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Is howl's moving castle an anime

No one -- and I do mean no one -- in the field of Japanese animation has created as many masterpieces has Hayao Miyazaki. Say the name to true film fans, and there is a glimmer of recognition, even if they've never watched a single piece of anime. And over the years, I admit that I have been a Miyazaki apologist. I've placed news articles about the films from his Studio Ghibli on my front page countless times. He is, simply, a genius of the medium. So what happens when a genius has an off day? In Howl's Moving Castle, Miyazaki takes a book by Diana Wynne Jones and makes its story and characters his own. He does so with amazing finesse. To be honest, if I wasn't aware of the film's pedigree, I would have imagined the entire creation to be his alone. And from frame to frame, it is filled with amazing creativity from a master at work. However, it is a big enough story to have filled three hours. As I watched the film, I was transfixed on its beauty and plot, but many of the pieces fall apart when you try to fit them all together later. This isn't to say it isn't still amazing -- and I think I'd probably watch it again before some of Miyazaki's other films! -- but on a plot level, it is possibly the least satisfying film in the man's considerable oeuvre. Sophie is an 18-year old who works a family hat shop in what would appear to be an early 20th century European town. She feels plain in comparison to her sisters and mother, who always make her feel drab in her single colored outfits that a 90-year-old might wear. All of them talk jokingly about Howl, a magician who lives in the nearby mountains, who supposedly swoons women with his handsome good looks. But Sophie doubts that any man would find her attractive. However, Sophie does attract the attention of a couple of soldiers who bother her in an alleyway...until the appearance of Howl, who rescues her from their advances. He's giving chase to a bunch of black blob spirits who are after him, and he takes Sophie on a magical leap or two over the city to escape the pursuers. By that evening, Sophie thinks the incident is over and done, but an enormous woman barges into her shop after hours. It turns out this is the Witch of the Waste, who was pursuing Howl and rather fancies him. Jealous of Sophie, she turns her into an elderly crone, then walks out the door. Sophie is mortified by this turn of events and hobbled by her condition. After devising a ploy to explain her absence from the shop, she heads off into the mountains to seek out a cure for her curse. Through a series of events, she winds up on the doorstep of Howl's castle, a massive monstrosity that walks the wastelands to avoid capture by Howl's enemies. The house is powered by Calcifer, a fire spirit, who is indelibly tied to Howl himself. As a cast of characters gathers within and around the house and a war rages between two kingdoms, all wanting a part of Howl's magic, we are drawn into Sophie's struggle to find a solution for her dilemma as she starts to fall for the charismatic yet immature wizard. If you have never seen a Miyazaki film, then by all means rush to the theatre and see this one. HOWL is a lovingly rendered, hand-drawn wonder of animation, and even the jaded cynic will find the movie's look absolutely breathtaking. I've seen a few other modern spectacles lately, what with Appleseed (2004) and Steamboy, but despite their expertise, Howl's Moving Castle makes all their effort seem like child's play. A few of the vistas in this movie will take your breath away; they are among the most beautiful scenes I've had the privilege of seeing in any animated picture. We're talking the renaissance of 2D animation here, folks. If you are willing to see Howl's Moving Castle as a gigantic, magical rollercoaster and hop on for the ride, then I believe you will have a most excellent time. Unlike most of Miyazaki's films, Howl is constantly in motion for almost all of its two-hour running time, and as Dr. Seuss says, oh the places you'll go! In the Japanese language version, the voice actors are a real delight. Calcifer is possibly the funniest sounding creature I've seen in a while, and the rest all do a great job. That's strange for me to say; I watch a lot of my anime in Japanese, but only rarely do I find a cast who really moves me, since I am merely understanding the "feel" of the sound alone. But Howl's Japanese cast delivers. The other thing that Howl has going for it is truly endearing characters. Of all of Miyazaki's characters, Sophie is one of the best. She's not one of his typical teenagers, and when she turns into her 90-year-old self and experiences (at least for a time) what it would be like to be old, you feel for her. Although she is not Miyazaki's most self-possessed woman, she is strangely endearing. Howl himself is an interesting character study, charming and yet enigmatic, talented but easily wounded, smart and funny and yet sometimes juvenile. We cannot fully understand him, yet we like him. And Calcifer! I had wanted to see the English language version because I'm a Billy Crystal fan (the voice of Calcifer in the dub). After seeing the original, though, I'm not sure anybody else will work in the part, and part of it is because of Calcifer's impish yet warm demeanor conveyed so well in the original. I was very interested in each of these characters, more so than I was initially with Chihiro in Spirited Away or Ashitaka in Princess Mononoke. But if you are a fan of Miyazaki, you might feel a bit of deja vu when watching Howl's Moving Castle. The leads are certainly interesting in their own right, but many of the other characters and devices are too reminiscent of his other pictures. The warships are echoes of Nausicaa; the Witch of the Waste and her minions are ports of Yubaba and No-Face from Spirited Away. Take enough time to compare, and many of the supporting cast and designs are retreads. Many directors recycle, but Miyazaki is such a creative soul that being able to spot a lot of repetition is a bit of a disappointment. There's also simply too much ground to cover. When we find out that Sophie is starting to love Howl, we are told it; we do not see that love develop well. The plot, such as it is, doesn't have enough room for us to see the growing relationship, especially not how she cares for him despite the obvious problem of her age. Sure, we accept it, but do we believe it? I didn't. With perhaps fifteen more minutes, Miyazaki could have taken the time to open the film up and let it breathe. The other issue that correlates with this is the plot, particularly near the end of the film. Simply put, we start entering dream logic that makes little literal sense. In a couple of recent interviews, Miyazaki has hinted around with thoughts like this, but he's a hard one to nail down. But we wind up with a sea of confusing thoughts that don't fall together. Is the war in the film real, or simply created to entrap Howl? Does Sophie ever beat the curse? Does Howl, the great magician, even realize Sophie is under a spell? Near the end, why does she keep changing forms back and forth from 20 year old to 90 year old? How do the film's final scenes work? What the heck is really going on? I can't answer these questions. Perhaps they weren't meant to have answers. Maybe we are supposed to realize that in a world of magic, sometimes the means don't make sense, only the ends. All well and good, but it makes for a film that is hyper-ambiguous. I like my films to at least have some internal logic, and this one doesn't...at least not as I can tell on my first viewing. But did I have a good time? Oh, yeah, without a doubt. In fact, I was so entranced by the film that only during the credits did I start seeing holes as I tried to sort events out in my mind. I really liked this movie a lot, and so my problems came as an afterthought. In fact, I'm ready to see it again to notice what I missed and to see if there are any holes I can patch. So for me, it's definitely a recommendation. It is fun and excitement for the whole family, even with its scary moments. I think kids will love it; they won't think it all through, they'll just take it for what it is. Though it's my lowest graded Miyazaki film, it's still better than much of what you'll find in the cinema today. Howl's Moving Castle -- fantasy violence, rated PG by the MPAA -- A- 2004 Japanese animated film by Hayao Miyazaki Howl's Moving CastleJapanese theatrical release posterJapaneseハウルの動く城HepburnHauru no Ugoku Shiro Directed byHayao Miyazaki[1]Produced byToshio Suzuki[1]Screenplay byHayao Miyazaki[2]Based onHowl's Moving Castleby Diana Wynne Jones[2]StarringChieko BaishoTakuya KimuraAkihiro MiwaMusic byJoe Hisaishi[1]CinematographyAtsushi Okui[1]Edited byTakeshi Seyama[1]Productioncompany Studio Ghibli[1]Distributed byToho[3]Release date 5 September 2004 (2004-09-05) (Venice) 20 November 2004 (2004-11-20) (Japan) [4][3]Running time119 minutes[3]CountryJapan[2]LanguageJapanese [2]Budget¥2.4 billionUS$24 millionBox office¥23.2 billionUS$236 million (worldwide)[3] Howl's Moving Castle (Japanese: ハウルの動く城, Hepburn: Hauru no Ugoku Shiro) is a 2004 Japanese animated fantasy film written and directed by Hayao Miyazaki. The film is loosely based on the 1986 novel of the same name by British author Diana Wynne Jones. The film was produced by Toshio Suzuki, animated by Studio Ghibli and distributed by Toho. The Japanese voice cast featured Chieko Baisho and Takuya Kimura, while the English dub version starred Jean Simmons, Emily Mortimer, Lauren Bacall, Christian Bale, Josh Hutcherson and Billy Crystal. The story is set in a fictional kingdom where both magic and early 20th-century technology are prevalent, against the backdrop of a war with another kingdom. The film tells the story of a young, content milliner named Sophie who is turned into an old woman by a witch who enters her shop and curses her. She encounters a wizard named Howl and gets caught up in his resistance to fighting for the king. Influenced by Miyazaki's opposition to the United States' invasion of Iraq in 2003, the film contains strong anti-war themes. Miyazaki stated that he "had a great deal of rage" about the Iraq war, which led him to make a film which he felt would be poorly received in the US.[5] It also explores the theme of old age, depicting age positively as something which grants the protagonist freedom. The film contains feminist elements as well, and carries messages about the value of compassion. In 2013, Miyazaki said the film was his favorite creation, explaining "I wanted to convey the message that life is worth living, and I don't think that's changed."[6] The movie is thematically significantly different from the book; while the book focuses on challenging class and gender norms, the film focuses on love, and personal loyalty and the destructive effects of war.[7] Howl's Moving Castle had its world premiere at the Venice Film Festival on 5 September 2004, and was theatrically released in Japan on 20 November 2004. It went on to gross $190 million in Japan and $236 million worldwide, making it one of the most financially successful Japanese films in history. The film received critical acclaim, particularly for its visuals and Miyazaki's presentation of the themes. It was nominated for the Academy Award for Best Animated Feature at the 78th Academy Awards, but lost to Wallace & Gromit: The Curse of the Were-Rabbit, in 2006, and won several other awards, including four Tokyo Anime Awards and a Nebula Award for Best Script. Plot Sophie, a young milliner and eldest of three sisters, encounters a wizard named Howl on her way to visit her sister Lettie. Upon returning home, she meets the Witch of the Waste who transforms her into a ninety-year-old woman. Seeking to break the curse, Sophie leaves home and sets off through the countryside. She meets a living scarecrow, whom she calls "Turnip Head". He leads her to Howl's moving castle where she enters without invitation. She subsequently meets Howl's young apprentice Markl and a fire demon named Calcifer, who is the source of the castle's magic and movement. When Howl appears, Sophie announces that she has "hired herself" as a cleaning lady. In truth, Calcifer made a deal with Sophie to break her curse if she breaks his link with Howl. Meanwhile, Sophie's nation is caught up in a war with a neighboring kingdom, who is searching for their missing prince. The King summons Howl to fight in the war. However, Howl decides to send Sophie to the King (under the pretense of being his mother) to tell him that Howl is too much of a coward to fight. Before leaving, he gives Sophie a charmed ring that leads her to Calcifer and guarantees her safety. Sophie meets Suliman, the king's head sorceress, and also the Witch of the Waste, whom Suliman punishes by draining all of her power and reverting her to her true age, that of a harmless old woman. Suliman warns Sophie that Howl will meet the same fate if he does not fight for the king. Howl then arrives to rescue Sophie. Suliman tries to trap him by turning him into a monster, but with Sophie's help he remembers himself and just barely avoids death. The duo escapes along with the former Witch of the Waste and Suliman's dog Heen. In the meantime, soldiers from each kingdom break into the homes of both Jenkins and Pendragon (Howl's aliases in those kingdoms). However, the men only find an empty courtyard and warehouse, as the castle's magic nature allows travel between 4 separate residences. Sophie learns that Howl's life is somehow bound to Calcifer's and that Howl has been transforming into a bird-like creature to interfere with both sides in the war, but each transformation makes it more difficult for him to return to human form. Howl then has the castle magically linked to Sophie's home, parking the castle itself on the town's outskirts. A few days later, the town is bombed by enemy aircraft and Suliman's henchmen attack the house and Sophie's hat shop. Howl heads out to protect the group. Sophie then moves everyone out of the house and removes Calcifer from the fireplace, which collapses the castle. The Witch of the Waste realizes that Calcifer has Howl's heart and grabs the fire demon, setting herself on fire. Sophie panics and pours water onto the Witch, which douses Calcifer. The remainder of the castle then splits in two; Sophie falls down a chasm and is separated from the group. Following the charmed ring, Sophie wanders into a scene from the past, where she sees a young Howl catch a falling star – Calcifer – and give him his heart. Sophie calls for them to find her in the future as she is teleported away. She returns to the present, finds Howl, and they reunite with the others. The Witch returns Howl's heart, and Sophie places it back inside Howl, reviving him and freeing Calcifer, though he decides to stay. Sophie's curse is broken, though her hair remains white – a symbol to show that her learning and maturity from the whole experience are intact. After she kisses Turnip Head on the cheek, he returns to human form, revealing himself to be Justin, the missing prince from the enemy kingdom. He reveals that only his true love's kiss can break his curse. After seeing Sophie's affection lies with Howl, he promptly heads for home to cease the war. Suliman, watching through a crystal globe, also decides to end the war. Sometime later, bombers fly under dark skies over a recovered and green countryside headed to another war, while Sophie, Howl, and the others travel in the opposite direction in a new flying castle. Voice cast Chieko Baisho, who voiced Sophie in the Japanese version of the filmEmily Mortimer, who voiced the young Sophie in the version of the film dubbed into EnglishJean Simmons, who voiced older Sophie in the English dub Character Japanese voice actor English dubbing actor[8] Sophie Hatter (ソフィー・ハッター, Sofī Hattā) Chieko Baisho Emily Mortimer (young)Jean Simmons (old) Howl (ハウル, Hauru) Takuya Kimura Christian Bale Witch of the Waste (荒地の魔女, Arechi no Majo) Akihiro Miwa Lauren Bacall Calcifer (カルシファー, Karushifā) Tatsuya Gashuin[2] Billy Crystal Markl (マルクル, Marukuru) Ryūnosuke Kamiki[2] Josh Hutcherson Suliman (サリマン, Sariman) Haruko Kato Blythe Danner Lettie (レティー, Retī) Yayoi Kazuki Jena Malone Honey (ハニー, Hanī) Mayuno Yasokawa Mari Devon Prince Justin / Turnip Head (カブ, Kabu) Yō Ōizumi Crispin Freeman King of Ingary (国王, Kokuō) Akio Ōtsuka Mark Silverman Heen (ヒン, Hin) Daijiro Harada Dee Bradley Baker (uncredited) Themes Pacifism Howl's Moving Castle contains strong anti-war themes, influenced by Miyazaki's distaste for the 2003 Iraq War.[5][9][10] When he received an Oscar for Spirited Away, he said that he "had a great deal of rage about [the war]. So [he] felt some hesitation about the award."[5] Miyazaki identifies as a pacifist.[9][10][11] On the eve of the Iraq War, Miyazaki decided to make a film that he felt would be poorly received in the United States. Despite the film's success in that country, literary scholar Dani Cavallaro stated that Miyazaki was able to "create a film which ought, in principle, to have caused a certain unease among American audiences."[5] In the movie, Madame Suliman appears to have only sadistic motivations for creating conflict,[5] and despite being omniscient, is unable to recognize the idiocy of the war until the very end of the story. This reflects Miyazaki's desire to show real-world conflicts as also being somewhat arbitrary and fueled by the desires of capricious people.[12] Cavallaro stated that the depiction of the war carried "an unmistakable bitter taste."[5] She also writes that the military presence and warfare was highlighted in the film.[13] From the early concept sketches military elements were emphasized, and when the film shows the bustling commercial district the soldiers in uniforms stand out intentionally.[13] The universe of Howl's Moving Castle is depicted as not having clear-cut villains and heroes; instead, the characters are complex, and even those that are initially portrayed in a negative light, such as Howl, are shown as capable of change.[14] Matt Kimmich has stated, however, that the simplistic message of the film is that "war is bad."[11] A scene where Sophie is standing in a beautiful field of flowers is interrupted by a war machine, "a finger accusing empire as the destroyer of peace."[15] This portrayal is in strong contrast to other Miyazaki films like Princess Mononoke, which criticizes military conflict in a more nuanced manner.[11] Andrew Osmond stated that "Howl's pure-hearted anti-war stance is presented as nihilism with no alternative as he fights forces from each side and becomes the worst terror of all," in the form of the monstrous bird. By transforming into the bird, Howl risks losing his own humanity; Calcifer comments at one point that he will soon not be able to return to human form.[11] In contrast, Ashitaka in Princess Mononoke fights the demonic sickness with which he is afflicted, and tries to negotiate a peace between the two sides.[11] Osmond states that both films also point out the limits of masculinity, as exemplified by Howl and Ashitaka.[11] Flight and critique of modernity Like several other Miyazaki films,[14] Howl's Moving Castle reflects the director's love of flying.[16] Sequences in the film include both several aircraft of inventive design, as well as Howl transforming into a bird.[16] Miyazaki examines flight as a theme most directly in the later film The Wind Rises.[16] Miyazaki stated that he was attracted to military aircraft as a child, but that he grew to detest them because of the destructive purpose for which they are created.[16] Thus Howl's Moving Castle contains images both of aircraft shown as harmless and beautiful, and large military craft depicted as ugly and destructive.[16] Cavallaro writes that Miyazaki wants to "portray flight as an object of admiration and awe," but that he is not "[blind] to its abuse by unscrupulous strategists and rulers."[16] The nuanced view of flight is part of Miyazaki's broader critique of modern society and technology. Margaret Talbot writes that in person, Miyazaki exhibits "a profound dissatisfaction with modern life,"[14] particularly with the effects of technology and a disconnection from nature.[14] Many of his films depict technological hubris as among the roots of evil.[17] The battleships which are seen moving over the landscape are depicted as "gleaming with modernity and parading righteousness,"[18] but are then shown to be highly destructive.[18] In contrast, the semi-organic castle demonstrates "Miyazaki's Taoist presentation of industrialism needing to be aligned with nature" according to Carl and Garrath Wilson.[18] Antonio Lioi writes that Miyazaki often depicts beautiful scenes in contrast to those containing symbols of modernity, such as the scene where Sophie's reverie is interrupted by a war machine. This contrast is part of an ecological criticism of modernity, but Miyazaki also offers an alternative, in the form of beautiful natural scenery.[15] Old age and compassion Miyazaki stated that an attractive aspect of the story of Howl's Moving Castle was the relatively positive light it shed on growing old.[14] When Sophie becomes old as a result of the witch's spell, she also feels more able to speak her mind. According to Miyazaki, old women are only infrequently allowed to dominate the screen as in Howl's Moving Castle, which made it a risky concept.[14] Elizabeth Parsons stated that the film disrupts the stereotype of "aged unattractiveness," when the artificially aged Sophie manages to rescue two attractive men (who come to love her) and to unintentionally end the war in her country.[19] Sophie's actions are those usually associated with grandmothers, such as being kind and nurturing to those around her, and engaging in housework; however, these actions are depicted as being powerful and heroic.[19] Sophie is one of several strong female protagonists in Miyazaki's films.[15] According to Parsons, this gives the film a feminist aspect as well.[19] Additionally, even though Sophie manages to make her presence in the castle legitimate by claiming to be a cleaning lady, the film goes on to show that the housework is equitably distributed, strengthening its feminist aspect.[19] In 2013, Miyazaki stated that Howl's Moving Castle was his favorite creation, and explained his choice by saying "I wanted to convey the message that life is worth living, and I don't think that's changed."[6] In the film, Sophie is shown to overcome extreme challenges by learning to put the well-being of those she cares about above her own self-interest, a quality which Miyazaki refers to as devotion.[6] Several of the protagonists in Miyazaki's films, such as Ashitaka and San in Princess Mononoke and Sheeta and Pazu in Castle in the Sky learn to survive by learning the same lesson.[6] Cavallaro states that Miyazaki spreads this moral through the entire film, to convey human beings' ability to be compassionate, such as when the scarecrow holds an umbrella over Sophie's head when it rains.[6] Over the course of the film, Howl, its most vain and selfish character, also learns to put others before himself.[19] When Madame Suliman returns the Witch of the Waste to her true form as a decrepit old woman, Sophie takes her in and cares for her, despite the witch being responsible for Sophie's curse, thus strongly demonstrating the idea of compassion.[19] The witch then nearly destroys Howl through her selfish behavior, but also helps save the castle at the end. Parsons writes that "In Miyazaki's balancing act, old women can be powerful and weak, positive and negative, nurturing and selfish, maligned and loved; in short, they can not be simply categorized or stereotyped, and they can not be dismissed as fantasy malefactors embodied by evil witches."[19] They are also given a lot of space in the film as active characters, something not commonly found in western movies.[19] Production Director and screenwriter Hayao Miyazaki in 2009Toshio Suzuki, who produced the film, at its premiere In September 2001, Studio Ghibli announced the production of two films. The first would become The Cat Returns and the second was an adaptation of Diana Wynne Jones' novel, Howl's Moving Castle.[20] A rumor persists that Miyazaki had an idea to do Howl's Moving Castle during a visit to Strasbourg Christmas market.[20] Toshio Suzuki, who produced Howl's Moving Castle, stated that Miyazaki was inspired to make the film when he read Jones' novel, and was struck by the image of a castle moving around the countryside.[21] The novel does not explain how the castle moved, and Miyazaki was interested in figuring out how the castle might move, which led to the image of a castle on chicken legs.[14] The complex moving castle changes and rearranges itself several times throughout the movie in response to Howl's eccentricity and the various situations.[20] The basic structure of the castle consists of more than 80 elements including turrets, a wagging tongue, cogwheels and chicken legs, that were rendered as digital objects.[20] Mamoru Hosoda of Toei Animation was originally selected to direct the film, but quit the project after Studio Ghibli's executives rejected many of his concept ideas.[22] The film was shelved until Miyazaki took over.[22] The project resumed with production in February 2003.[20] It was scheduled to be completed in the spring of 2004, and released in the summer of that year.[22] Miyazaki went to Colmar and Riquewihr in Alsace, France, to study the architecture and the surroundings for the setting of the film.[20] Additional inspiration came from the concepts of future technology in Albert Robida's work.[20] Commentators have stated that Miyazaki's imagery was influenced by his fondness for the "illusion art" of 19th century Europe.[23] Suzuki stated that unlike many Western films, in which the imagery went "from the general [to] the specific,"[14] Miyazaki employed a uniquely Japanese approach, frequently beginning with a very specific image and moving from there.[14] However, Howl's Moving Castle, and Miyazaki films in general, have a focus on realistic imagery in a way that other anime films do not.[14] The film was produced digitally, but the original backgrounds were drawn by hand and painted prior to being digitized, and the characters were also drawn by hand prior to scanning them into the computer.[20] The 1400 storyboard cuts for the film were completed on 16 January 2004.[24] On 25 June the in-between animation was completed and checking was completed on 26 June.[25] Studio Ghibli used digital technology to run many copies of the still portions of a scene, a process which avoids inconsistencies between various still frames, but can create an impression of artificiality. Therefore, the studio chose to manually retouch the digitally altered images, recreating the "feel" of a hand-drawn image.[26] Like with the other Studio Ghibli movies, the film was co-produced with other companies, which were Tokuma Shoten, the Nippon Television Network, Dentsu, Buena Vista Home Entertainment, Mitsubishi and Toho.[1] Comparisons between film and novel The film has several differences from the novel, partly due to the different requirements of the two media. Diana Wynne Jones' novel has a very large cast of characters, and several plot threads that were too complex to be transferred into the film.[27] As a result, characters such as Sophie's second sister Martha are left out, as is the plot thread involving Markl (who is called Michael in the novel, and depicted as an adolescent, rather than as a young boy) courting her.[28] Jones discussed the film with Studio Ghibli representatives, but did not have any input or involvement in the production of the film. Miyazaki traveled to England in the summer of 2004 to give Jones a private viewing of the finished film. She has been quoted as saying "It's fantastic. No, I have no input—I write books, not films. Yes, it will be different from the book—in fact it's likely to be very different, but that's as it should be. It will still be a fantastic film."[29] The novel depicts Howl's castle as a tall, dark and sinister wizard's tower, very different from the complex image in the film. The film's castle may be seen as a parody of the machines seen in the movie, driven both by steam-engines and by magic. In the film, it is a "rotund collage of chimneys, roofs, steam pipes, and other odd appendages, borne along on mechanized bird legs"[28] that is similar to Baba Yaga's hut in the popular fairy tale. It is vaguely organic, and almost depicted as a life-form.[28] Similarly, Calcifer is a demonic figure in the book, as compared to the "endearing" persona and image that he has in the film.[28] Both film and novel try to render fantastic elements as mundane and ordinary things. Although they are set in a fantasy universe, the characters are often shown performing routine tasks, like cooking breakfast or washing up, in contrast to the heroic actions typical of a fantasy universe.[30] In the novel, Jones disrupts the fantasy-world setting by including scenes in which the characters travel to the real-world Wales. The movie, however, avoids this digression, and maintains a constant setting.[31] Miyazaki's biggest addition to the plot of the book was the use of the war as a large part of the plot. In the book, the war is only tangentially referred to; the king orders Howl to find the king's missing brother Justin, because Justin's military skills are needed for a forthcoming war.[32] Howl's frequent disappearances are because of his womanizing habits, which makes Sophie see him as a superficial and cowardly person.[32] In the film, however, Howl disappears in order to transform into a giant bird and disrupt the battle plans of both armies.[32] The roles of several characters also differ between novel and film due to this plot change. The Witch of the Waste is the chief antagonist of the book, whereas in the film she is reduced by Madame Suliman's magic to an ultimately harmless old woman who evokes sympathy in the audience and in Sophie.[32] In contrast, the film conflates the novel's two characters of Mrs. Penstemmon and the wizard Suliman into Madame Suliman. Although Suliman comes closest to being a traditional villain in the film, she is shown as having ambiguous motivations, and reviewers have stated that the real villain is war itself.[32] Howl loses the "rakish" womanizing aspect that was a significant part of his character in the novel.[32] In contrast, Sophie becomes a more conventional figure in the film; she is less grumpy and outspoken, and demonstrates her love for Howl earlier and more explicitly.[32] The storyline in the novel of Sophie being a powerful sorceress in her own right is muted in the film, although she is still shown to have control over her curse.[7] The thematic focus of the story also differs between the novel and the film. Reviewer Antonia Levi wrote that the experience of watching the film was similar to reading high quality fan fiction; although the characters and the setting were the same, the story was different.[7] Although in both cases the story begins with Sophie being a prisoner of her circumstances and of social norms, the challenges she faces are slightly different. Levi said that "Jones uses Sophie, Howl, and Calcifer in a fairytale format to tell a story about challenging class and gender expectations, Miyazaki uses the same characters to tell a story about personal loyalty, love, and war."[7] Music Joe Hisaishi, who composed and conducted the score, in 2011 The score was composed and conducted by Joe Hisaishi, and performed by the New Japan Philharmonic.[33] The soundtrack CD was first released on 19 November 2004 by Tokuma Japan Communications. Hisaishi also composed and conducted a Howl's Moving Castle: Symphony Suite, an album published on 21 January 2004 which includes ten re-arranged pieces from the original soundtrack. He and Youmi Kimura also composed Howl's Moving Castle CD Maxi-Single, a CD single published on 27 October 2004 which includes the film's theme song, sung by Chieko Baisho (the Japanese voice actor for Sophie), its karaoke version, and a piano version of the film's main theme, "The Merry-Go-Round of Life".[34] Release and reception Box office The film opened at the 61st Venice Film Festival in 2004,[4] and was released in Japan on 20 November 2004.[3] The film grossed $14.5 million in its first week of release in Japan alone.[14] The film was distributed in Japan by Toho, and made $190,000,000 in that country.[3] It was distributed internationally by various companies, and made approximately an additional $45,000,000 outside Japan, for a worldwide total of $235,184,110.[3] The film was later dubbed into English under the supervision of Pete Docter of Pixar, and released in the United States by Walt Disney Pictures on 10 June 2005.[35][3] It was one of the most commercially successful Japanese films ever made.[4] Soon after its release, it became the third most financially successful film in Japan, behind Titanic and Spirited Away.[17] Home media On home video, Howl's Moving Castle sold 2.7 million units in Japan,[36] and grossed about $17 million in the United States.[37] It was released in the United States on DVD on 7 March 2006 and on Blu-ray by Walt Disney Studios Home Entertainment on 21 May 2013.[38] GKIDS re-released the film on Blu-ray and DVD on 17 October 2017.[39] Critical response The review aggregator website Rotten Tomatoes reports an 87% approval rating based on 181 reviews, with an average rating of 7.47/10. The website's critical consensus reads, "Exquisitely illustrated by master animator Miyazaki, Howl's Moving Castle will delight children with its fantastical story and touch the hearts and minds of older viewers as well."[38] The film also holds an 80/100 average on Metacritic, based on 40 reviews, indicating "generally favorable reviews".[2] USA Today critic Claudia Puig gave the film a positive review, praising it for its ability to blend "a childlike sense of wonder with sophisticated emotions and motives".[40] Helen McCarthy in 500 Essential Anime Movies said that the natural world was "beautifully represented", with "some absolutely breathtaking mountains and lakeside landscapes". She also praised the design of the castle and added that Miyazaki added his own themes to the film: "man's relationship to nature, the futility of war, and the joy of flight".[41] Joe Morgenstern of The Wall Street Journal called the film "a moveable feast of delights".[42] Richard Corliss of Time wrote, "Palaces and shimmering lakes, warplanes and fire sprites all come to life at the breath of Miyazaki's graphic genius."[43] Writing for The Boston Globe, Ty Burr said, "At its best, 'Howl's Moving Castle' offers a rich fantasy of adolescent escape, of romance in the old and epic sense. At its worst, it's the most amazing 12-course meal you can't bring yourself to finish."[44] A.O. Scott of The New York Times wrote, "Admirers of [Hayao Miyazaki's] work, which is wildly imaginative, emotionally intense and surpassingly gentle, will find much to appreciate in this film because it demonstrates, once again, his visual ingenuity and his sensitivity as a storyteller. For newcomers to his world, "Howl's Moving Castle" is a fitting introduction to one of modern cinema's great enchanters."[45] Conversely, Roger Ebert of the Chicago Sun-Times gave the film two and a half out of four stars, and called it a "disappointment" compared to Miyazaki's other recent movies.[46] Jonathan Trout of the BBC said, "Youngsters and Miyazaki fans will coo at the world's depth and rich surreality, but opaque plotting, and a tendency to mope with Sophie whilst Howl is off affecting events let the momentum of the first act vanish into thin air."[47] Writing for Salon, Stephanie Zacharek said, "the plot of Howl's Moving Castle meanders so listlessly that its details become less and less charming. Miyazaki's storytelling style resembles that of a breathless young tot who's fearlessly exercising his newfound powers of expression."[48] Stephen Hunter from The Washington Post criticized the plot of the film, saying "There is no story, or rather, there's no force to the story, which meanders almost casually this way and that for no apparent reason."[49] However, he said that the movie also empowered young women, and was "beautiful beyond telling."[49] David Rooney, writing in Variety, stated that "the narrative motor roars ahead in the opening hour and is more erratic thereafter," and suggested that better translation would help.[1] Literary scholar Matt Kimmich stated that the film came across as "uneasy compromise between two plots and two imaginations," referring to Jones' original story and Miyazaki's style of animation and storytelling.[50] However, he stated that those scenes which were not dependent either on Jones' original plot or Miyazaki's added plot threads found "a visual humor that recalls the verbal wit and lightness of Jones's novel,"[51] and that the "animation manages to free itself from the demands of the two plots—and flies."[51] Top ten lists "There's a word for the kind of comic, dramatic, romantic, transporting visions Miyazaki achieves in Howl's: bliss." —Peter Travers, Rolling Stone[35] The film appeared on many critics' top ten lists of the best films of 2005.[52] 2nd – Ella Taylor, LA Weekly (tie) 4th – Kenneth Turan, Los Angeles Times 5th – Tasha Robinson, The A.V. Club 6th – Lawrence Toppman, The Charlotte Observer 6th – Jonathan Rosenbaum, The Chicago Reader (tie) 8th – Michael Sragow, The Baltimore Sun 8th – Michael Wilmington, The Chicago Tribune NA – Peter Rainer, The Christian Science Monitor (listed alphabetically) Accolades Main article: List of accolades received by Howl's Moving Castle (film) Year Award Category Result Recipient Reference 2004 61st Venice Film Festival Osella Awards for Technical Achievement Won Howl's Moving Castle [53] Mainichi Film Awards Best Japanese Movie Overall (Readers' Choice

Award) Won Howl's Moving Castle [54] Japan Media Arts Festival Excellence Prize, Animation Won Howl's Moving Castle [55] 2005 Tokyo Anime Award Animation of the Year Won Howl's Moving Castle [56] Best Director Won Hayao Miyazaki [56][57] Best Voice Actor/Actress Won Chieko Baisho [56][57] Best Music Won Joe Hisaishi [56][57] Maui Film Festival Audience Award Won Howl's Moving Castle [56][57] Seattle International Film Festival Golden Space Needle Award 1st Runner-up Howl's Moving Castle [56][57] 2006 78th Academy Awards Best Animated Feature Nominated Howl's Moving Castle [58] Saturn Awards Best Animated Film Nominated Howl's Moving Castle [59] 2007 Nebula Award Best Script Won Hayao Miyazaki (script), Cindy Davis Hewitt, and Donald H. 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