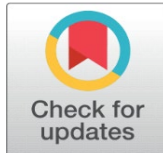
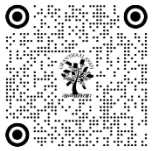


THE TRANSFORMATION FROM PAGE TO SCREEN: A COMPARATIVE STUDY OF DIANA JONES AND HAYAO MIYAZAKI'S VERSION OF HOWL'S MOVING CASTLE

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DOI

[10.29121/shodhkosh.v6.i2.2025.5973](https://doi.org/10.29121/shodhkosh.v6.i2.2025.5973)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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ABSTRACT



Howl's Moving Castle (1986) is a classic fiction written by Diana Wynne Jones. Howl's Moving Castle, penned by acclaimed author Diana Jones, is a captivating fantasy story that weaves a mesmerizing tale of magic, romance, and self-discovery. Set in a whimsical world filled with enchantments and imaginative wonder, Jones takes readers on a transformative journey alongside her unforgettable characters. In the year 2004, the adaptation version was released by Japanese director and animator Hayao Miyazaki in collaboration with Studio Ghibli. However the adaptation of Howl's Moving Castle takes a slight detour from the original and gives it a twist of its own. Miyazaki completely changes the ending of the story by adding elements that were not present in the story, completely changing the dynamic and the narrative structure. Though some changes in an adaptation is acceptable as long as it keeps the original plot intact. The objective of the paper is to analyze both works of Howl's Moving Castle to see whether the adaptation was faithful to the original. The study will also highlight the elements of similarities and differences present in both works. Qualitative method of study will be used to analyze both works.

Keywords: Faithful Adaptation, in Transition, War, Narrative



1. INTRODUCTION

Adaptation is the transformation of literary works like novels, dramas, short stories into screen play materials that can be screen played and produced into screen play materials which can directed later. Sanders (2006) work of adaptation has the ability to cast a work of specific genre to make text comprehensible and relevant to new audiences. Though it needs some little alteration and adjustment in the source text.

Adaptation is a challenging task in itself; the director should be aware of the source and plot and try to stick to the original source for authentic story telling. This concept is generally known as faithful adaptation. It is a creative framework where a majority of the screenplay material or the adaptation mimics the story/plot according to its original source. The objective of such adaptation at its core is to preserve the legacy of the original source. The second type of adaptation is known as unfaithful adaptation. It doesn't necessarily mean the adaptation is bad. It refers to the adaptation that deviates from its main source, by adding new plots, characters or even changing the outcome of the overall story.

The medium of a novel and film are completely different and might have affected the readers and viewers differently. In the words of Jim Jarmusch who states "Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination" highlights the creative power and freedom of the director to experiment with their works to create a new work of art.

The fact remains that the purpose of adaptation is to reach a wider audience and expand its reach across different content and culture. Adaptation makes classic literature or complex literature reach a broader range of audience. It introduces literature and storytelling to people who generally do not read. Moreover adaptation breathes life into forgotten works and gives it a new identity. Some may argue that adaptations dilute the original source and prioritize marketability. However the best adaptation is one that can balance the faithfulness and creativity for the new medium.

2. THEORETICAL FRAMEWORK

Deshmukh (2016) Adaptation has more impact than a text but it needs to be interpreted accordingly to convenience. Adaptations are inspired by literary works however while literature creates characters, adaptation breathes life into it. The ability of adaptation to create from page to screen is a multifaceted task but the fact that should be noted is that adaptation is a mere imitation of a literary work.

Marini (2024) The main issue of adaptation and text comes from the reasoning that both are completely different works comes from the reasoning that both are completely different works. Cinema and adaptation might not say out the story as exactly written in the text. Moreover the current trend of adaptation only views faithful adaptation's good ones. However it is the role of the audience to perceive it critically rather than based on some trends.

Arulnayagam (2023) Film and movie director present works based on their own time period and according to their perspective. Therefore adaptation contributes to the field of literature by creating its own beauty despite its merit and flaws. It is baseless to study the adaptation and the work by taking account only the infidelity of the book and the film maker. Inclusion, exclusion and additional of new elements into the adaptation gives it a unique style.

Francois Truffaut (1950) gave the director the soul author for the development of the film from the start to the end. His auteur theory posited that the director is the primary creative source behind any work of movie like an author to a book. His essay (1954) "A certain tendency in French Cinema" also establishes the authority of author by stating that the author should be free from the control of the studio and produce the work according to what he has envisioned.

Hutcheon (2006) explores the matters of theorizing adaptation process. Hutcheon challenges the traditional view of adaptation as inferior to the original source. Instead of viewing adaptations as mere imitations, one should see it as repetition with variation. Adaptations are unique in the sense that it's a reinterpretation with distinct artistic touch. Adaptation doesn't always have to be faithful to their sources. The changes in adaptation are required and a necessity with the shifting media and audience.

3. RESEARCH QUESTION

- 1) Is Miyazaki's version of Howl's Moving Castle a faithful adaptation?
- 2) Is there omission of characters and plot in transition?
- 3) How does the war narrative affect the overall story?
- 4) Are changes in the adaptation reasonable?

4. FINDINGS

4.1. THE DUALITY IN NARRATIVES

Howl's Moving Castle is a title shared by Diana Jones novel and Miyazaki's film. However the novel and the adaptation share sequential differences in plot, themes and characterization. Both version of Howl's Moving Castle follow the journey of Sophie Hatter, a young woman who is cursed into the body of an old woman by the Witch of the Waste. She seeks to break the curse set upon her by wandering into the castle of the infamous castle that belongs to the wizard Howl.

The novel despite a fairy-tale focuses on real life themes like identity, self discovery and self-acceptance, importance of family and the power of one's free will. The book is divided into twenty one chapters with a title giving the readers a foreshadowing of what is about to come. Each chapter serves its purpose by serving as a subplot of the story making every chapter significant. The central plot revolves around Sophie Hatter, a young hat-maker who becomes ensnared in a curse that turns her into an old woman. The novel starts with a typical fairy-tale introduction, Once upon a time in the land of Ingray where magical things like invisibility cloak and seven-league boots exist. (Jones 1986, 9) Determined to lift the curse, Sophie seeks the help of the infamous wizard Howl, whose enigmatic reputation adds an air of mystery to the story. Thus she sets out on a journey to find a solution to her curse and stumbles upon Howl's castle and meets characters like Miachel and the fire demon Calcifier. The story unfolds effortlessly, effortlessly combining elements of fantasy, romance, and mystery. Jones' storytelling skills shine through her ability to seamlessly blend humor and suspense, ensuring a page-turning experience for readers throughout. Each chapter presents a new twist, leaving the reader eager to uncover the secrets of the enchanting world Jones has created. Jones' portrayal of characters in Howl's Moving Castle is both nuanced and enthralling, rendering them believable and relatable. Sophie, the protagonist, evolves from a timid and self-doubting young woman to a spirited and powerful individual. Her unwavering determination and inner strength make her irresistible to readers, who empathize with her struggles to break free from the constraints of her curse. Sophie's journey towards self-discovery serves as the book's emotional core, capturing the essence of personal growth and transformation. Howl, the flamboyant yet complex wizard, is equally fascinating. Despite his initial aloofness, his vulnerabilities and fears gradually come to light, endearing him to readers. Jones astutely portrays Howl's internal conflicts, exploring the extent to which appearances can be deceiving. The interactions between Sophie and Howl provide ample moments of wit, banter, and raw emotion, further deepening their complexity as individuals. Secondary characters, such as Calcifer, a fire demon, and Michael, Howl's loyal apprentice, further contribute to the novel's charm. Their distinct personalities, quirks, and relationships with the main characters add depth and dimension to the intricate web of relationships Jones weaves throughout the narrative. Underlying the fantastical elements of Howl's Moving Castle are profound themes of personal growth and acceptance. Sophie's journey from a self-deprecating young woman to a confident and self-assured individual highlights the importance of embracing one's true self, flaws and all. Through her experiences, Jones elucidates the message that inner beauty and strength are not defined by appearances but rather by one's character and actions. The story is set in an imaginative world where magic exist. The imaginative setting truly allows the characters and the events to come to life. The conflicts and obstacles faced by the characters in the book require them to tap into their imagination and think creatively. It is through imagination they find unconventional ways to solve their problems. It also encourages the readers to think outside the box in everyday situation. Howl's Moving Castle offers a unique twist on the traditional fairy tale genre as it doesn't follow a linear path like the other classics. In contrast to other fairy tales like "Cinderella", "Snow White" or "Red Riding Hood", Howl's Moving Castle offers a more developed characters and a rich plot.

Whereas Hayao Miyazaki's Howl's Moving Castle isn't just a simple traditional fairytale narrative. It is a complex narrative with a world story building. It follows a fluid yet complex narrative blended with typical fairytale element. Miyazaki's theme includes elements like love, war, freedom and identity. The narrative in the adaptation also avoids linear narrative. The narrative of the story takes place in a war struck setting of Ingray rather than the peaceful and serene setting compared to the novel. Similar plot narrative occurs where Sophie is cursed and transformed into an old woman trying to find Howl's castle. The adapted version skips some characters like Martha and focuses more on characters like Howl, Calcifier, Markl, Witch of the Waste and Suliman.

Howl's Moving Castle by Miyazaki is an adaptation marvel with Studio Ghibli trademark. The characters are hand drawn and characterized with details. The style of adaptation of studio Ghibli is such that the children are drawn towards the characters and adults towards the stories. The characters of studio Ghibli is presented in a fairytale format filled with magic and wonder. For instance Howl's castle in the adapted version is portrayed as a living breathing mechanical marvel. The moving castle is a jumbled and mechanical structure that moves accordingly and is powered by Calcifier. The castle itself is given a life of its own and it represents Howl's internal state. The change in the structure is also a reflection of Howl's volatile emotion. Unlike an immovable object, the castle moves mechanically instead of magically appearing and disappearing. The very life like portrayal of the castle gives it recognition of a character that the audience can relate to. Miyazaki employs a fairytale and dreamlike setting for his narratives making it appealing to audience in general. Miyazaki has interpreted the story to align it with his art style, themes and motifs which gives us the audience a new way to approach the story.

Version Differences between Novel and Adaptation

Aspects of the story	Diana Wynne Jones (Howls Moving Castle)	Hayao Miyazaki (Howls Moving Castle)
Style and Tone of the story	Fantastical, whimsical, satirical and witty	Romantic, fairy tale and dreamlike aesthetic
Howl's Characterization	Flamboyant, Ambiguous and Frivolous and comedic character	Charismatic, Chivalrous and Heroic.
Witch of the Waste	A smart and cunning antagonist with vengeance for Howl.	A tragic figure stripped of her authority and redeemed later.
The Role of the War/Conflict	No element of actual war	Central to the plot, Howl actively part takes in the war.
Ending	Complex ending <ul style="list-style-type: none"> i. Breaking of Sophie's Curse ii. Freeing Calcifier from Howl's contract iii. Restoration of Howl's Heart iv. Freeing Wizard Suliman and Prince Justin 	Simple ending, focus on reuniting and breaking of curses
Calcifier's fate	Still bounded to Howl's heart but gains freedom	Completely freed and symbolizes Howl's Freedom
The Castle	Ordinary Castle	Living Breathing Mechanical structure.

5. THE CHARACTERS

Both versions of Howl's Moving Castle have a wide range of characters that helps drive the plot and making the story memorable. These play a crucial role in the tale of magic and wonders to bring an identity to the story. Each character of Howl's Moving Castle helps in the contribution and expansion of the story's exploration.

Following are the list of character differences between the novel and the adaptation:

Version Difference between the Novel and the Adaptation

Novel	Adaptation
 <p>The Castle</p> <p>The castle in Diana Jones novel doesn't serve any purpose. It just acts as a gateway for Sophie to meet howl.</p>	 <p>The Castle</p> <p>The castle in the adaptation is a living breathing mechanical marvel that walks on two feet. The castle is personified to have its own characteristics.</p>
 <p>Calcifier</p> <p>The character of Calcifier in the novel is presented as a more menacing and terrifying fire demon. Visually it appears as a terrifying entity with human and demon hybrid with long pointed nose and face.</p>	 <p>Calcifier</p> <p>The character of Calcifier in the adaptation is presented as a tame and cute character. The fearsome and demonic character is completely removed in the adaptation. Instead it is portrayed as a charming and humorous character.</p>



Turnip the Scarecrow

The character of Turnip in the novel appears as a mysterious and scary figure. The scarecrow initially tries to scare Sophie.



Turnip the Scarecrow

The character of Turnip in the adaptation appears as a friendly character who guides Sophie towards Howl's Castle. In the end he eventually reveals his identity as Prince Justin.



Sophie the Hatter

In the novel Sophie is eldest daughter and inherits the shop and tradition from her father. She is pessimistic as she believes she is destined to be a failure.



Sophie the Hatter

Sophie in the adaptation appears to have an experience in being a hatter. She is a cheerful and optimistic character in the adaptation.



Howl Pendragon

Howl is portrayed as a dramatic and coward character. He appears as lazy and insincere person who avoids his duty. Howl doesn't turn into a monster in the novel version.



Howl Pendragon

Howl in the adaptation appears as a more chivalrous and charming character. He is driven by his responsibility and duties. He is more heroic and selfless, fighting for his beliefs.

Howl in the adapted series transforms into a monster in the adaptation due to the consequences of the war.



Miachel the Apprentice

Miachel is Howl's apprentice in the novel. He performs most of the chores inside the castle. He is fifteen years of age and falls in love with Martha.



Markl the Apprentice

In the adapted version Markl replaces Miachel as the apprentice. He is very young and his relationship to Howl is paternal. His role is limited as he serves as an assistant to Howl.

Other Characters

Character	Novel	Adaptation
Witch of the Waste	Witch of the Waste in the novel is the primary antagonist of the plot. She is a threat throughout the story and has a massive grudge against Howl.	Witch of the Waste in the adaptation introduced as a powerful antagonist but is later stripped off her powers by Madam Suliman. She becomes a comical character and joins the protagonist.
Suliman	Suliman in the novel is a male and the royal wizard of the kingdom.	Suliman in the adaptation is a female character known as Madam Suliman. She serves as the primary antagonist of the story.

The adaptation version of Howl's moving Castle streamlines the amount of characters from the novel. Some characters are totally removed or omitted in transition. For instance Sophie's sister Martha was never appeared on the screen despite being mentioned early into the movie. The film technically combines Lettie and Martha into once character. Fanny Hatter, the step mother of Sophie is also completely omitted. Other minor characters like Mrs. Penstemmon, Mrs Annabel Fairfax and Lily Angorian are removed in transition.

6. WAR AND ITS SIGNIFICANCE

The narrative of the war also serves as a very different purpose in the adapted version of Howl's Moving Castle. In the novel version there is no actual element of war. The instead a conflict is presented in the novel between two nations Ingary and Strangia. Howl also doesn't show much interest in the conflict but gets involved due to his curse. He avoids his royal duties and is focused more on self-preservation. The conflict is ended through Sophie's use of wit rather than force which helps unravel the absurdity of the war. Whereas the war presented in the adaptation takes a complete shift from the original source. The war in the adaptation is presented as a senseless and meaningless with no motives which highlight Miyazaki's pacifist nature. The war is also presented as a narrative of US invasion of Iraq in 2003. Akimoto (2003) states that the movie is related to Miyazaki's anti war philosophy in the context of post 9/11 political context. This narrative of the story reflects Miyazaki's pacifism and anti war narratives. Miyazaki's pacifism and anti war perspective is shown when he refused to come to the United States to accept the Oscar Award for his animated movie Spirited Away due to his opposition against the Iraq war. He stated:

"The reason I wasn't there for the Academy Award was because I didn't want to visit a country that was bombing Iraq at that time, my producer shut me up and did not allow me to say that, but I don't see him around today. By the way, my producer also shared in that feeling." (Miyazaki, 2009)

The adaptation portrays the futility and brutality of the war. Initially Howl refused to participate in the war but becomes a participant of the war to protect his beliefs. The war in the adaptation adds additional elements like airships, gun fights, bombings adding a more realistic effect of a war. The destruction of cities, the images of refugee in the adaptation gives us a darker tone compared to a lighter theme to that of the novel. The war is used as a plot device in the novel where as the war in the adaptation is a haunting force that has a greater impact and contains pacifist message. Both narrative of the war is sued to challenge the authority and highlight personal development. However Miyazaki shifts the tone from a political farce to a more emotional and moral direction, making the adaptation carries more sentimental value.

War/Conflict Aspect	Novel (Diana Jones)	Adaptation (Hayao Miyazaki)
Nature of the war/conflict	Comedic, Politic and Absurd	Destructive and Tragic
Antagonist	Witch of the Waste and other wizards	Suliman
Howl's Role	Lazy, Carefree and avoids royal duties	Resist, take active part in the war
Sophie's Role	Uncovers the truth	Emotionally heals the victims of the war
Ending of the war/conflict	Resolved via diplomatic approach	Absurd and unclear ending

7. CONCLUSION

After analysis of both the novel and the adaptation the study comes to the following conclusion:

1) Is Miyazaki's version of Howl's Moving Castle a faithful adaptation?

Yes, it is mostly a faithful adaptation. Despite the addition of a new plot, omission and changes in some characters, the plot and objective of the story remains true to its core.

2) Is there omission of characters and plot in transition?

Yes, the adaptation has some changes to its plots and characters. There are changes in the roles of the characters like Witch of the Waste and Suliman. While characters like Martha and Mrs. Penstemmon are completely absent in transition. Also there is the addition of change in plot like the addition of war which completely changes the narrative of the story

3) How does the war narrative affect the overall story?

The war in the narrative completely shapes the magnitude of the story. It turns the story from a humor and light toned to serious and grave. It also presents a strong anti war message. Miyazaki uses the film to present his pacifist nature throughout the story by criticizing the concept of war. It raises the stakes and adds themes of resilience and resistance to war. The plot of the war is the central theme and the climax of the story. It carries a huge emotional weight for the story and the audience as well.

4) Are changes in the adaptation reasonable?

Any adaptation from a novel to a film cannot be accurate to every detail. There are changes and omissions in transition according to director's perspective. The changes in the adaptation are significant when comparing to the novel. Whether the changes are reasonable or not depends upon the perspective of the audience. For instance the film highlights the war complex and ignores the political conflict of the novel. For the people who have only read the novel will view the character of Howl as a flawed character. Despite the adaptation slightly deviating from the original source, it is mostly considered reasonable as it enhances and adds complexity to the story. Moreover the film promotes a strong anti war message which is not present in the original source. Even the author of the book Diana Jones finds the changes in the story compelling and reasonable and comments:

"It was wonderful. I don't think I've met anyone before who thinks like I do. He saw my books from the inside out"-so I feel justified in liking the movie in a completely different way from the book." (Diana Wynes Jones)

In the end, we must remember that the adaptation of Howl's Moving Castle is not just a blind copy but a work of art according to the Miyazaki's perspective. The strength of the film lies in its visual and storytelling. Those seeking a faithful adaptation of the movie might not like it and see it as a drawback. Ultimately whether the changes are reasonable will depend on the viewer's needs and expectations.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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