of the adaptation, the characters in the narrative, and the studies conducted.

CHAPTER 3: METHODOLOGY

3.1   Introduction

This research is an intertextual analysis for socio-cultural references of the film adaptation of *HMC* directed by Miyazaki. It was hypothesised that the film would contain a mixture of Western and Eastern socio-cultural references. The research takes an interpretive approach in discussing the semiotic effects of the references on the audience in hopes of gaining knowledge on how diverse cultural references can be used to form a narrative. The objectives of this research are achieved through the following research questions:

1. What are the cultural references of people, and landscapes and architecture that have been adapted by Miyazaki in Jones' *HMC?*

2. How have these references semiotically affected the narrative?

In this section of paper, I will outline the conceptual framework, data, and research design as it relates to the research aims and questions.

3.2   Conceptual Framework

The purpose of this research is to discover the socio-cultural intertextual elements used in the film adaptation of the novel *HMC* and examine how these references may have affected the audience semantically. In order to achieve the research objectives, the concept of intertextuality was applied. In brief, intertextuality can appear in the form of references through quotations, allusions, parodies, translations, and more.

As was discussed in **Chapter 2** (under sections **2.1** and **2.2**), multitudes of theories were introduced by well-known theorists on the topic of intertextuality. There are also

many methods that can be used to identify the intertextual references. Genette's and Bazerman's classifications were deemed to be the most suitable in achieving the objectives of this research due to the clear clarification of terminologies and precise categorisation of references. Although the theories are restricted to literary samples, it is believed that they can still be applied on visual samples.

Bazerman's techniques of intertextual representation and Genette's concept of intertextuality are applied as a framework to identify the socio-cultural references that have been made either directly or indirectly in the feature film. As Jones is British and Miyazaki is Japanese, it was hypothesised that there would be a mixture of eastern and western cultural references in the film. Identifying the sources of the references will prove that intertextuality exist across culture through verbal and illustrated texts. This research took note of the references of people, and landscapes and architecture through screen captures and scripts of the adaptation to ascertain the source of references: the book or various other real-world culture. The references identified were then used as data for discussion in understanding the possible semiotic effect on the audience.

3.3   Data

The data for research is taken from the feature film of *HMC*. The feature film used in this research is the American version dubbed by Pixar and Walt Disney Pictures which had a runtime of 120 minutes. The DVD of the feature film was purchased before the research had begun and copied into a computer so that screenshots of the selected scenes in the film could be taken. The illustrated scenes in the adaptation and the dialogues were considered as data. However, only the spoken dialogue; not the subtitles; were taken into consideration as the close captioning provided in the film do not perfectly match the audio.

3.3.1   Data Selection

As indicated in sections **1.4 Howl's Moving Castle** and **2.7.3 Adaptation,** there were aspects of the film which were different from the novel which meant that not all scenes from the film could be used in the study. In order to select the data necessary for this research, an initial viewing was done to determine the plot and key scenes where major events took place. These scenes were then cross referenced with the novel to identify the similarities and differences. Due to the differences, not all scenes in the film were used for analysis and had to be cherry picked so that only the ones similar to the novel would be selected. This initial viewing led to **Appendix A**, a summary of scenes in the film that were similar to the novel which have been selected for analysis. The selected scenes resembled eight different chapters from the novel, with each scene lasting between four to eleven minutes, totalling up to 68 minutes of footage.

Once done, the footage was viewed on separate occasions once again to identify any scenes that showed the characters, landscapes, and architecture which would then be viewed again to identify any data rich scenes. Data rich scenes refer to those that contain significant intertextual references to people, and landscape and architecture. These scenes, considered to be permanent data, were coded through screen captures and dialogs which would be used for analysis. **Appendix B** lists the complete stills used for analysis with their individual timestamps in the film.

3.4   Research Design

The following strategies have been used in analysing the collected data. First, to achieve the objective of revealing the socio-cultural elements found in the feature film, the research design created by Tan (2014) was adopted. Like Tan, this research simultaneously examines visual and verbal text. Thus, the scenes in *HMC* were screened

for data rich stills and scripts in terms of references for people, and landscapes and architecture.

Table 3.1 Research Design

Socio-cultural elements	Text	
	Visual	**Verbal**
People	a) Direct reference b) Allusion c) Adaptation	a) Allusion b) Adaptation
Landscapes and architecture	a) Direct reference b) Allusion c) Adaptation	a) Allusion b) Adaptation

As seen in **Table 3.1**, the sections of socio-cultural elements were coded and analysed separately while being mindful that the references may or may not arise concurrently, which meant the data gathered went through multiple viewings. To illustrate this, the data in *HMC* were first viewed for references of people, and then again for references of landscapes and architecture. Genette's concept of intertextuality and Bazerman's list of intertextual techniques were used to identify the references. Since analysis for each sections of elements were coded separately according to their type of intertextual references, the analysis will also be categorised in a similar manner with subsections for: direct references, allusion, and adaptation.

3.4.1 Cultural Elements

In intertextuality, the cultural background and experience of an author is the biggest influence on the result of his work. Humans who share an extensive similarity in their traditions inherited through several generations are declared to be of the same culture according to human sciences (Posner, 2004). Thus, culture may include many social

aspects like language, customs, values, norms, mores, rules, tools, technologies, products, organisations, and institutions.

However, the interpretation of a discourse does not solely rely entirely on the author alone because the author's and the audience's cultural background both have substantial influence on the way it can be interpreted. Although the references may or may not have been consciously used by the authors, the recognition of the references are reliant on the readers' ability to see them.

Admittedly, there are many intertextual references that can be identified in the film but doing so would be too extensive and impossible to be managed within the timeframe. Hence, this research will only analyse two cultural elements. The elements that have been taken into consideration in this research are: people, and landscapes and architecture. These elements were chosen for analysis because the characters in a story and the setting of the story are the building blocks that allows a story to unfold. Analysing these elements would provide the most data on any cross-cultural references that may have occurred in the film. The first element that this research looked at is the people in the adaptation which will focus on the main or salient characters in an image taken from the adaptation to determine if their character designs (i.e. physical appearance) would allude to real people in the world or other fictional characters from literature outside of the adaptation. Thus, the physical appearance of these characters would include looking at the clothing, the colours, and biological appearances to determine if there are references to any particular real-world culture or period.

Aside from that, the analysis also examined references of landscapes and architecture in the adaptation as a singular component. The design of the building and the geographical features of the locations in the film are examined to identify if there were any references

to our world. Furthermore, the interior objects are also examined to identify if there were any parallels to cultures from our world that might exist.

3.4.2   Text

Like Tan's (2014) research, this research analysed texts divided into visual and verbal text for the feature film. It should be noted that despite being categorised in this manner, the texts were analysed at the same time and not separately because the texts were viewed as a whole at the same time.

Visual Text

Visual text refers to the illustrations and writings in the film. These are presented in the forms of screen captures of the film. As previously mentioned, filmic instances of Genette's defined procedures of intertextuality can be found (Stam, Burgoyne, and Flitterman-Lewis, 2005). However, with this research that adapted Tan's (2014) research, the terms 'visual direct reference', 'visual allusion' and 'visual adaptation' were used.

a) **Visual direct reference:** clear reference of something from reality that bears striking similarities to the people, and landscapes and architecture from our world.

b) **Visual allusion:** references that are evocative of another film, texts, or objects from our world.

c) **Visual adaptation:** references that bears resemblances to reality but have been altered slightly to suit the needs of the narrative in the adaptation.

Verbal Text

Verbal texts refer to the spoken dialogues in the film which may be direct quotations from the original novel or allusions to other sources. To determine this, the data is analysed as either 'verbal allusion' or 'verbal adaptation'.

a) **Verbal allusion:** dialogues that indirectly refer to existing texts or discourses from our world.

b) **Verbal adaptation:** references that alludes to texts from our world but have been altered for the needs of the narrative in the adaptation.

Ideally, it was hoped that all types of references could be easily located with the differing forms appearing together. However, texts do not behave in that manner necessarily, with visual references sometimes appearing without verbal texts and vice versa. The research design created by Tan (2014) was made in hopes to fill the gap in research as there was still no systematic method in analysing visual and verbal data concurrently. This research will hopefully be able to add on to the field by supporting the use of the research design. Using Tan's research design allowed the first research question to be answered. The answer to the second research question on semiotics effect is found by looking at the possible way audiences will interpret the intertextual references in various context through the application of semiotics. The analysis of the semiotic effects will be presented concurrently with the references in the next chapter.

3.5   Summary

In this section, the conceptual framework, data, and research design were discussed at length. This research used a qualitative approach to achieve the research objectives. The medium under analysis in this research is the feature film of *Howl's Moving Castle* by Hayao Miyazaki. Data from the film were gathered through screen captures and spoken dialogues of selected scenes. The research design used by Tan (2014) is implemented so that visual and verbal texts can be analysed systematically. The data is analysed for references of people, and landscapes and architecture using Genette's concept of intertextuality and Bazerman's list of intertextual techniques which were then used to discuss the semiotic effects resulting from the use of the references.

CHAPTER 4: ANALYSIS AND DISCUSSION

4.1   Introduction

In this chapter, the data that has been coded as screenshots and scripts taken from the animation are presented and discussed successively with the analyses.

Analysis of collected data was done by referencing several different sources. One of these was through the book – The Art of Howl's Moving Castle, a companion book originally published by Studio Ghibli. This book contains the concept sketches, storyboards and descriptions of where the animators drew their inspirations from when designing and sketching the art in the film. There are also instances in the book when the designers commented on specific reference of places or reasons for why certain designs were used. Another source of reference comes from Cavallaro's (2014) book which critically looked at the work done by Miyazaki between the year 2004 to 2013. The book provides an insightful study on how the Japanese director had portrayed the themes in different films he directed and the message he intended to pass to his audience.

This chapter has been broken down into the different categories of intertextuality so that the socio-cultural intertextual elements and their effects can be presented clearly and systematically according to the categories. Direct references are discussed in section **4.2.1** followed by allusion in section **4.2.2**, and adaptation in section **4.2.3**.

4.2   Cultural Analysis

Effective worldbuilding happens when an author has successfully built an immersive world in which the story happens. It allows readers to see the world envisioned by the author and fully believe it is one where the story is likely to happen. The two cultural elements being identified in this research are the people, and landscapes and architecture

which I believe are the most important aspects in worldbuilding. This is because in order to tell a story, it must first have characters and a setting. Analysis for this research was done to determine if the character designs which include the physical appearances of the people in the film were references to real people or fictional characters from other literature. The interior and exterior designs of the buildings and the locations were also examined to identify possible references to places from our world.

The original *HMC* was written by British writer, Diana Wynne Jones while the adaptation was directed by Japanese director, Hayao Miyazaki. According to García's (2017) paper, Jones learned that Tolkien had relied on real scenarios for his work while she was studying in Oxford. This knowledge shaped her writing principle to transmit authenticity even when writing imaginary worlds. Similarly, Miyazaki also believed that fictional worlds must have a sense of realism at its core (2014). Because of this, it was hypothesised that cross-cultural references would be found in the adaptation due to both authors' stance in creating authentic and realistic worlds. It was predicted that the intertextual references in the feature film would include references to Western culture from the original concept and references to Eastern culture from the background of the director and the adaptation's main target audience, the Japanese.

HMC was set in the late 19th century European neo-futurist painters where science and magic co-exist ("The art of Howl's Moving Castle" [VIZ], 2015, p. 10). However, the analysis showed that the adaptation blended Eastern references and Western references seamlessly in certain scenes to the point that one would not immediately take note unless given time to pay attention. There were also scenes where there were stark references to Eastern culture. These references were taken from various sources. From the Alsatian buildings in France to Malaysian traditional kites, the art designers of the adaptation had meticulously drawn them into the scenes so that audiences from different backgrounds;

not just the Japanese, would feel as if they were a part of the narrative. This chapter will look at how the references have been incorporated and identify their possible semiotic effects on the audience.

4.2.1   Direct Reference

To reiterate **Chapter 3** (under section **3.4.2**), direct reference refers to visual references that have obvious similarities to the people, and landscapes and architecture from our world. Referring back to Bazerman's (2004) intertextual techniques (see **Chapter 2**, section **2.3**), direct reference would be similar to the direct quotation technique where the second author quote the original author without making any changes to the words; choosing only which word to quote, when to end the quote and the context in which the quote will be used. In a way, direct reference is also where the author use "recognisable phrasing and terminology associated with specific people or groups of people or particular documents" (Bazerman, 2004). In this section, the visual direct references of people and landscapes and architecture and their semiotic effects will be presented and discussed.

4.2.1.1 People

In this section, the characters in the film that will be analysed are the two main characters of the film: Sophie Hatter and Wizard Howl. The clothing donned by characters are part of an important tool used by visual story tellers in worldbuilding. The texture and material of a piece of clothing can tell audience the economic status of a character in a story while the appearance and design inform the weather, time of the setting and the occupation a character might hold. A good design is one where it is so seamless and realistic that audience will not notice them which would lead to an immersive experience, or one that is so visually shocking and impossible to ignore that it brings out the personality of the characters in the story.

Hence, in order to create an immersive experience, Miyazaki would need to reference fashion style of that era. That is why the clothing worn by the people in the adaptation were largely based on the period's fashion. According to the Victoria and Albert Museum (n.d.), fashion in the 19th century was popular for its corsets, bonnets, top hats, bustles, and petticoats. This explains why female characters in the adaptation are often shown wearing form-fitted dresses with a full ankle-length skirt. Some also carry lacey parasols and often wear elaborate looking hats. Meanwhile, young men in the adaptation are often depicted in military clothing to reflect the war that was happening in the story. Others who are not in the military often wore suits and coats paired with bow ties and top hats or bowler hats. Long trousers were generally preferred over knee breeches but were still worn at court (Victoria and Albert Museum, n.d.) which would explain why the men in the adaptation all wore long pants except for Howl's young apprentice, Markl. The men also sported moustaches and beards which was also common in the 19th century (Victoria and Albert Museum, n.d.).

Judging from the clothing worn by all the characters in the adaptation, the animators must have done extensive research on European fashion in the 19th century. In doing so, there were no indications of any Eastern theme that could be found in the clothing in the adaptation. This had to be done so that there is a sense of realism to the film which aligned with Miyazaki's principal as he had written in *Starting Point* (2014). It also ensures that the experience for the audience would be immersive and the clothing would not look out of place.

However, semiotically, the design of the clothing is not the focus point. The styles and designs of clothing may have been restricted by the timeline but the colours were not. A film's colour palette helps to develop its tone, mood, and narrative while providing information about the characters and locations at the same time (Hodgkinson, 2017).

Michido Yasuda, colour designer at Studio Ghibli once said, "Colour has a meaning, and it makes the film more easily understood. Colours and pictures can enhance what the situation is on screen." (Baggs, 2016).

On working on *HMC,* Yasuda said, "In order to determine colours I always take into consideration the personality and emotional development of each character and the director's aim. But the characters in this film change so much physically from scene to scene the emotional development can be equally drastic. I changed the colours in detail with every change." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 69).

Filmmakers often use colours to set the mood and tone of a scene and manipulate the audience's emotions. Although it is widely accepted that colours have an emotional connotation, the responses in the use of colours are largely influenced by the culture and context in which it appears. To put this into perspective, the colour blue could mean vitality and something full of energy in Spain and Portugal, but it could also mean joy and sublimity in Italy (Coates, 2010, p. 184). Similarly, in China and other parts of Asia, white is the colour of mourning but in most parts of Europe, the colour is seen as a sign of purity, often used in wedding dresses (Kress & van Leeuwen, 2002).

Unlike Jones' *HMC,* Miyazaki chose to tell the story from a war perspective, and the colours chosen by Miyazaki added a layer to the narrative that served a purpose. The colours of the dresses and coats worn by the background characters at the beginning of the film were saturated and colourful. There were splashes of red, yellow, and purple in the clothing and town decorations. These analogous colours (neighbouring colours on the colour wheel) are used to create a harmonious scene as the colours do not contrast one another (Risk, 2016). If one were to look at the colours alone and ignore the military regalia, there would be no indication of an impending war. These vibrant colours show the emotional feelings of the characters, symbolising their optimism towards the war and

how they do not seem to worry about it but as the film progresses and signs of the severity of the war became more palpable, the hues and intensity of the colours in the clothing also began to take a turn.

In the still below, the colours have taken on a darker effect and are not saturated compared with the colours at the beginning of the film. The characters in the procession are the most salient images in the still. These characters may still be wearing the same styles of clothing worn by the European society of the 19th century: the men sporting facial hair, bowler or top hats on their heads, and suits and coats paired with bow ties, but the colours have now emphasised the emotions and themes of the narrative.

Table 4.1: Marching Procession

Socio-cultural elements	Text
	Visual
People	Direct Reference

In the scene where the still was taken, the jovial mood and tunes from the beginning of the film have been replaced by the sound of a single bugle being blown and a complete

lack of facial features in the characters. I believe that the use of such colours aligned with Akimoto's (2014) research in saying that this particular scene would invoke thoughts of actual war incidents in the past because for audiences who have experienced war, this scene would not appear unfamiliar to them. They would be able to relate to the sense of uncertainty just before war breaks and understand how the world would seem colourless and scary in that moment.

Sophie Hatter

In the 19th century, working class women wore work dresses that consisted of a high-collared dress, ruffled petticoat, and apron. This was the staple clothing that Sophie wore throughout the film. The work dresses during this century were often simple and women who wore them do not have corsets underneath (Patnode, 2010). Like the discussion before this, there is also a semiotic effect when it comes to Sophie Hatter's choice of work dress.

Figure 4.1: Typical Main Characters in Anime

As mentioned earlier, clothing design can be visually shocking to draw attention to a character's personality. When it comes to characters in anime, this is usually the typical method commonly used by animators to differentiate main characters and background characters (see **Figure 4.1**). From Yukihira Soma (right image of **Figure 4.1**) in *Shokugeki no Soma,* an animation series adapted from a manga aimed at young teenage

male audience (shonen) to Aida Mana (left image of **Figure 4.1**) from the *Pretty Cure* series aimed at young children (seinen), it is clear that there is no distinction of genre when it comes to this practice of making main characters stand out in Japanese anime. Thus, main characters in anime tend to be more visually striking due to their unusual hairstyles and colourful clothing compared to the blandness of other characters in a crowd.

Historically, by the late 19th century, clothing had become cheaper and easily accessible for the young working-class women who were employed so many would spend their salary on fashionable items (Crane, 2000, p. 4). Knowing this, it would not be strange if Sophie, the main character of the film, was dressed fashionably. But this is not the case if we look at the comparison between the design and colour of the clothing worn by Sophie and Lettie Hatter. Lettie is Sophie's younger sister who works as a chocolate salesclerk at Chezarys. Her cheerful and outgoing personality made her popular and adored by the café patrons ("The art of Howl's Moving Castle" [VIZ], 2015, p. 57).

Akihiko Yamashita, said, "Sophie might look cute on her own, but when she's next to her younger sister, Lettie, she gives the impression she's 'plain'." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 57).

In **Table 4.2,** we can see that although both girls are wearing work dresses, the most salient image is surprisingly on Lettie and not the main character. Using complementary colours (opposing colours on the colour wheel), Miyazaki has drawn the audience's attention onto the character in the brighter clothing. Complementary colours are often associated with conflict (Risk, 2016) and Miyazaki has used the complementary colours of pink and green to indicate a personality difference between Sophie and Lettie.

Table 4.2: Sophie and Lettie

Socio-cultural elements	Text
	Visual
People	Direct Reference

Unlike Sophie's dress, Lettie's pink dress is reflective of her cheerful and outgoing persona. The colour is often associated with femininity, innocence, sweetness, and beauty (Kolenda, 2015; Risk, 2016). It tells audience she is youthful. Her beauty is emphasised by her coiffed hair, animated expressions, made up face and accessories. Her dress had fitted puffed sleeves, and elaborate collars with an apron that had ruffled edges. All these combined shows she has a youthful innocence that is starkly missing in Sophie who is wearing a plain green dress and her dark hair tied simply in a braid. Despite her work in crafting elaborate and colourful hats in a millinery, her own hat was a simple straw hat with minimal decorations.

Placed together with Lettie, it was obvious to the audience that Sophie did not have the appearance of a conventional female protagonist typically found in Japanese anime.

Like García (2017) who stated that Jones had given Sophie an unbefitting identity in the beginning to allow the story to indicate her character's transformation to be more befitting of her name, I believe that Miyazaki too had given Sophie an unconventional appearance of a protagonist so that he could reveal Sophie's gradual transformation to be more befitting of a protagonist's image. Her clothing reflects her personality, emotional state, and as the story progresses, her character growth (refer to **Chapter 2,** sections **2.8.3** and **2.8.4**). From her first appearance on the screen, audience would be able to easily form an accurate impression of her personality. She has low self-esteem which is emphasised by the dark green shade of her dress. She is mature and emotionally subdued, so her dress is in earthy tones and her hat and hair is unfussy. In colour theory, the lower the saturation of a colour, the closer it is to grey (Bond, 2015) and the closer it is to the absence of colour. Her green dress emphasises her mundane and lifeless lifestyle.

This is even more so considering the fact that Sophie became an old lady after the curse and remained an old lady for most of the film. Cavallaro (2014, p. 44) described her as resembling the crones of traditional folk tales, not their princesses. Instead of wallowing in distress at her transformation, Sophie reacted with relief, telling herself that the situation was not so bad and that her clothes finally suited her. She carries herself with quiet strength and determination, like many Miyazaki's female protagonists (e.g. Nausicaä in *Nausicaä of the Valley of the Wind,* San in *Princess Mononoke,* and Sen in *Spirited Away*). What sets her apart from the rest of the protagonists is that this time around, there is a literal and visual transformation to go in hand with the character's development and growth.

When a character is continuously shown with a colour scheme, the character is associated with the colour and the symbols it represents (Risk, 2016). Repeated colours to represent a character can connect visual display with emotional storytelling. There are

reasons why filmmakers make use of associative colours. Using associative colour allows audience to form their first impression on character traits which will shape their opinion about the character. Sometimes, associative colour helps audience to identify the subject related just from the sight of its colour without needing the character to be present (Bond, 2015). Other times when the associative colour shifts, it is a physical presentation of the change in the character, location, theme or narrative.

Figure 4.2: Sophie's Transformation

In the novel, Sophie went through a physical transformation only once: from young girl to old woman, and then back. But, in the film, Sophie's transformation and appearance shifted depending on her inner emotions. Commenting on the colours used on Sophie, Yasuda said, "Sophie turns into an old lady and then becomes young again, but by then she's experienced so many things, including her encounter with Howl. I felt she had changed dramatically from who she was at the beginning of the film. I left Sophie's hair white in the scene where she suddenly becomes young again…Miyazaki also agreed and suggested, "How about we just keep her hair white," so we kept her hair that way in the second half of the film. But the hue of her white hair when she's middle-aged differs from the hue of her aged hair." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 69).

This transformation is also reflected in the colours of her dresses (**Figure 4.2**). For a very short while in the beginning of the film, Sophie was clad in the dark green dress that

reflected her dull pace of life but as the story unfolds, the colour scheme of her dress gradually transitions to a brighter hue. Her dress in the middle portion of the film was constantly the same shade of dark blue but the saturation of the dress swings between a dull and subdued shade to a brighter shade of the same colour. When she is more forthcoming with her true feelings the dress is more saturated but when she starts to 'shrivel' and hide, her body language and the colour of the dress physically reflects that. Finally, by the end of the film, her dress took on the brightest colour she has ever been dressed in: yellow. Yellow, the colour of sunshine, reflects her happiness because by the end of the film Sophie has begun to accept and be happy with herself. This colour transition used in the film, much like her physical transformation, is a visual representation of her emotional and character growth.

Commenting on the film, Miyazaki said, "What's wonderful about the story is that the happy ending isn't that the spell is broken and the girl is young again. It's that she forgets her age." (Cavallaro, 2014, p. 43). The way she carries herself and her physical appearance provide audience with additional information that did not need to be stated aloud. The change in appearance tells audience when she is being honest about her emotions. Jones' stubborn and courageous Sophie has been used as the foundation on which Miyazaki blended the Beauty schema and the 'disappearing shojo' schema, a recurring motif in Japanese fairy tales wherein femininity is hidden within animal form (Gutierrez, 2017). Like Tsuru who fled when her true identity had been discovered in the Japanese folktale *Tsuru no Ongaeshi* (Crane's Return of a Favour), Sophie hides her emotions behind her elderly looks. She becomes youthful when defending Howl in front of Wizard Suliman because she is being honest about her love towards him but when she tries to deny Howl's honest feelings about her, she becomes hunchbacked and weak.

Toshio Suzuki explained that the choice for 18-year-old Sophie to transform into a 90-year-old lady was a message to the Japanese due to Japan being in a long recession (Cavallaro, 2014, p. 44). The older generations in Japan are afraid of losing their jobs, while the younger generations do not see themselves having a bright future which has caused many youths to feel and act old. Napier (2016, p. 192) wrote that the Japanese audience would resonate strongly with the theme of acknowledging old age in the film because she believed that Miyazaki's film allowed the viewers to explore their concerns of the effects of Japan being the most rapidly aging country in the world. The Japanese viewers would see the film offering a new outlook: a willingness to allow the shojo (young woman, girl) to disappear and be replaced with a more mature figure, suggesting that it was time for the Japanese society to accept that youth is not permanent and that magical or not, all shojo would eventually disappear.

Wizard Howl

Howl is the male protagonist in the story. In both novel and adaptation, Howl is a flashy and flamboyant character that is portrayed to have an innocent child-like personality. In the novel, Sophie would often describe Howl as a 'slitherer-outer' for his knack of not answering any questions directly and slithering out of his responsibilities. Her view of Howl is not entirely wrong as Michael told Sophie that he "hates being pinned down to anything". Howl neither agreed nor disagreed when Sophie declared that she would be staying in the castle as the cleaning lady and when she confronted him about any issues, his answer was always to avoid them.

In the film, Howl is very similar. He reacted in a nonchalant manner upon seeing Sophie in the castle the first time. He did not seem surprised to see Sophie in the castle and continued on with his activities as if it was perfectly normal for her to be in it. Howl in the film is also afraid to voice his mind and would rely on Sophie to slither out of

helping the king with the war. He hides himself from people using various pseudonyms and is overtly vain about his appearance. The aliases he used in the novel did not change in the adaptation: in Sophie's town, Market Chipping, he was known as Wizard Howl; in the capital city of Kingsbury, he was the Great Wizard Pendragon; and finally, in Porthaven, he was the Great Wizard Jenkins.

The name, Pendragon, is a direct reference to King Arthur from the story of *The Knights of the Round Table*. This use of intertextuality may serve two purposes. The mentioning of a famous person (Bazerman, 2004) relied on readers to be aware of its use so it allowed Jones to pay tribute to the famous tale without directly telling her readers. It also provides Jones the chance to suggest more about Howl's character. In the novel, Howell Jenkins originated from modern day Wales. The rest of the characters in the story, like Sophie for instance, do not seem to be aware of the existence of an alternate reality to their own. Because of this, it would not be surprising if Howl decided to take up the name Pendragon and make use of it in the royal city of Kingsbury. This in turn enforces Howl's child-like personality as he would see it as an inside joke that he alone would understand. Miyazaki may have retained this reference because he understood the source of reference and found amusement in it.

Figure 4.3: Howl's Transformation

Earlier, the use of complementary colours in the scene between Sophie and Lettie was talked about to show how colours had been used to indicate a personality difference. For Howl, Miyazaki also made use of colours to visually represent the shift in character growth but what is more interesting is that Miyazaki also made use of colours to reflect the relationship between the two main characters and how they became closer (**Figure 4.3**).

When the two main characters first met each other, Miyazaki used complementary colours to show how the subjects were complete opposites of each other right down to their colours and personality (**Figure 4.3, 1**). Sophie at the beginning had dark hair while Howl's was light. Their hair and clothing are a visual representation of their personalities: Sophie's dark hair shows she is the mature and adult one while Howl's light hair shows he is the childish and impulsive one. Compared to Sophie's plain and simple dress, Howl's coat was bright and patterned. Yasuda commented, "Pink is prominent perhaps as a subconscious result of my impressions of Europe from our research trip. When a story is set in Japan, I tend to use red and vermillion colours. Also, because Howl cares about his looks, I made sure he looked dashing whether he was a bird or worn out from fighting." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 109).

It can be argued that the pink hue in the coat, like Lettie's dress, is a symbolic reflection of his innocence and youthful attitude but I believe that the coat can also be seen as a visual metaphor that represents how Howl hides his real personality the way he had used aliases to hide himself everywhere in Ingary. This is because if we look at **Figure 4.3**, the coat would soon be removed and no longer make any appearance but the colour scheme of the clothing underneath the coat was retained and only changed by the end of the film. When he first met 'young' Sophie on the streets while he was wearing the coat, he was charming and had a gentleman-like demeanour. Upon entering the castle while still

wearing the coat and seeing 'old' Sophie, he was calm and cool. The change and character growth for Howl happened almost instantaneously when Sophie who asserted her rights to be in the castle and to not be ignored, took it upon herself to take charge, clean the castle, and make a place for herself, Calcifer and Markl.

After the cleaning sequence, Howl had his tantrum and the audience were shown for the first time, his real emotions and expressions. Following the tantrum, Howl's hair was no longer light and his coat was never to be seen again (**Figure 4.3, 2 and 3**). The flamboyant coat was gone and he was now wearing only his white shirt and black pants. Although the colour scheme of his shirt and pants remain the same before and after the coat's disappearance, we can see that the shirt's design became much simpler and loose. His hair also became similar to the hair he had when he first met Calcifer as a child (**Figure 4.3, 4**). This dark hair was maintained until the very end of the film. It could be argued that by entering Howl's castle, Sophie had cleaned out Howl's deception and made Howl be more truthful to himself and by doing so he became looser and felt free to show Sophie his true personality.

In the final scene just before the credits rolled, we saw another change in the two protagonists (**Figure 4.3, 4**). Sophie's hair maintained the light shade resembling a silver hue despite having reverted her transformation (**Figure 4.3**) while Howl kept his darker tones. But what is interesting to see is that in this scene, the characters are no longer dressed in complementary colours. Instead, analogous colours have been used. This change can be seen as representative of the dynamics of the characters' relationship and how the two have taken on the personalities of their partners. By using analogous colours, it indicates that there is no longer a conflict in personality and that the characters' personalities are now in harmony with each other with Sophie becoming a bit more impulsive and honest with her feelings and Howl who had been childish becoming more

mature and responsible. Further discussion of Howl will be explored later in sections **4.2.2.1** and **4.2.3.1**.

4.2.1.2 Landscapes and architecture

The main staff of Studio Ghibli who were involved in the adaptation went on a research trip to Europe in September 2002 ("The art of Howl's Moving Castle" [VIZ], 2015, p. 12). Pre-production work began shortly after the return trip. A large portion of the trip that contributed to the adaptation came from the eastern province of Alsace and Paris in France; and Heidelberg, Germany. The colour and atmosphere in the Alsatian city of Colmar was considered a productive experience for the staff. The picturesque location was a major influence behind the urban setting in the film. Coincidentally, choosing Alsace as visual inspiration allowed Miyazaki to cultivate a global perspective in the audience.

For Jones, the main inspiration of her novel came from the Welsh moors but for Miyazaki, the choice stems from his fascination with the late 19th century European artists. According to Cavallaro (2014, p. 45), Miyazaki's use of 19th century Europe as a setting was due to his fascination with Europe's 'illusion art' and their ability to illustrate a world where science can belong together with magic. Since the story is set in the late 19th century, the buildings shown in the animation were largely accurate according to the styles and trends of the period.

The 19th century brought a revival of older architectural trends including the Gothic, the Classical, and the Baroque, but it also introduced new building materials due to the Industrial Revolution (Kleiner, 2009, p. 356). The Industrial Revolution which spread from England to France and throughout Europe in the latter half of the 19th century introduced textiles, steam, and iron while the second Industrial Revolution that happened in the third quarter of the 19th century brought steel, electricity, chemicals and oil (Kleiner,

2009, p. 363). These materials allowed buildings to be wider, higher and more flexible. Because of this, many of the buildings drawn showed a city that is heavily reliant on steel technology.

With the inclusion of historical specificity in an otherwise generic Western space, Miyazaki was able to once again stir feelings of nostalgia for an olden Europe when science was considered magical. It is a practice he has used often in many of his other films like *Laputa: Castle in the Sky* (1986) and the more modern *Kiki's Delivery Service* (1989). This is seen for instance in the use of iron rails running across Market Chipping and the glass and steel structures of the tram station in the city and royal greenhouse in Kingsbury.

Art director Yoji Takeshige also explained that the overall architectural styles were based on the wooden architecture style called half-timber prevalently found in German and English homes ("The art of Howl's Moving Castle" [VIZ], 2015, p. 49). The discussion below shows a still from the adaptation that directly referenced a famous building in real life.

Colmar, Alsace

Colmar is one of the towns in Alsace famed for its old town charm. The town's architectural designs are mostly French-German in nature, taking inspirations from Gothic, Baroque, and Renaissance designs to name a few ("Discover Colmar!", n.d.). One of the features of this town which was heavily referenced in the adaptation was the half-timbered houses found everywhere. According to Takeshige, the light and atmosphere of the city, the reddish cobblestone streets, the drifting clouds and sunlight had left such a strong impression on the staff that these features were used throughout the film ("The art of Howl's Moving Castle" [VIZ], 2015, p. 49). Indeed, the brightly painted plaster wall,

exposed timber frame, and cobblestoned streets which are common sights in Colmar can be seen especially in Market Chipping. Aside from that, one of the more obvious references taken from this town is its famous landmark, Maison Pfister shown in the still.

Table 4.3: Maison Pfister

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
Landscapes and architecture	Direct reference	

The Pfister house was built for the hatter Ludwig Scherer in 1537 ("The Pfister House", n.d.). The double storeyed building with its octagonal turret is one of the symbols of old Colmar. This building was directly referenced in the scene during Sophie and Howl's sky walk at the beginning of the film. Since Sophie was a millinery whose surname was 'Hatter', it would seem fitting for the Pfister house to be placed in Market Chipping where her home is located. Although the salient image in the still are the crowd of patrons at the bottom of the still, residents of Colmar who watch the film would

immediately notice the building and understood the reference. For them, they get a sense of pleasure for being the only few people who knew the reference but for audiences who do not know about Maison Pfister, it would just be a beautiful building in the background of a scene.

4.2.2   Allusion

As explained in **Chapter 3** (subsection **3.4.2**), the data for allusion includes verbal and visual data for dialogues or images that indirectly refer to or are evocative of another text from our world. Bazerman's (2004) indirect quotation (**Chapter 2,** section **2.3**) would be one of the techniques used for allusion where the second author reproduces the original author using their own words that reflect their own interpretation of the original text. Another technique is mentioning a person, document or statement which allowed the second author to imply what they want about the original text or rely on general beliefs. In this section, references of people and landscapes and architecture which are found to be allusions will be presented and discussed. This section of paper will discuss references of allusions to people in section **4.2.2.1** and landscapes and architecture in section **4.2.2.2**.

4.2.2.1 People

The characters which have been selected for analysis in this section are Howl's Castle, Turnip Head, Wizard Howl, and Sophie Hatter. Categorising the castle under this section would seem highly inaccurate as the castle is in essence, a place and not a human character. However, while working on the adaptation and the design of the castle, Miyazaki did not consider the castle as part of the background but would treat it as a character. He told Mitsunori Kataazama, director of digital animation, to see the castle as a protagonist who then approached the castle's personality as if it were a human to express human-like personality ("The art of Howl's Moving Castle" [VIZ], 2015, p. 76). The purposeful stacking of cottages, gears, and cannon stations gave the castle facial features

like ears, eyes, and mouth that allude to a living creature. It had feet that resembled a chicken and a face like a frog. It could also be argued that the castle is an extension of Howl's character because like Howl, the castle also went through different stages of transformation and did not retain a constant and unchanged appearance the way a building would. Because of this, the castle has been categorised under the people section of analysis.

Howl's Castle

Figure 4.4: Castle's Transformation

Howl's castle does not look like a castle in the traditional sense. In the novel, the castle was "built of huge black blocks, like coal" and looked "tall and thin and heavy and ugly and very sinister". Although it moved, it was never mentioned how exactly it did so. The castle in the adaptation was very different from the one in the novel. Instead of black blocks, the castle looked like an amalgamation of trinkets and rubbish Howl had accumulated and stuck one atop of another. In an interview with Toshio Suzuki, the producer who worked at Studio Ghibli, he mentioned that the way Miyazaki had approached the drawing of the moving castle was distinctly Japanese (Condry, 2013, p. 149). Pointing out the protruding section of the castle's face, Suzuki said that Miyazaki

did not began with an overall plan but had started with that feature and worked his way out. This manner of construction was similar to the way old Japanese homes were built; over time, room by room.

Like Howl and Sophie, the castle transformed its appearance at different points in the adaptation (**Figure 4.4**). The castle's first appearance was not only a technological marvel, it also offered viewers a fusion of disparate visual and generic allusions (Cavallaro, 2014, p. 34). Its appearance served multiple functions in terms of narration which was achieved through the use of different angles. Wu's (2016) study had shown how the castle was a symbolic link for Howl's psyche and imitated the conditions of a human's psyche. I would propose that the castle was also a visual statement coloured by Sophie's opinion and regards towards the castle. When the castle was first revealed to the audiences (**Figure 4.4, 1**), they heard the sound of the castle moving before it was shown emerging slowly from the mist on a green hill. The unfamiliar sounds of the castle moving would pique the audiences' interest and cloaking the castle with the morning mist allowed the castle to appear mysterious and even mythical. The sight of any building moving, much less that of a castle, is something that is impossible and can only be seen in a fantasy. Thus, this establishing shot informs audience of the genre of the film and allows the audience to set their expectations. Once the castle was revealed to the audience, the scene then panned over to Sophie sewing in her workroom. This time, the audience had a point of view angle where Sophie looked out of her window and the castle is covered again by the mist while the military planes flew past.

The angle indirectly tells audience what Sophie knew about the castle. She had only seen the castle from a distant and knew it belonged to Howl because her colleagues were talking about it in the background. However, she did not appear to be very interested in the castle as she did not pay it any mind and went back to her sewing. At this point of the

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narrative, the castle was just a mystery to her much like it was a mystery to the audience. When Sophie finally saw the castle at a closer distance the next time after her transformation, it was imposing and scary (**Figure 4.4, 2**).

Kataama said, "When Sophie encounters the castle for the first time, its movements convey the impression of being 'scary', but once it stands still it looks 'a little inviting'. The castle's leg movements were a combination between the reptilian walk of a lizard and CG walk cycle…(CG) enabled us to create movements where the castle would nearly fall over or open up like a fan. Also, any large movements would look flat, so I broke the castle down into many parts, making sure the cannon-like eyes on the castle's face looked three dimensional, poking out like tubes…When I first looked at the concept art for the castle, it looked like a pile of junk. The image reminded me of the accessories dangling from a mountain climber's backpack so I thought of having the junk move as well." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 76-77).

A closer look at the design of the castle would further remind audiences who are familiar with Slavic folklore of a different kind of house; Baba Yaga's forest hut exemplified in **Table 4.4**. Baba Yaga, in Russian tales, is a witch who flies around kidnapping small children and lives in her log cabin that can move on its chicken legs (Mastin, 2009). It is evident that Miyazaki knew about Baba Yaga because he produced a short film for the Studio Ghibli Museum in 2010 entitled *Pandane to Tamago Hime* (*Mr. Dough and the Egg Princess*) where the protagonist is enslaved to the witch Baba Yaga. Like Baba Yaga, Howl (a person with magical powers) also has a home that can move around on its legs and if one were to look closely at the castle's legs, there is no mistake in thinking they look like the legs of an avian creature. The difference between the two of them is that Howl does not fly around kidnapping small children. Although there were rumours of Howl "collecting young girls and sucking the souls from them or

eating their hearts" in the novel and tearing Martha from South Haven's heart out in the film, these were proven to be baseless rumours intentionally spread by Howl.

Table 4.4: The Moving Castle

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
People	Allusion 	

Intertextual direct references and allusions were mixed to create Howl's castle in order to ensure it is more lifelike to the audience. The castle appeared scary because, once again, the audience saw it as Sophie would. Since she had heard stories of Howl tearing out and stealing girls' hearts, the appearance of the castle would be biasedly darker. However, as the story progressed, Sophie began to make the castle her home and its appearance became more inviting and warmer.

Its final transformation at the end of the film showed the castle flying in the sky with some minor changes (**Figure 4.4, 3**). At this point in the narrative, the castle was now Sophie's home. Takeshige said, "I was thinking of giving the castle a complete makeover

as if Sophie and Howl were on a honeymoon, but because the castle consists of the junk created by Calcifer, Miyazaki told me it should look normal" ("The art of Howl's Moving Castle" [VIZ], 2015, p. 203). Despite not getting a makeover, Takeshige's intention was still achieved. The cottages, no longer all over the place, have now been arranged neatly and there were also plants growing in between them, hinting at a garden which was shown as the credits rolled. There were signs of a domestic life with the line of colourful clothes waving in the wind which gave the castle the appearance of a warm and cosy home. It tells the audience that Sophie and Howl were finally content and happy with their lives, signalling a happy ending.

The castle's movement is controlled by Calcifer who was contracted by Howl to be enslaved in the fireplace. Thus, the functions that the castle had were a result from Howl's demands. Howl needed the freedom to hide, so the castle had legs to run on. Another aspect of the castle that truly made it magical is its front door. Hanging beside the door is a small 4-coloured dial that allowed the residents inside to go anywhere depending on which colour it is turned to. A multi-dimensional door is hardly a new idea as it has been used in many other different literatures. For British audience, for instance, the magical door may allude to the door of the TARDIS in the long running science-fiction television show, *Doctor Who*. The TARDIS is a time machine spacecraft that allowed the protagonist to travel wherever he wanted. Depending on the series, the controls may sometimes appear in the shape of dials that the protagonist would pull and turn causing the door to open out to any locations in the galaxy. For the Japanese viewers however, the door may allude to Doraemon's *Dokodemo* door. *Doraemon* is a popular manga and animation series about a 21st century robotic cat that helps his friends using different gadgets from the future. One of these gadgets that often appear is the *Dokodemo* door, which literally translates as Anywhere door which opens to anywhere the user wishes.

The front door in Howl's castle also allowed Miyazaki to comment on the relationship between man and nature. In the adaptation, instead of breaking the fourth wall and challenging reader's perception by opening to modern Wales, Miyazaki used the door's functions as a tool to address the theme of war and pacifism. The door opens out to the war that is taking place in Ingary. Blending images of war evocative of the Blitzkrieg, kamikaze, and the bombings in the Second World War, it offered audience a front seat to the spectacle of a war powered by magical forces and neo-futurist inspired technology (Gutierrez, 2017). As previously mentioned, Miyazaki felt very strongly about the US war against Iraq which in turn largely affected the film. Hence, by using the magically powered war as a major plot point, Miyazaki is able to maintain the connection between fantasy and reality explored by Jones but adapt it to project his anti-war sentiments as he had often done in his previous films.

For Miyazaki, the true antagonist in the story is not the Witch of the Waste or Wizard Suliman, it is the war between two opposing parties. Throughout the film, not a single character has ever voiced their support for the war, calling it "terrible", "pointless", "foolish" and "idiotic". Howl used the door to enter the war zone in his bird form to interfere with the war but despite that, he refrained from killing anybody, choosing instead to minimise the damage inflicted on civilian areas caused by the weaponries. Calcifer warned Howl that each time he does so, it becomes more difficult for him to transform back into human, a metaphor for how soldiers at war come home mentally scarred and traumatised. This metaphor was extended with Howl stating how after the war, the weaponised wizards "will no longer recall they were ever human". Like his previous films, Miyazaki's characters are once again stuck in the middle of a war and by the end of the film, the war in Ingary ended not with one party winning the war but with both sides resolving to stop fighting.

The theme for the harmonious relationship between technology and nature is also demonstrated in the opening scene of the film when the flock of sheep continued frolicking as the steaming castle rumbled a few feet beside them. The juxtaposition of the idyllic scenes in the beginning with the scenes of war later in the film shows how violent war can be and what life could be if it does not exist. It is also emphasised when Howl gave his heart to Calcifer, implying that he did so to save nature which resulted in a relationship of positive cooperative existence between machine and nature. This relationship allowed the castle to walk through nature undisturbed without leaving a mark on any ground unlike the war that set villages aflame and the villagers escaping it by leaving their homes.

Turnip Head

Turnip Head is a side character in *HMC*. Although in both mediums Turnip Head was a prince who had been cursed to become a scarecrow, the character plays very different roles. In the novel, the scarecrow scared Sophie so much that she would order Calcifer to move the castle away and was visibly shaken when she saw him. In the film, Sophie was not only unafraid of Turnip Head but she also allowed him to follow her around and even occasionally helping her out.

Much like the Witch of the Waste who could be an intertextual reference to the Witch of the West, Turnip Head in the adaptation strongly alludes to the scarecrow in *The Wonderful Wizard of Oz*. Both scarecrows are not fully human nor fully scarecrows. In Oz, Dorothy met the scarecrow who was stuck on his pole in a field and helped him by getting him down from the pole. Likewise, Sophie met Turnip Head who was stuck in a bush in an open field and helped him by lifting him out of the bush. Once Turnip Head has been lifted, the scene reveals the scarecrow in all its glory shown in **Table 4.5**. In the still, the scarecrow is seen as the more salient image than Sophie so the audience would

focus more on the scarecrow rather than Sophie. This builds the plot as it introduces a new character in the film and allows the story to continue in telling the audience what Sophie did upon seeing the scarecrow. Just like in Oz, the freed scarecrow proceeded to join the female protagonist on her adventure, occasionally providing assistance to the protagonist.

Table 4.5: Turnip Head

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
People	Allusion 	

Transformation of Prince Charming

This section will briefly further discuss Wizard Howl and his transformation. A final discussion on Howl's transformation will be expanded upon in section **4.2.3.1**. In the final scene, after Sophie realised how to break the curse between Howl and Calcifer, she asked Bird Howl to bring her back to where the others were. Once Sophie and Howl landed on the moving platform of the castle where the rest of the characters were, Bird Howl transformed back into a human shown in **Table 4.6**. The more salient image of the

feathers falling off Howl and scattering into the wind alludes to a different scene in *Spirited Away*, a movie also directed by Miyazaki in 2001.

Table 4.6: Howl and Spirited Away

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
People	Allusion	

Spirited Away tells a story of how a human girl, Chihiro became trapped in the spirit world after her parents were turned into pigs as punishment for consuming food meant for the spirits. She was forced to work in a bathhouse as payment for the food but was helped by a mysterious boy named Haku who had the ability to transform into a Japanese dragon. In the tale, Chihiro was warned by Haku on the importance of remembering her name as she would not be able to leave the spirit world if she were to forget her real name. Haku could no longer remember his name and had lost his true identity but in the end of the film, Chihiro recalled an incident that had happened to her when she was younger and in doing so was able to identify Haku's name. The still shows the moment when Chihiro

called Haku by his true name and he was then transformed back into his human form. As the transformation takes place, his dragon scales fall off his body, scattering them into the wind to reveal the human form underneath it.

These scenes depicting the final transformation into human form are also very reminiscent of another different character; that of the Beast in Disney's *Beauty and the Beast*; albeit less flashy and visually shocking. It could be argued that in visually showing this transformation, Miyazaki has revealed Howl to be Sophie's 'Prince Charming', like the Beast was revealed to be Belle's Prince Charming in *Beauty and the Beast*. Alternatively, an argument that is more likely would be that this transformation symbolised the freedom and shedding of Howl's alter-ego; that there was no longer a need to hide his true self from Sophie now that she knew his secret much like Haku in *Spirited Away* whose true identity was finally revealed and a link between Haku and Chihiro in the past was established.

Sophie Hatter

Art director, Takeshige who studied oil painting in Tama Art University used Western approaches to colours and space in the film ("The art of Howl's Moving Castle" [VIZ], 2015, p. 49). Takeshige and his colleagues concentrated on artists that ranged from 17th century Dutch painters to the Impressionists. He admitted in trying to emulate the techniques, particularly those by Impressionists, and thinking of the lighting and atmosphere in Vermeer's paintings while working on the scene where Sophie was working in her workshop (VIZ, 2015). The Vermeer that Takeshige was referring to was most likely Johannes Vermeer. The Dutch painter is famous for his paintings that depicted scenes of daily life in interior settings (Wheelock, 2017).

The scene mentioned by Takeshige alludes to Vermeer's trademark in the use of radiant lighting bathing the figure in the painting to create a serene quality. In fact, in the still shown in **Table 4.7**, Sophie who is the more salient image has a posture evocative of Vermeer's masterpiece *Girl with a Pearl Earring.* Her slightly turned head and face bathed in light is similar to the girl in Vermeer's masterpiece while the setting of a figure in front of a window with a table full of items is almost a copy of many Vermeer paintings like *The Astronomer, The Milkmaid,* and *Woman Holding a Balance*.

Table 4.7: Sophie and Vermeer

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
Furnishings	Allusion	

The serene appearance of Sophie in the scene and the objects cluttered on the table emphasised the message being conveyed to the audience. The whistling train outside the rattling window and the laughing sounds outside the room create a striking bubble around her. Despite the train passing right outside her window, Sophie is unbothered by it. She

is silent and not a part of the giggling conversation happening in the background. She is alone in her workshop because she had no close friends to talk with but the calm expression may tell audience that she accepts her situation for what it is. The uncompleted hats on the table indicate that she could be a skilled craftsman who is highly in demand or she surrounds herself with work and chaos so that she does not feel so lonely.

4.2.2.2 Landscapes and architecture

Previously, on section **4.2.1.2,** it was revealed that the animators took most of their inspiration of architectural designs from their trip to Europe. In this section, some of the buildings and furnishing that contain references of allusions will be discussed.

Royal Palace

Table 4.8: Royal Palace, Kingsbury

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
Architecture	Allusion 	

The still image shown in **Table 4.8** was taken in the scene where Sophie was on her way to the royal palace to persuade the King to stop fighting the war. This scene that showed the palace in all its glory alludes to Charles Garnier's Opéra in Paris and the National Gallery in Trafalgar Square, London. The Paris Opéra, which was designed by Charles Garnier in 1825, had a Neo-Baroque style which found favour in 19th century architecture because it was best suited to convey the grandeur worthy of the European elite (Kleiner, 2009, p.812). The building has a front and two wings that resembled the Baroque domed central-plan churches. It incorporated classical principles of symmetrical design and spaces that extended outwards from a central axis. Like the Opéra, the royal palace in Kingsbury faced a busy street flanked by two rows of buildings on its side. Meanwhile, the National Gallery in London, boasts a wide staircase, columns and an impressive dome.

Table 4.9: Medici Lions

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
Architecture	Allusion and direct reference	

Comparing the two buildings with Miyazaki's design of the royal palace, the location of the palace may allude to the outside of Garnier's Opéra but the building itself strongly alludes to London's National Gallery. This is emphasised later in the adaptation when the staircase leading up to the royal palace was shown (**Table 4.9**). At the foot of the staircase stood two statues of lions. Although not similar looking, seeing the lions would trigger the British audience to be reminded of the four bronze lions located right outside the National Gallery at Trafalgar Square. The lions were a direct reference to the Medici Lions found in Florence, Italy but there are many replicas that can be found around the world.

Peeping Bug

Another allusion that can be found in the film is seen in the peeping bug found by the Witch of the Waste. The appearance of the bug is a direct reference to a similar creature in Miyazaki's *Spirited Away* which may also be an allusion to the moray eels in Disney's *The Little Mermaid* (**Table 4.10**). In *Spirited Away,* the bug is a personified protection spell that guarded Yubaba's twin sister's seal. *Spirited Away* was the film released just before *HMC* was made. It is possible that Miyazaki referenced the film twice in the film because it was the film freshest in the audience's mind so avid fans would be more likely to catch the reference. Contrastively, the moray eels in *The Little Mermaid,* were the sea witch's minions who spied on Ariel, the mermaid. To further add on to that, the peeping bug could also be an adaptation of the spy bugs used for surveillance in our world. Thus, it could be said that the peeping bug in *HMC* was a direct reference to *Spirited Away* visually but alludes to *The Little Mermaid* and is an adaptation of our real-world spy bugs function wise.

Table 4.10: Peeping Bugs

Socio-cultural elements	Text	
	Visual	**Side-by-side comparison**
Furnishings	Allusion and direct reference	

4.2.3   Adaptation

In this final section, the visual and verbal adaptations of the people and landscapes and architecture will be discussed. Visual and verbal adaptations are references that resemble our reality but have been altered to suit the needs of the narrative in the adaptation.

4.2.3.1 People

The Shape-shifting Howl

As a wizard, Howl has the ability to shape-shift. In the novel, he could change into different animals and was seen as a cat, a dog, and an unidentified monster. In the adaptation however, his ability manifested itself in the form of a bird that progressively changed its appearance as the story continued. In this section, the form that his ability takes shape is analysed and discussed. This discussion will also correlate to section **4.2.1.1**. To recap, section **4.2.1.1** talked about the colours associated to the human form of Howl. It was mentioned how the colours of his clothing were a symbolic expression of his personality and his relationship with Sophie Hatter.

Although the physical appearance of Howl's bird form never remained the same, the colour of the bird itself is always constant. As was mentioned before this, associative colours are used by filmmakers to create a link between the characters and the colours they are associated with. Thus, for Howl, his human form is always associated to bright colours (**Figure 4.3**) but his bird form is associated to different shades of black (**Figure 4.5**). In doing so, Miyazaki has used colour discordance to associate Howl's transformation to create conflict and drama. Through the use of mismatched colours, he has also indirectly told audience Howl's emotional and mental state.

Figure 4.5: Bird Howl

The first panel of **Figure 4.5** shows Howl's bird form which has been adapted from the shape of a swallow. However, there are slight differences in the body length and the elongated tail. The patterns on Howl's wings came from the coat he wore but Howl's 'tail', which comes from his feet, is split like the tail of a swallow. Akihiko Yamashita, supervising animator for the adaptation said, "It resembled a swallow in the storyboards so we made him fly like a sparrow…In the final version, he had a rooster's neck and glided like a sea ray." ("The art of Howl's Moving Castle" [VIZ], 2015, p. 100). The first panel was the first time audience saw Howl in his transformed state. In the scene, Howl was seen gliding easily amongst the burning villages. As he swooped in between the blitzkrieg-like planes and flew against the flock of other transformed wizards, Howl appeared confident and majestic.

As the plot progresses, Howl's bird form and colour also took on a drastic change. The black becomes more saturated with the different levels of saturation symbolising different meanings. The colour black could mean power, elegance, and mystery but it could also represent negative emotions like fear, sadness, evil, and anger (Kolenda, 2015; Fusco, 2016; Risk, 2016). Similarly, Howl's bird form transitioned from a majestic looking swallow when he was seen using magic to interfere in the war to a scary feathered monster when he was shown breathing heavily in a cavern inside his bedroom and by the end of the adaptation, Howl had transformed into a large monstrous creature covered completely

in black feathers with an unrecognisable and emotionless facial feature. If Sophie's transformations allowed Miyazaki to visually show the audience her emotions, the adaptation of the bird's appearance for Howl's transformation similarly allowed Miyazaki to visually show Howl's emotional and mental state. Kathryn Hansen (2010) wrote:

"When Howl goes to a dark place (in his life) and feels lost and hopeless the bird creature he becomes looks more frightening and even slightly sickly. When Howl has gained confidence and feels courageous, rushing to save Sophie when the war has broken out in the streets, his bird self appears more heroic, proud, and healthy."

A True Love's Kiss

A true love's kiss is a trope often used in fairy tales but can also be found in many other texts. This is referred to when a kiss from a beloved would somehow magically cure the other person of any illnesses or curses. Once the kiss is bestowed, the two would usually live 'happily ever after'. Miyazaki has adapted this idea into the film but given it a twist. Turnip Head, the scarecrow, is shown to be clumsy but loyal, tending to get stuck in odd places and helping Sophie through her troubles like leading the castle to her, finding a walking stick for her, and sacrificing himself to save everyone from falling into a cliff. It was revealed near the end of the film that Turnip was the missing prince from a neighbouring kingdom who had been cursed into a scarecrow. The cure to his curse came in the form of a kiss from Sophie.

The Witch of the Waste mentioned that a true love's kiss was what had helped break the curse after Sophie kissed Turnip for saving them from the cliff (**Table 4.11**). In most tales, once the true love's kiss has been bestowed, the couple would marry off and live together happily forever. To Turnip Head, Sophie was his true love so his curse as a scarecrow had been broken but the pair did not marry each other as Sophie do not

reciprocate his feelings. She was instead in love with Howl. Despite that, the scarecrow, now transformed back into the prince, was undeterred and he promised that he would return once he has resolved the conflict between the two kingdoms.

Table 4.11: A True Love's Kiss

Socio-cultural elements	Text
	Verbal
People	Adaptation **The Witch of the Waste:** […] A kiss from your true love breaks it. […] **The Witch of the Waste:** Looks like your true love is in love with someone else.

4.2.3.2 Landscapes and architecture

Many of the objects in the adaptation; ranging from decorative accessories like paintings and ornaments to fittings like carpets and posters, allude to references from the real world and they are not limited only to the Western culture. Since Jones had made up Ingary, Miyazaki had to create a completely fictional location made of a mixture of different places like he did before with *Kiki's Delivery Service*. In order to create an entirely new fictional world, many authors tend to make use of what is already available in our reality and adapt the references to suit their needs. Like *Kiki's* Koriko, Ingary is ill-defined with no clear indication of whether the country is in England, German or France.

This is why landmarks from different parts of the world had been used in the film (mentioned in **4.2.1** Direct Reference and **4.22** Allusion). It would also explain why different languages can be found in different scenes of the film. Materials for hat making are in boxes labelled in French (fleur, blanc) but the trams on the street advertised in English (A.A. Beer) while the propaganda poster pasted on the wall where Howl and Sophie walked proclaimed anger and willpower in German (wut und willenskraft). At Chezarys (originally Cesari's in Jone's version) where Lettie worked, the crates are labelled in Italian (ciliege), and German (früchte). One of the crates in the kitchen of the bakery had a label with the word 'tengu' written on it. Tengu, literally sky dog, is a Japanese mythical creature that looks like birds of prey with a prominent nose. Because Ingary was fictional, it provided Miyazaki the freedom to select and reference any readily available languages and landmarks he wanted from around the world instead of crafting completely new ones the way JRR Tolkien did with Middle-Earth.

Howl's Bedroom

Out of so many different rooms shown in the adaptation, Howl's bedroom is a cornucopia of intertextual references. The ornaments, trinkets, and baubles in the room were all placed to give an impression of his room being cluttered with objects of magical or partially-magical worth. Howl explained to Sophie that the objects were used to keep everybody away and allowed him to hide. Because of this, references to real world objects that symbolise good fortune and ridding bad fortune could be seen in the room.

Table 4.12: Howl's Bedroom Ornaments

Socio-cultural elements	Text
	Visual
Furnishings	Adaptation

A stark symbol that could be seen throughout the room are objects that incorporate a moving eyeball like the metronome beside Howl's bed (**Table 4.12, 1**) and the large blinking eye on the bedroom door. In the occult culture and even in some religious practices, the eye is a symbol used for warding off or detecting evil. This belief is widely practiced in the Mediterranean and Asian tribes and cultures in the form of Nazar amulets. According to Hargitai (2018), the amulets are carried as a charm to protect oneself against the 'true' evil eye: a curse that had been cast on people who have achieved success and recognition due to the surrounding's envy and wish to undo their fortune.

Radford (2017) explained that the amulets are often blue in colour to symbolise heaven or godliness and has an eye symbol. He further added that garlics could also be used to deter the evil eye. This may be the reason why a string of golden garlic heads was hanging

above the eye pendulum of the metronome and was likewise shown in a clearer shot dangling above Sophie's head in another scene (**Table 4.12, 2**).

From these items mentioned, it can be seen clearly that Miyazaki has adapted their appearances or functions in order to create realistic objects for placement in the background. When the audience see the scene in the still, their attention would be drawn to the more salient images of Howl and Sophie but Miyazaki has made the decision to painstakingly include these objects in the background to ensure that the setting remains believable to the audience. This do not just apply to the scene in the still. As the two characters continue to talk, different angles of the same setting were shown. From these different angles, decorative objects adapted from different cultures of various countries were also placed in the background of the characters.

Table 4.13: Howl's Bedroom Ornaments (2)

Socio-cultural elements	Text
	Visual
Furnishings	Adaptation and direct reference

For instance, there was a pellet drum that had a swirling pattern on its face (**Table 4.13, 1**). Pellet drums are a type of musical instrument often used in religious rituals in Asian countries or given as toys for children. The pattern on the drum looks similarly to the yin yang pattern in Chinese Taoist philosophy or the Taegeuk symbol which can be found on the Korean flag. The Taegeuk symbol is the Korean version of the Chinese Taiji which is also similar to the yin yang symbol (Rogers, 1994). The symbol represents the good and evil in life and is also known as the 'supreme ultimate', the representation for the beginning of life.

There were also a variety of masks in the room, some of which were similar to African tribal masks and some which were distinctively Asian like the masks above the headboard of Howl's bed. This mask in particular is a direct reference to the Barong masks from Bali, Indonesia (**Table 4.13, 2**). Barong, a symbol for health and good fortune, is a mythical creature often portrayed in a dance-drama where the good, represented by Barong, fights in a magical combat with the evil represented by Rangda (Encyclopaedia Britannica, n.d.).

Aside from that, there was also a direct reference to the Japanese tradition of hanging a teru teru bozu found beside the Barong mask and a string of the same dolls near the foot of the bed (**Table 4.13, 3**). Teru teru bozu is a handmade doll used to prevent bad weathers (Kazemi, 2017). Hanging a teru teru bozu under the eaves of a roof or beside a window is a common practice even in today's modern Japan. Despite that, the teru teru bozu shown in the film are not hanging beside any window nor under a roof. Being a Japanese himself, it was unlikely for Miyazaki to not know where the dolls should be hung so the functions of the dolls may have been adapted by the director or he has simply decided to add the dolls into the scene to inject some Eastern references into the film.

Table 4.14: Howl's Bedroom Ornaments (3)

Socio-cultural elements	Text
	Visual
Furnishings	Adaptation and direct reference

One of a more surprising reference that could be found in another angle of the bedroom was a direct reference to the Malaysian traditional kite, wau bulan, shown in the still below (**Table 4.14, 1**). Directly translated as the moon-kite, the wau is a kite traditionally flown in the state of Kelantan and is a national symbol in Malaysia (Mukhtar, 2015). The kite can be seen on the Malaysian RM1 currency and is the official logo of Malaysia Airlines. Similar to its original reference, the kite shown in the adaptation was large in size and had intricately striking patterns.

A slightly more obscure reference can also be considered with the soft toys found in Howl's room. There were two cows lying on the bed: a striped purple one and a dotted blue and white one (**Table 4.14, 2**). The cows may be a reference to the akabeko cows found in Japan (Spacey, 2015). The locals of the Fukuoka prefecture believe that the charms can ward off sickness. Additionally, there was also a tiger stuffed toy placed

above what seemed to be a lounge chair (**Table 4.14, 3**). Despite not being native to Japan, many tigers have been included into Japanese art. A napping tiger is seen as a metaphor for enlightenment by Zen Buddhist (Korenblat, 2008) and during the Edo Period in Japan, many believed that tigers invite good fortune and were a symbol of bravery and dignity (Landau, 2010).

Table 4.15: Howl's Bedroom Ornaments (4)

Socio-cultural elements	Text
	Visual
Furnishings	Adaptation and allusion

There is also an instance where a real-world object has been taken and its function tweaked to suit the needs of the narrative. This is in reference to the mobile hanging above Howl. It can be argued that the mobile is an adaptation of the weather vane. In the scene, the mobile spun and the crystals on the mobile shone. This was followed with Howl saying, "The Witch of the Waste is trying to find my castle."

Although it was not explicitly told to the audience, the sequencing of the scene allowed the audience to fill in the gaps and make a logical leap that the mobile functions to tell Howl when someone, in this case the Witch of the Waste, is looking for the castle. Because of this, they would draw a co-relation and interpret that the tool worked in a similar manner to the weather vane. The weather vane is a tool that spins to show the direction of a wind. It typically has a needle shaped like an arrow to point the wind's direction. The mobile in Howl's room has a tail that looks similarly to the fletching of an arrow but the arrow head has been replaced with a small two bladed propeller.

4.3 Socio-cultural References in *Howl's Moving Castle*

It is now revealed from the analysis that the intertextual references in the adaptation were expressed in different manner and are not done out of the whims of the director. Although Miyazaki may have been restricted by the Western nature of the 19th century setting in the narrative, the initial hypothesis that there would be a mixture of eastern and western references still held true. However, what is surprising was that the expressed intertextuality was not limited purely only to European and Japanese references but was also an expression of cultures from many different parts of the world.

For this research, the intertextual references which were expressed mostly in the visual aspects were found by identifying the socio-cultural references of people, and landscapes and architecture in the narrative. To ensure the authenticity of the narrative world in the film, direct references to 19th century European fashion and architectural trends were used. The large number of repetitive references to 19th century European life allowed audiences to fully grasp and appreciate the context of the narrative as it would set the tone of the narrative and emphasis of its setting would made the story seemed plausible and not too far-fetched despite being a tale about magic and fantasy. Furthermore, there are often pauses in action where wide shots of sceneries are shown to the audience which

provides a meditative sequence that allows the audience to build a sense of place with the world created in the narrative.

With the persistent use of references to 19th century, audiences are given ample opportunities to be familiarised with the setting and the world of the narrative. What followed next would be the transference of direct or indirect messages. Semiotically, visual images may sometimes carry a hidden message that the author intends for the audience to reveal by themselves. In the adaptation, Miyazaki applied intertextuality to create another layer to the narrative, borrowing the references as a tool to provide more details about the characters in the adaptation. This can be seen for instance in the objects drawn in Howl's room. The direct message brought forth by the objects in the room complements Howl's career as a wizard as audience would infer that the items probably had something to do with magic but the cluttered appearance of the objects allow audiences to draw conclusion about Howl's personality on their own without needing to be told. Superficially the objects may indicate his skills in magic but the objects also show that Howl may be a messy person who hoards his toys from when he was still a child or a superstitious person who clutters his room with things that supposedly allow him to shirk off his responsibilities.

Intextual references can also be used as a vehicle for authors to vocalise their messages to the world and manipulate their audiences. For those who caught and understand the message, they might accept the author's opinion and be shaped into a society the author envisioned or they might reject the message and form their own opinion about the author in return. For this to happen, the reference must send a provoking but visually impactful message to attract the audiences' attention. Like Ang Lee who attempted to mould the identity of Self and Other (Ding, 2011), Miyazaki has given his strong opinion regarding warfare in the adaptation, often using the characters as a

mouthpiece for his opinions and including realistic images of war into the adaptation. By combining the use of intertextual references and verbal explanations, Miyazaki has attempted to manipulate the audiences' emotions and voice his distaste for the 2003 Iraq War led by the United States.

Finally, the intertextual references used may also sometimes be ambiguous or without any obvious reasons. References do not always have to be obvious and tangible. This is because the author may have simply included the reference as a form of creative expression or to acknowledge the works of another author. This would explain why the artists who worked on the adaptation decided to include references to famous painting techniques, art, and even movement of daily mundane objects. Different authors have their own way of telling a story. Some may tell it through words while others may sometimes go for aesthetic or artistic expressions through colours, shapes, and space. The privilege to freely express things differently may sometimes be not essential to understand things semiotically as these references do not play an important role per se but it allows the author to create a depth and richness to the narrative, leave an impactful impression on the audience and attract their attention to marvel at the details that have gone into creating the discourse.

Thus, it is clear that intertextuality is not merely a tool to reference elements that an author has seen or experienced before, it is also a way for the author to express their thoughts and opinions based on their knowledge gained from the parent source. The references made by an author may not simply be limited to worldbuilding and character designing but sometimes it can also carry hidden messages that may or may not be intentional. Miyazaki might have intended for these messages to be tangible to the audiences but other times it might be ambiguous or even non-existing. What remains clear is that it is very likely that authors use intertextual references with the expectation that

their audiences would interpret the work differently, sometimes even going so far as beyond the author's imagination and intended result because of the audience's own personal and cultural experience. This, I believe, is what makes storytelling and intertextual so interesting. A work is truly never an author's own original idea, it is the work of many. The plot is indeed exciting and may be relatable to many people, but the richness of the story can only be achieved with the help of visual and textual references.

4.4   Summary

This chapter revealed the data gained from the research and discussed the direct references, allusions and adaptations of socio-cultural references of people, and landscapes and architecture that could be found in selected scenes of Miyazaki's adaptation of Jones' *HMC.* Section **4.2.1** outlined the direct references of people and landscapes and architecture found in the film followed by **4.2.2** which detailed the references that alluded to people and landscapes and architecture from other sources. Then, references of people and landscapes and architecture that have been adapted were discussed in **4.2.3**. It was revealed that the socio-cultural references had been sourced from different parts of the world to be incorporated into scenes of the adaptation. The uses of the references were also analysed and discussed to understand the semiotic effects that they may have on the audiences. In the next final chapter, I will conclude the study and suggest a number of ways on how further researches can be conducted in the same area in the future.

CHAPTER 5: CONCLUSION

5.1 Introduction

This is the final chapter of the dissertation which will cover a summary of the research conducted, the limitations of the study, and recommendations for further research.

5.2 Summary of Research

The research for this dissertation is an intertextual study of Hayao Miyazaki's *Howl's Moving Castle.* The animation was an adaptation of British writer Diana Wynne Jones' novel of the same title. Although the story was an adaptation, significant changes were made to the plot of the film as Miyazaki wanted to tell the story from a war perspective.

In **Chapter 1**, the research and its objectives are introduced. The research questions formed in accordance to the objectives and the significance and scope of the study are also laid out. In the next chapter, different literatures related to the research and its field are discussed. In the **Literature Review**, a brief history of intertextuality, its different concepts and techniques, and why intertextuality is important are provided. Aside from that, past researches on media and anime are discussed to understand the different approaches that can be used to study a material and the results gained. The chapter then continued with a brief introduction of how Studio Ghibli began, a discussion of Miyazaki's and Jones' personal lives to understand how it affected their narrative styles, the plot of the adaptation, the key characters in the film and finally ended with different studies that were conducted on *HMC*. Through this review, it has been proven that triangulation of method was used to identify an effective method of research in approaching this study. There is also an indication of an existing gap in the literature for intertextuality and *Howl's Moving Castle* which this study hopes to fill.

Chapter 3 begins with the presentation of a conceptual framework for analysing the data in this study. The method in collecting the data and the rationale behind the selection of data is given with an explanation of the research design adopted. The research design used was taken from another researcher which allows visual and textual data to be analysed concurrently when needed. The intertextual references that have been identified are categorised into direct references, allusion, and adaptation.

In the fourth chapter, the data and analysis are provided. The collected data were analysed and discussed according to the types of intertextual references: direct reference, allusion, and adaptation. The intertextual references made in the film were found to have been sourced from the Western and Eastern culture from our physical world and from other literature besides the original novel. This resulted in the answer to the first research question posed at the beginning of the study which was to understand how the adaptation had incorporated references of people, and landscapes and architecture. The discussion of the semiotic effect resulting from the use of the references were provided concurrently with the analysis. This discussion answered the second research question.

5.3   Discussion

By expressively telling everyone that the film was an adaptation of Jones' work, Miyazaki knew that there would be two sets of audiences: those who were familiar with Jones' *HMC,* and those who were not. These audiences would view and interpret the film differently. Because of that, more effort had to be made to influence the emotions and shock the attention of the former audience while the latter audience had to interpret the references without any prior knowledge of the source material. The same could be argued for audiences who are familiar with Miyazaki's work too. These audiences who have seen his previous films would watch the adaptation with a certain expectation that the film

would be painted in a specific tone and mood but audiences who have never seen his films would not know what to expect.

The research was able to achieve its objectives to reveal the socio-cultural elements used in the film and how these references can affect the narrative. Initially, it was hypothesised that there would be a mixture of references originating from the cultural background of the British author and Japanese director. However, the data revealed that not only cultures from Britain and Japan had been used but cultures from other parts of our world have also been incorporated into the film. Using different intertextual techniques, Miyazaki has successfully included socio-cultural references of people and landscapes and architecture into the adaptation. These references established intertextuality's core idea that no texts are self-supporting. Even when an author attempts to create a fictional world, the idea for how the world functions and appears is still steeped with pieces of reality as experienced by the author.

5.4   Limitations

This research is limited mainly by the scale of data that can be found in the film. While going through the adaptation, I quickly realised that there were so many references beyond what had initially been set as the scope of study. There are other intertextual aspects in the film that could be studied but would be too massive of an undertaking for the scope of this study. Because of this, an amount of simplification of the scope of study had to be done which may result in misquoting some of the intertextual references in the film.

I was also severely limited by the barrier of language. If this film were analysed in its intended language, I am sure there would be other intertextual references that can be found as translations tend to carry the translator's nuance and characteristics in language and sometimes understandably, sentiments and meanings cannot be fully translated. As I

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am neither Miyazaki nor Jones, I can also never accurately tell what their intended messages were when using the intertextual references. I can only discuss the effects of these references accurately as I am one of many similar readers of their work.

5.5   Further Research and Recommendations

Further research targeting the limitations and the areas of intertextuality in this study can be conducted in the future. A comprehensive comparative analysis can be done by comparing the references found in the film with the references found in the novel. Future research can also select a specific element of the film to conduct a more inclusive analysis like the colour schemes used or the character designs. Other researchers can also expand on this study by probing deeper at how the designs of the main characters differ from the designs of other main characters from the same authors or different literature. A deeper analysis on the themes of the story and how it is visualised intertextually would also be an interesting study to conduct in the future.

5.6   Summary

In this final section of the paper, I have given a summary of what the research has been about and a closing statement on the validity and contribution of my study. Finally, I have also provided the limitations the research had encountered and suggestions on other directions the research can take should any researchers be interested in conducting a similar research in the future.

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Appendix A: Similarities in the Plotline of Hayao Miyazaki's *Howl's Moving Castle* with Diana Wynne Jones

Timestamps and chapters	Similarities
Feature Film: 00:13-09:02 Novel: Chapter 1	• Sophie left the shop to head to town but was accosted on the way • Lettie and Sophie talked at Cesari's
Feature film: 09:02-18:33 Novel: Chapter 2	• Sophie cursed by the Witch of the Waste and became very old • Sophie left the shop and saved someone while out on her journey • Sophie entered Howl's castle
Feature film: 18:33-22:50 Novel: Chapter 3	• Sophie sees Calcifer at the hearth and made a bargain with him to break each other's spells
Feature film: 22:50-31:03 Novel: Chapter 4	• Sophie forced Calcifer into submission to cook breakfast on him • Sophie introduced herself to Howl as the cleaning lady and they sat down for breakfast
Feature film: 31:03-40.09 Novel: Chapter 5	• Sophie cleans the castle
Feature film: 40:09-49:02 Novel: Chapter 6	• Howl threw a tantrum after coming out from his bath by turning into green slime

Timestamps and chapters	Similarities
Feature film: 49:02-1:06:46 Novel: Chapter 12	• Sophie pretended to be Howl's mother and went to the palace to blacken his name • Sophie met the Witch of the Waste during her journey
Feature film: 1:15:26-1:23:15 Novel: Chapter 17	• Howl moved the castle over to Sophie's hat shop
Feature film: 1:45:21-1:46:50 Novel: Chapter 9	• Michael (Howl in the film) attempts to catch a falling star
Feature film: 1:50:00-1:54:50 Novel: Chapter 21	• The spell between Howl and Calcifer is broken. • Calcifer is free, Howl's heart is returned. • The scarecrow transformed.

Appendix B: Complete list of stills taken from Hayao Miyazaki's

Howl's Moving Castle
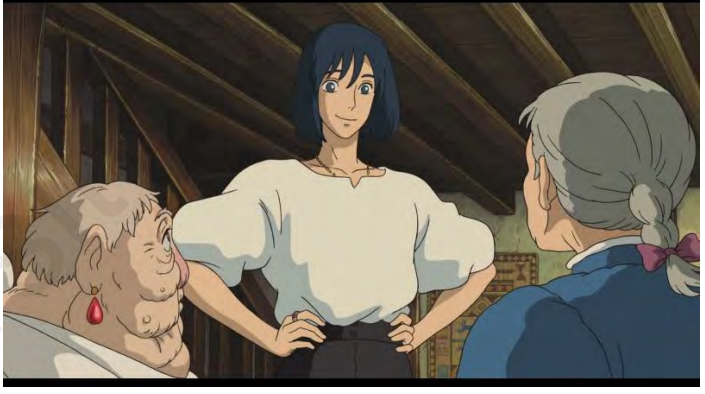
Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 00:13-09:02 Novel: Chapter 1	00:59	
	01:46	
	03:51	

Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 00:13-09:02 Novel: Chapter 1	06:47	
	08:33	
Feature film: 09:02-18:33 Novel: Chapter 2	10:01	

Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 09:02-18:33 Novel: Chapter 2	12:26	
	16:17	
Feature film: 18:33-22:50 Novel: Chapter 3	18:50	
Feature film: 22:50-31:03 Novel: Chapter 4	25:51	

Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 40:09-49:02 Novel: Chapter 6	40:14	
Feature film: 49:02-1:06:46 Novel: Chapter 12	49:04	
	49:43	
	50:02	

Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 49:02-1:06:46 Novel: Chapter 12	50:08	
	50:45	
	51:50	
	53:16	

	55:29	
	1:05:12	
Feature film: 1:15:26- 1:23:15 Novel: Chapter 17	1:16:52	
Feature film: 1:45:21- 1:46:50 Novel: Chapter 9	1:46:38	

Timestamps and chapters	Timestamp from film	Screen capture
Feature film: 1:50:00- 1:54:50 Novel: Chapter 21	1:54:37	