



**FROM PAGE TO SCREEN: THE CHANGES OF THE
IDEOLOGIES IN THE ADAPTATION OF
*HOWL'S MOVING CASTLE***

THESIS

Written by:

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JEMBER UNIVERSITY
FACULTY OF HUMANITIES
ENGLISH DEPARTMENT
2024**



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*Submitted to the English Department, Faculty of Humanities,
Universitas Jember, as one of the requirements to obtain the degree
Sarjana Sastra in English Studies*

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DEDICATION

This thesis is dedicated to:

1. My most wonderful mom, Susanti. Her support and prayers have strengthened and sustained me from the beginning. The biggest reason for me to complete this study and as one of my little presents for her great sacrifice.
2. My beloved father, Tatak Triono. His love has encouraged me to complete this study.
3. My sister Nana Agustina, her cheerfulness colored my journey to finish this study.
4. My deepest appreciation to Putri Maylinda, the person who endured and pursued this study to the best of her ability. Fighting personal desires and conflicts to give the best for what she can.

MOTTO

All it takes, when He wills something 'to be', is simply to say to it: "Be!" And it is!
(Yaseen 36:82)

Go ahead and be lazy and then regret about it all year long!
(IU)

DECLARATION

Name : Putri Maylinda

Student ID : 200110101059

I hereby state that the thesis entitled “**From Page to Screen: The Changes of the Ideologies in the Adaptation of *Howl’s Moving Castle***” is my original writing and has never been published, except for quotations and data sources used. I submit this thesis to fulfill the requirements for obtaining a bachelor's degree. I also declare that all sources used are authoritative.

Jember, July 9th, 2024

The Writer,

Putri Maylinda

200110101059

APPROVAL SHEET

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SUMMARY

From Page to Screen: The Changes of the Ideologies in the Adaptation of *Howl's Moving Castle*; Putri Maylinda, 200110101059; 60 pages; English Department, Faculty of Humanities, Universitas Jember.

This research is an analysis of ideological changes in the adaptation of the novel *Howl's Moving Castle* (1986) by Jones which is adapted by Miyazaki (2004) with the same title. The theories used are adaptation theory by Hutcheon and mythology by Barthes. Adaptation theory is used to determine the type of mode of engagement and the motive behind the adaptation. Mythology is applied to analyze the signs of the changing elements in the research object to find the naturalized ideology.

This type of research is qualitative research with the primary data taken from the novel and movie adaptation. The data taken from the novel are dialogues and narrations. Meanwhile, the data taken from the movie are images and dialogue. The data taken from the novel and the movie focus on changes in characterization and plot. Secondary data is also used in this research to strengthen the argument of the research results. Secondary data is taken from journal articles, books, and websites that contain information related to the research object and topics discussed.

The goals of this research are to discover the ideological changes and motives behind the adaptation of *Howl's Moving Castle*. The analysis focuses on changes in characterization and plot that are compared between the novel and the movie adaptation. The application of mythology by Barthes, by analyzing the signs in the research object and associating them with the contextual background and society phenomenon, aims to find the naturalized ideology. The result of the sign analysis in the form of naturalized ideology is then used as a tool to determine the adaptation motive according to Hutcheon's categories.

The result of this study shows that there is a change in ideology between the novel and the movie adaptation. The ideologies that are found in the novel from the characterization element are firstborn burden, egoism and patriarchy, while the ideologies in the movie adaptation are patriarchy and heroism. The ideologies that change in the plot differences between the novel and movie adaptation are from patriarchy, escapism, Western culture and heroism to the ideologies of heroism, Japanese culture and humanism. The ideology that is found in the movie adaptations contains a message that the adapter wants to convey to the audience. Based on the ideologies that are discovered in this adaptation work, the motives behind the adaptation are personal-political and cultural capital motives. The messages are the critique of social issues based on the adapter's political views and life experiences about the hatred of war and the social paradox of women in society. The adapter also uses adaptation works as a medium to spread knowledge about the culture of the country he comes from by putting cultural elements in his work.

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CHAPTER 1. INTRODUCTION

This chapter explains why this research was conducted and some information about the research object. The information contains the novel's title, year of publication, author, and director of the adaptation movie. The research problems are also explained in this chapter.

1.1 The Background of the Study

Amid the popularity of Hollywood animation movies, Studio Ghibli from Japan stands out as a unique entity among Western animation production houses (Steven, 2023). In her book, Hutcheon does not mention the adaptation of an animated movie from Japan. She once mentioned the adaptation of Shakespeare's *Macbeth* by Kurosawa, yet the adaptation is a stage performance. Animation movies from Japan are commonly referred to as *anime*. The word *anime* is used to identify Japanese animation or animation involving Japanese production houses (Onemu, 2020). However, there is one *anime* that is an adaptation of a fantasy novel from Britain. The novel is *Howl's Moving Castle* by Dianna Wynne Jones that published in 1986 and adapted into an animation movie by Hayao Miyazaki in 2004 with the same title. This adaptation indicates the existence of cross-culture between Western and Eastern.

Howl's Moving Castle is a fantasy book written by British author Diana Wynne Jones and was published in 1986. Jones was born in London on August 16, 1934. She is a novelist, poet, and short story writer. She has written more than 40 books despite having dyslexia. Among them are *Howl's Moving Castle* and *Castle in the Air*. Jones lives through World War II, which makes her and her family move to the Lake District. She attended St. Anne's College, Oxford, and majored in English. Jones' lecturers are J.R.R. Tolkien and CS Lewis who are famous for their fantasy works, *The Lord of the Rings* and *Chronicles of Narnia*. Both of them are

also adapted into movies. In her novel, Jones says that the inspiration for *Howl's Moving Castle* came from a boy who wanted a story about a moving castle. Eighteen years after *Howl's Moving Castle* is published, the novel is adapted into a movie by Hayao Miyazaki of Studio Ghibli. *Howl's Moving Castle* movie was released in 2004. The movie won various awards, such as Animation of the Year by Hollywood Film Award in 2005, the Academy Award for Best Animated Feature in 2006, and several nominations from other prestigious film events. The success of the movie makes the *Howl's Moving Castle* novel rise again and receive the Phoenix Award and the annual Boston Globe-Horn Book Award.

Howl's Moving Castle is a fantasy story about Sophie who is under a spell becomes an old woman and seeks help by heading to the Waste. She then meets Howl's moving castle and works as a cleaning lady at the castle. She also meets a fire demon named Calcifer who makes the castle move. Calcifer offers to help Sophie break free from her curse but Sophie must also help Calcifer to break free from Howl. In the process of finding a way to break free from the curse, Sophie goes through various events with Howl, Michele, and Calcifer. In the end, Sophie is freed from the curse and becomes young again along with Calcifer's freedom from his bond with Howl. They then live their lives together in the moving castle.

The transformation of different media causes some differences in the adaptation work due to the transcoding process. The transformation from the novel to the movie is examined using Hutcheon's adaptation theory. This theory is used to analyze media transformation to determine the mode of engagement and the motives behind the adaptation of *Howl's Moving Castle*. The change in media from novel to movie creates differences influenced by several factors. Golden (2011) states that adapters make changes to an adapted work because they want to emphasize a theme, highlight a character, or try to improve the flow of the original work. The *Howl's Moving Castle* story in the novel is significantly different from the movie. The differences are found in several parts, such as characterization and plot. The differences that arise in adaptation works make the story and the experience of watching feel different, especially if the movie audience is a knowing audience. The uniqueness that exists in the novel is presented differently in the

movie. Some parts are eliminated, added, or modified by adapters to make the story more interesting. The differences in adaptation works cannot be separated from the message the adapter wants to convey. Barthes' mythology is used to analyze this message by examining the signs from scenes in the movie and text in the novels. After that, the sign is used to examine the ideology of the research object. Therefore, the adaptation theory by Hutcheon and mythology by Barthes are applied because they were considered appropriate for analyzing the research object.

This study aims to analyze the transformation of adaptation works from the novel *Howl's Moving Castle* to the movie directed by Hayao Miyazaki. This study focuses on the changes in characterization and plot from novels to movies to find the naturalized ideology behind these transformations. Hutcheon's theory of adaptation is used to find adaptation motives and determine the modes of engagement supported by Barthes' mythology to find the ideology of this transformation.

1.2 The Topic of the Study

The topic of this research is the ideological changes from *Howl's Moving Castle* novel into its animated movie. This media transformation shows a significant difference so that the audience has a different impression of the original and adaptation work.

1.3 The Research Question

As Hutcheon (2006, p. 7) stated in her book, adaptation is a repetition without imitation, which means an adaptation is different from the original one. This research is conducted to find and analyze the differences between the original work in the form of a novel and the adaptation work in the form of an animated movie. After spotting the differences between both works, the data collected is used to analyze the naturalized ideology and motive behind the adaptation. So, the research questions that arise from the mentioned problems are:

1. How are the ideological changes from *Howl's Moving Castle* novel into its movie adaptation?
2. What are the motives behind the adaptation?

1.4 The Goals of the Study

This study aims to discover the motives behind the adaptation and the ideological changes in the characterization and plot of *Howl's Moving Castle* from the novel into the movie. After the ideological differences are found, the data is processed to find the motives behind the adaptation.

CHAPTER 2. LITERATURE REVIEW

This chapter contains previous research which became a reference for this study and also the theoretical frameworks that contain a theory that helps to solve the research problem. The research taken has similarities in the theory and methods used, which are adaptation theory by Hutcheon and mythology by Barthes.

2.1 The Previous Research

The primary sources used are Jones' book *Howl's Moving Castle* and its animated movie by Miyazaki. The secondary sources used to support this research are articles, books, websites, and several theses with similar research theories. The first is from Yulianti *et al.* (2023), which investigates changes in ideology from *The Lightning Thief*. This study found differences in ideology from feminism, motherhood role, collectivism, the new fantasy, and culturally universal to patriarchy, fatherhood role, and American culture. The second study is from Wardani *et al.* (2021), which examines the transformation from novel to movie *A Little Princess*. This study found that the ideology from the novel is different in the movie. The ideologies in the novel are woman inferiority, masculinity, British values, and class struggle. Meanwhile, the ideologies in the movie are the women rights movement, femininity, American values, and American racism.

Then, there is research from Hastiyantini (2018) that examines the differences in ideology from the novel to the movie *The Painted Veil*. The ideologies in the novel are humanism, primordialism, liberalism, and liberal feminism, which change to patriarchal ideology, liberalism, and multiculturalism in the movie adaptation. Another research by Azharoh (2023) examines the motives for adapting the novel *Northanger Abbey* into a movie. This research uses Hutcheon's adaptation theory as a method and finds cultural capital and personal and political motives.

Other research discussing the adaptation of fantasy stories into movies is also used as a reference source because it has the same research object which is a fantasy story into a movie. The research by Lu and Liu (2021) examines Disney's adaptation of *Mulan* which is influenced by transcultural aspects. This research found differences in ideology from Chinese culture to American culture. Another research is by Adawiyah (2019) regarding fairy tale adaptations of *Sleeping Beauty in The Wood* into Disney's movies. This study examines the ideological differences in each work, namely feudalism in the fairy tale, cultural patriarchy in the first movie entitled *Maleficent*, and humanism in the second movie entitled *Sleeping Beauty*. Then, there is research from Abdurrohim (2019) that spots the ideological differences between the *Peter Pan* novel and its movie. The novel shows the patriarchal ideology meanwhile in its movie adaptation the ideology changes into patriarchal ideology and feminism.

This research provides information on how to apply adaptation theory and mythology to achieve the goals of this research. Apart from adaptation theory and mythology, some of the research above is chosen because it has similarities with this research, which is the transformation of fantasy stories into movies. The gaps between the research above and this research are in the differences in objects.

2.2 The Theoretical Frameworks

Theoretical frameworks explain the knowledge used as a basis for the research that helps answer the research questions and achieve the research goals (Grant & Osanloo, 2014). In the theoretical framework, the adaptation theory by Hutcheon is explained to identify the transformation's mode of engagement and determine the motives behind the adaptation. Furthermore, Barthes' mythology is used to analyze the myth in research objects to discover the naturalized ideology. Some supporting theories are also explained in this chapter as the examined elements of the research object.

2.2.1 Theory of Adaptation

This study uses Hutcheon's theory of adaptation, which discusses transformation in the medium of works such as novels to movies, games to TV series, etc. As Hutcheon mentioned, adaptation is repetition without replication. It can be interpreted that adaptation products will have some differences. Adapted works differ from original works because they have different styles, uniqueness, purpose of creation, and year of production. Therefore, adapted works have one disadvantage of always being compared to the original work. Audiences who recognize the original work (knowing audience) consider adaptations that have less deviation from the original work to be successful. Considering that *Howl's Moving Castle* movie significantly differs from the original work does not mean this adaptation is unsuccessful. This aligned with Hutcheon's statement that unsuccessful adaptations do not come from a lack of fidelity to the original work but from a lack of creativity and way of adapting the original text (Hutcheon, 2006, pp. 20–21).

Adaptation has a double meaning as a product (as extensive, particular transcoding) and as a process (as creative reinterpretation and palimpsestic intertextuality) (Hutcheon, 2006, p. 22). First, it is called a product because the result of transposition and the result of this transcoding involves changes in media, genre, frame, context, or point of view that make a story have a significant difference. Second, adaptation is referred to as a process because adaptation involves both re-interpretation and re-creation. Making adaptation works requires creativity and the ability of adapters as the first person to play a role in creating new works with changing media.

Hutcheon assumes that adapters serve a specific purpose in selecting the original work to be adapted. The choices of the work cannot be separated from adaptation motives, which are economic lures, legal constraints, cultural capital, and personal-political motives. Changes in adaptation are not only in the medium but also in the product. This is because each manner involves a different mode of

engagement and it causes different things to be adapted in different ways (Hutcheon, 2006). In this theory, some of the topics examined in this study are modes of engagement and adaptation motives.

a. Modes of Engagement in Adaptation

Hutcheon (2006, pp. 22–27) explains that there are three modes of engagement in the adaptation which are telling, showing, and interactive modes. The first is the telling-to-showing mode, which is a transformation of works in the form of written text and adapted into movies or performances. The second is showing-to-showing mode which is an adaptation of performance works into various other audio-visual forms, such as movies to stage musicals or TV series to live stage performances. Last is the interacting-to-telling or showing mode. These adaptations are generally taken from computerized gaming and then adapted into movies, TV series, novels, or storybooks.

b. Motives of Adaptation

Adaptation occurs because of the motives that are owned by the adapter. The selection of original works and the process of making adaptation works are essential things that adapters must consider. However, adaptations cannot be precisely the same as the original work. This is due to several motives. As Hutcheon explained in her book, there are four motives in the formation of adaptation works.

1) The Economic Lures

The economic factor is the most common attraction in working on an adaptation. Adapters want financial benefits from the process and effort undertaken. The production houses will make lots of money because a well-known writer can influence the popularity of adaptation works (Hutcheon, 2006, p. 88). Because economic factors affect all aspects of making adaptations, the adapters want to profit from the adaptation work they create.

2) The Legal Constraints

Literary works are bound by copyright which makes them recognized as original works. Adaptations that take copyrighted works avoid plagiarism as much as possible from the original works. The owner of the adapted work does not want

to be labeled as a plagiarist and the adapted work also does not want to be plagiarized by other parties. Therefore, the creation of an adapted work must have a contract between the adapter and the owner of the original work to receive a patent. Adaptations are created to make profits and clarify ownership of cultural and intellectual property (Hutcheon, 2006, p. 89).

3) Cultural Capital

One way to get the audience interested in enjoying adaptation works is to involve cultural aspects (Hutcheons, 2006, p. 91). Cultural aspects are also a consideration for the target market and audience of adaptation works. The adjustment of cultural implementation of the original work to be adapted is seen from the gap year from which the work is made. If the year of the original work is too far from the creation of adaptation works, it causes both works to have different cultural backgrounds. This cultural adjustment is also intended so that the adapted work resonates with the year it is made.

4) Personal-Political Motives

The adapter has a personal motive in choosing a work to make an adaptation work. Personal and political motives in adaptation works can be used as a medium for criticism or to support an ideology. Hutcheon asserts in her book that adaptation can lure broader socio-cultural criticism or avoid such criticism (2006, p. 94). This motive can be one of the factors of changes in the work of adaptation based on personal interests and political strategies to create a certain impact on society.

In this study, the research focuses on two main topics to explore ideological differences by specifically examining changes in intrinsic elements that focus on changes in characterization and plot in the story.

2.2.2 The Elements of Fiction

Intrinsic elements are the basic components in narrative texts, including fiction stories. These elements include character, setting, plot, theme, and point of view (Stanton in Ardiyanthi, 2010). Abrams and Harpham in their book *A Glossary of Literary Terms* (2014), explain the definition of each intrinsic element in fiction. Characters are entities that appear in drama or narrative text. The interpretation of a character through dialogue or behavior is called characterization. The setting of a narrative work refers to the overall environment, historical era, and social conditions in which its events take place. The plot is constructed from the events and verbal or non-verbal actions of the characters in the narrative text. The theme is the main idea or message contained in a literary work that generally reflects a view of life and can be expressed implicitly or explicitly through narration or symbols in literary works. Point of view refers to the way a story is told and the approach an author chooses to present the characters, dialogues, actions, settings, and events to the reader.

In addition to intrinsic elements, there are also extrinsic elements that influence the birth of a work. The extrinsic elements consist of the social context, the authors' personal background, and the values in the story such as moral, social, religious, and cultural values (Kazantseva & Szpakowicz, 2010). Related to this research, the intrinsic elements examined focus on characterization and plot. Changes in characterization and plot cause significant differences in the story of the novel and the movie adaptation. Extrinsic elements are used to support the discovery of ideology by correlating them with myths that are found using Barthes' mythology.

2.2.3 Roland Barthes' Mythology

Hutcheon explains that adaptation is a transformation of a medium of works as a result of intersemiotic transposition from one sign to another, the sign can be in the form of words or images (Hutcheon, 2006, p. 16). The transposition of the sign causes some differences in an adaptation work. This sign transposition is analyzed using Barthes' mythology which discusses the sign system. The sign

system in this theory discusses myth as a value in society that is considered natural. Myth, according to Barthes, is used as a communication system that spreads a message in society and is not limited by its form. The materials of myth can be in pictorial or written form (Barthes, 1972). Myth is a system that shows cultural values and ideology as natural things in society. Myths are constructed through three dimensions which are the signifier, the signified, and the sign. The signifier is the acoustic material aspect of language, a set of speech sounds or marks on a page; meanwhile the signified is a concept or idea of the signifier. Therefore, the sign is a relationship between the signifier and the signified. Myth is formed from a semiological chain that is previously formed or can be called a second-order semiological system. The first-order system (language system) is used as raw material for the second-order system (mythical system). The first order or can be called a language system is a denotative level. Denotative meaning is the direct meaning of a word without any emotional or cultural intervention.

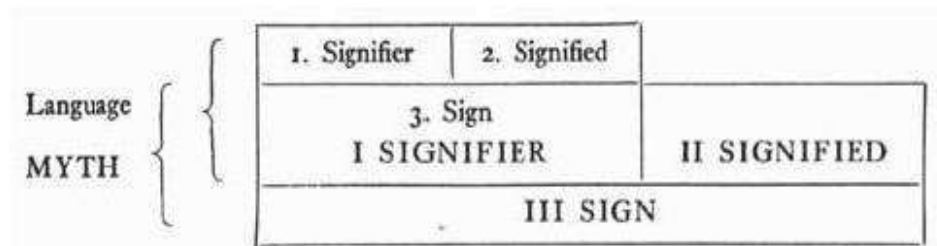


Figure 1. Roland Barthes' Sign Map (1972, p. 113)

The second order or can be called a mythical system is a connotative level. Connotative meaning is a meaning that involves emotional and cultural influence formed by personal experience, cultural background, and historical story. Barthes said connotative meaning is formed from history, geography, morality, zoology, and literature (Barthes, 1972, p. 116). Myth provides information about the ideology of society that has been naturalized to the viewer or reader. The connotative meaning of the mythical system is used as the material to find the naturalized ideology in the adaptation work.

To find the ideological differences in this adaptation work, it is necessary to analyze the differences between the novel and its movie adaptation. Analysis of movie scenes can be in the form of audio-visual analysis. However, this research focuses on analyzing the myth in the text of the novel and visual analysis of the movie adaptation of *Howl's Moving Castle*. The visual analysis in this research focuses on the size of the frame that shows plots and characterizations in the movie *Howl's Moving Castle* that are different from the novel.

2.2.4 The Size of the Frames

Frame sizing is intended to determine what is visible and invisible to the audience, which influences the viewers' perception and understanding of the scene (Brown, 2016). The difference in the size of the frame highlights certain moments that the director wants to emphasize in the movie. Some types of size of frames are close-up that show the head and the shoulders of the subject, extreme close-up that show anything less than close-up, medium close shot cuts the subject approximately at the waist, medium shot show the subject approximately at the knees, medium long shot shows a full figure of a subject, long shot show a human figure occupies about half the height of the frame and very long shot show anything wider than long shot (Kress & Leeuwen, 2006, p. 124).

Different from the novels in which the author explains the story through words, movies show the story through a camera as an external narrator. The external narrator shows the point of view of the director, cinematographer, and editor. The camera displays a wider reality and tends to the moment desired by the director (Braudy & Cohen, 2009). Unlike live-action movies, animation movies are full of exaggeration and fantasy, so if an animation movie makes the audience only understand the storyline without feeling the character relationships, social values, and emotions, the movie is considered a failure (Qiao, 2021).

CHAPTER 3. METHODOLOGY

This chapter contains three subchapters: the type of the research, the data collection process, and the data process and analysis. Each subchapter is explained as follows:

3.1 The Type of the Research

The type of research conducted is qualitative by collecting written data as research support.

“Qualitative research, on the other hand, is concerned with qualitative phenomenon, i.e., phenomena relating to or involving quality or kind. For instance, when we are interested in investigating the reasons for human behaviour (i.e., why people think or do certain things), we quite often talk of ‘Motivation Research’, an important type of qualitative research. This type of research aims at discovering the underlying motives and desires ...” (Kothari, 2004, p. 3).

The objects of this research are the book *Howl's Moving Castle* by Jones (2009) and its adaptation movie with the same title by Miyazaki (2004). The data in both works are collected and then examined using Barthes' mythology to find the naturalized ideology by analyzing the denotative and connotative meanings in the research object. The qualitative research used in this study can provide complete information from the transformation of both works to reveal the ideology and motives behind the adaptation.

3.2 The Data Collection

According to Kothari (2004), data collection starts when the research problem and research plan have been determined. The data collected are taken from primary and secondary sources. The primary sources are the novel by Jones titled *Howl's Moving Castle* and the animation movie of the same title by Miyazaki. The data taken from the primary source in the form of a novel are dialogue and narration. Meanwhile, the data taken from the primary source in the form of a movie is the displayed image and the dialogue. Secondary data are collected from journal articles, books, and websites to find information related to the research object and

topics discussed. Additional information needed to strengthen this research is taken from secondary data.

3.3 The Data Process and Analysis

The data process and analysis are carried out by reading the primary sources in the form of novels to collect structural information. Data on novels is collected by noting or highlighting the text of the novel that contains data information to be compared, such as dialogue and narration. Then, the data are categorized and entered into a table of differences to find information in the primary source in the form of movies.

After collecting data from the novel, the next step is to collect data from the movie by taking screenshots related to the data that is found in the novel. The data collected from primary sources are compared to find the transformation between written text and visual images. The data comparison is carried out by entering the data into a table of differences between the novel and the movie. The differences examined focused on characterization and plot which became denotative meaning at the first level of signification. Connotative meaning is a myth itself that is obtained in the process of signifying the myth in the novel and its adaptation movie which correlates with the social context and social phenomenon that exists in the society. The connotative meaning is on the second level of signification. The myth that is found contains ideology in society that is naturalized and adopted as an element in the adaptation work. This naturalized ideology can be discovered after the data is analyzed using Barthes' mythology. This step is used to answer the first research question.

The next step is to find the motives of the adaptation. Hutcheon explains that the adaptation motives are divided into four: economic lures, legal constraints, cultural capital, and personal-political motives. The data collected to answer the first research question is reviewed to determine the adaptation motives that fit the categories described by Hutcheon. The second research question is answered by discovering the adaptation motive.

CHAPTER 4. DISCUSSION

This chapter contains an analysis of ideological changes from the novel *Howl's Moving Castle* by Diana Wynne Jones and its adaptation movie by Hayao Miyazaki. This adapted work is categorized as a telling-to-showing mode of engagement because the original work is in printed text form and the adapted work is in audio-visual form. In this chapter, three sub-chapters answer two research questions.

The first sub-chapter analyses changes in intrinsic elements, focusing on changes in characterization and plot in the research object. The second sub-chapter analyzes the changes in intrinsic elements using Barthes' mythology to find the naturalized ideology. The third sub-chapter contains the motives for adapting *Howl's Moving Castle*.

4.1 The Surgical Art from the Novel to the Adaptation Movie

Hutcheon explains that in making an adapted work, the adapted story would undergo surgical art which is the process of subtraction or contraction of the story (Hutcheon, 2006, p. 19). This is part of the transcoding process that indicates the translation of the story from written text into an audio-visual product. In this case, the adapter can reduce, add, or modify the story. Surgical art in adaptation causes the story, plot, and even message to change. As Hutcheon said, the transcoding process causes differences in adapted products in several ways, such as context and point of view (2006, p. 8).

The difference caused by the surgical art makes the message in the novel change so that it is different from the movie adaptation. This message is analyzed using Barthes' mythology to find its naturalized ideology. After finding the ideology, the next step is to determine the motive behind creating this adapted work.

4.1.1 The Changes of Characterization

Characterization is the interpretation of a character through dialogue or behavior (Abrams & Harpham, 2014). Characterization is divided into two types: direct and indirect characterization. The author uses direct characterization to show the character's personality to the reader directly through descriptions in the story. Indirect characterization is the author's way of showing something to show the characterization of the character. Indirect characterization can be found in the dialogue, thoughts, actions, and appearances of the character (Burroway, 2000). The differences in characterization focused on two characters, Sophie and Howl.

a. Sophie

Sophie is the main character in the story *Howl's Moving Castle*. In the novel, she is described as the oldest of three. Sophie works as a hat craftsman in her father's shop. She has golden red hair, wears grey clothes, and has red eyes from tired of sewing hats.

The staid gray dress did not suit Sophie, particularly when her eyes were redrimmed with sewing, and, since her hair was a reddish straw color, neither did caterpillar- green nor pink (Jones, 2009, p. 18).

Since childhood, Sophie has taken over the care of her younger siblings, so she is the one closest to her younger siblings than her father and stepmother. As the oldest, she always gives in about anything, even sacrificing her future. When her father dies and her family's finances experience a decline, Fanny decides to send her daughters to an apprenticeship in a promising place. Meanwhile, Sophie stays in the hat shop because the shop will be passed down to her as the eldest. Even though Sophie feels that she wants something new about her life, she cannot avoid it and resigns herself to her mother's choices.

As for Sophie herself, Sophie had no doubt what was coming. It did not surprise her when Fanny said, "Now, Sophie dear, it seems only right and just that you should inherit the hat shop when I retire, being the eldest as you are. So I've decided to take you on as an apprentice myself, to give you a chance to learn the trade. How do you feel about that?" Sophie could hardly say that she simple felt resigned to the hat trade. She thanked Fanny gratefully (Jones, 2009, p. 14).

The quote above shows that Sophie is obedient and has high expectations from her parents as the eldest child. Sophie always laments over her destiny as the eldest child and considers herself a failure. However, Sophie's characterization in the novel is different from the movie. In the movie, Sophie is described has brown hair with matching eye colour and wearing green clothes, as shown in Figure 2.



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Figure 2. Young Sophie's Physical Appearance (00:01:44 – 00:02:15)

Sophie's appearance in the movie when she turns old is also different from the novel. Old Sophie in the novel is a gaunt and withered old woman with yellow and watery eyes. She wears grey clothes and has thin white hair (Jones, 2009, p. 33). Whereas in the movie, Old Sophie is a little fat and stooped, her white hair is braided, and she changes her clothes to blue. The physical appearance of Old Sophie in the movie can be seen in Figure 3.



1

2

Figure 3. Old Sophie's Physical Appearance (00:11:26 – 00:13:54)

Compared to the novel, in which she always lamented her failure to become the eldest child, Sophie in the movie has a different lamentation of not feeling beautiful and not being confident in her appearance. When Sophie turns into an old woman, she tries to calm herself down and says that her clothes finally fit her. Because of this change, Sophie leaves the hat shop and heads to the Waste where she meets a scarecrow who helps her get into Howl's castle.

b. Howl

Howl is a wizard who has a moving castle. In the novels, Howl is rumoured to have a penchant for beautiful girls who will be used as prey and absorb their souls. Howl often seduces women with his favourable appearance, which is defined facial lines, blonde hair with green eyes, and flamboyant clothing.

The tall young fellow in a flamboyant blue-and- silver suit who had just come in stopped in the act of leaning a guitar in the corner. He brushed the fair hair from his rather curious glass-green eyes and stared back. His long, angular face was perplexed (Jones, 2009, p. 58).

One of the women Howl seduces is Sophie when she goes to see Lettie. His habit of seducing women sometimes makes him not return to the castle for several days. Howl also admits that he often runs away after seducing women and is also heartbroken if the women he seduces are not attracted to him. He considers that seducing and then running away is a game.

His eyes went to the empty corner where the guitar usually stood. “Oh, no!” he said. “Not the lady friend again! I thought she’d fallen in love with him and it was all over days ago. What’s keeping her?” Calcifer fizzed wickedly. “You got the signs wrong. Heartless Howl is finding this lady rather tough. He decided to leave her alone for a few days to see if that would help. That’s all.” (Jones, 2009, p. 83).

Howl often leaves for the reason of seducing women is different from his characterization in the movie. In the movie, Howl is shown as a hero who tries to stop the war. Howl's leaves from his castle are not due to flirting with women but trying to stop the war aircraft from dropping bombs on residential areas.



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2



Figure 4. Howl's Physical Appearance (00:28:58 – 00:29:28)

Pictures 1 and 2 show Howl returning from the black-dial door, looking down, and silent as Markl speaks to him. Howl looks tired when he returns from the black-dial door because the door leads to the battlefield and he takes part to end the war. Unlike Howl in the novel who goes to use the castle door for his personal interests. Howl's appearance is also different compared to the novel. Figure 4 shows Howl has blue eyes and wears a white shirt with black pants wrapped in a pink cloak with a grey square motif.

4.1.2 The Changes of Plot

The plot is constructed from the events into other events in the narrative text (Abrams & Harpham, 2014). The transformation from novel to movie has led to some plot differences. The differences that arise are due to the surgical art done by adapters to reformatting the original work. One of them is the surgical art process carried out by Miyazaki which causes some differences in the plot between the novel and the movie adaptation. The four plots that change are: Sophie and Howl first meet, Howl uses the black-dial door, Howl turns into another creature and the end of the Witch of the Waste.

a. Sophie and Howl First Meet

Sophie and Howl first meet during the May Day celebration. The celebration is filled with soldiers who have just returned from war and are looking for a partner. After not seeing Lettie for several months, Sophie wants to meet her who works at the Cesari's bakery. Sophie goes through the celebration by avoiding the crowds. But on the way, she meets Howl who seems to want to get close to her. Sophie feels frightened and takes some steps backward to a shop door. Howl wants to buy Sophie

a drink and offers to accompany her to the Cesari's bakery.

“I- I’m on my way to see my sister.” “Then by all means do so,” laughed this advanced young man. “Who am I to keep a pretty lady from her sister? Would you like me to go with you, since you seem so scared?” He meant it kindly, which made Sophie more ashamed than ever. “No. No Thank you, sir!” (Jones, 2009, pp. 21–22).

The quotation above shows that Sophie refuses Howl's offer and continues her walk to Cesari's bakery alone. This plot is different from the movie. It is not Howl who tries to approach Sophie but two soldiers.



Figure 5. Sophie and Howl First Meet (00:04:35 – 00:05:23)

Figure 5 shows Howl saves Sophie from the soldiers' tease. In Picture 1, Sophie is teased by two soldiers who stop her from going to Cesari's bakery. They make Sophie frightened with their temptation. But Howl comes to save Sophie from the two soldiers' temptation as seen in Picture 2. Using his magic, he takes the two soldiers away as seen in Picture 3. In Picture 4, Howl offers to take Sophie to the Cesari's bakery. Howl escorts Sophie by walking in the sky. Sophie arrives safely and then they separate. Lettie, who knows about the rumor, is worried about her sister because Howl has a bad image as a predator of women's hearts.

b. Howl Uses the Black-dial Door

In the novel, Howl has doors with 4 dial colors that lead to different places. The green dial door goes to Chipping Valley, the red one goes to Kingsbury, the blue one goes to Porthaven, and the black one goes to his hometown in Wales in the real world. Apart from going out to flirt with women, Howl often goes to Wales where he comes from. There is his sister's house in Wales. Howl feels burdened about his life in Wales, so he escapes to another world by a door in the real world that is also connected to the door of his castle. Apart from meeting his sister, he also meets his friends from his rugby team. Howl uses the black-dial door to do his personal business or avoid his problems.

“Oh, why is that whenever I go to Wales I always come back with a cold!” Howl croaked and conjured himself a whole wad of tissues. Sophie snorted “Did you say something?” Howl croaked. “No, but I was thinking that people who run away from everything deserve every cold they get,” Sophie said. “People who are appointed to do something by the King and go courting in the rain instead have only themselves to blame.” (Jones, 2009, p. 191).

In contrast to the novel, the black-dial door in Howl's castle in the movie leads to a battlefield where Howl tries to stop wars and bombings. Every time he goes to the battlefield, he turns into a bird so he can fly and fight Madam Suliman's emissaries.



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2



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4
Figure 6. Howl in the Battlefield (00:35:05 – 00:40:26)

Figure 6 shows Howl who leaves the castle and leads to the battlefield. Picture 1 shows Howl who leaves the castle leads to the dark and radiates the color of fire. Picture 2 shows Howl flying over the battlefield in bird form. Howl watches from above as houses burn due to bombs dropped from aircraft as seen in Pictures 3 and 4. Howl considers that the war has deteriorated because the bombing is carried out from the southern coast to the northern border and even his wizard colleagues have turned into monsters and joined the war.

c. Howl Turns into Another Creature

In the novel, Howl has the ability to change into another form. The transformation he does is used to disguise himself in order to avoid being monitored by the Witch of the Waste. One of his disguises is when he wants to attend his teacher's funeral. He is dressed in all-black and then transformed into a dog as a disguise. The transformation fools his dog and makes it growl at him. Howl can also transform into a monster half-cat half-sea lion when he fights the Witch of the Waste in the Porthaven ocean. The battle leaves mermaids from the sea stranded on the quayside. When Sophie and Michael return to the castle thinking that Howl has lost the battle, they see a cat that wants to enter the castle. Michael realizes that it is Howl. After the cat enters, he transforms into Howl.

Michael clattered up to the door. "Howl!" he shouted. The cat shrank to kitten size and looked very sorry for itself. "And you both look ridiculous!" it said. "Open the door. I'm exhausted." Sophie opened the door and the cat crawled inside. The cat crawled to the hearth, where Calcifer was down to the merest blue flicker, and, with an effort, got its front paws up onto the chair seat. There it grew rather slowly into Howl, bent double (Jones, 2009, p. 220).

Howl's transformation in the novel is different from the movie. In the movie, Howl only changes into one form which is a bird. Howl used his form to monitor and stop the war.



Figure 7. Howl in the Bird Form (01:48:33 – 01:49:00)

The more Howl uses his powers in bird form, the more he can become trapped in that form and cannot return to humans. Howl who almost in the full form of a bird is shown in Figure 7. Howl uses his powers to stop the war has changes most of his form into a bird. In Picture 1, Sophie does not recognize Howl because of the drastic change in his form. In Picture 2, he gets injured and loses one of his legs. Howl then takes Sophie to Calcifer to gather again after his castle is destroyed. Howl's transformation into a bird is different from the novel. Howl in the novel turns into another creature and not a bird.

d. The End of The Witch of The Waste

When Sophie is gathering with her family who come to the hat shop, Calcifer shouts to wake up Howl because The Witch of the Waste has found her sister's house in Wales. Howl quickly wakes up and runs to save his family. He chases after The Witch of the Waste until he is out of sight of Sophie who is watching him from Howl's bedroom window. Shortly after, a voice from the scarecrow tells Michael to tell Howl that he has to come to the Waste because Miss Angorian is being held by the witch. Sophie knows Howl is chasing The Witch of the Waste in Wales, so she rushes to save Miss Angorian. When she arrives, she finds The Witch of the Waste standing on the altar and waiting for her. Sophie asks The Witch of the Waste to hand over Miss Angorian but she is caught by the two guards of The Witch of the Waste instead.

The scarecrow came to fight against The Witch of the Waste. During a fierce battle between the two, Howl comes to rescue Sophie and finishes the fight with a shout that invites a lightning strike. The Witch of the Waste tumbles and disappears along with the muffled sounds of the lightning echo.

Above the screaming and booming, Howl's voice shouted one strange, long word, and a long roll of thunder came with it. The scarecrow and the Witch both jolted. Claps of sound rang round the pottery pillars, echo after echo, and each echo carried some of the cloud of magic away with it. It vanished in wisps and swirled away in murky eddies. When it had become the thinnest white haze, the tall figure with the pigtail began to totter. The Witch seemed to fold in on herself, thinner and whiter than ever. Finally, as the haze faded clean away, she fell in a heap with a small clatter (Jones, 2009, p. 289).

The ending of *The Witch of the Waste* in the novel and the movie are very different. In the movie, Sophie feels sorry for her because her powers have been taken away, even though Sophie has turned into an old woman because of her spell. The power that is taken makes *The Witch of the Waste* become as old as her real age.



1



2

Figure 8. *Witch of the Waste Lives Together in the Castle* (01:26:00 & 01:54:40)

The *Witch of the Waste* becomes harmless as she loses her powers and Sophie feels compassionate to help her. She brings *The Witch of the Waste* along with Heen using the aircraft after trying to escape from Madam Suliman's army. In Picture 1, Sophie brings *The Witch of the Waste* to Howl's castle and takes good care of her. Howl also allows *The Witch of the Waste* to live with him and considers her a family even though she has tried to get Howl killed by clutching Calcifer. Picture 2 shows that everyone lives peacefully in the castle together with *The Witch of the Waste*.

After comparing the intrinsic elements between the novel and the movie, the data is inserted in the table of differences. The collected differences are then examined using mythology by Barthes to find out the naturalized ideology in the novel and the movie. The result is used to determine the adapters' motive behind the adaptation of *Howl's Moving Castle*.

Table 1. Table of Differences

Element		Novel	Movie
The Changes of Characterization	Sophie	Young Sophie has rose-gold hair and wears grey clothes	Young Sophie has brown hair and wears a green dress
		Old Sophie is a gaunt and withered old woman	Old Sophie is slightly fat and hunchbacked
		Sophie feels like a failure as the eldest child	Sophie feels ugly and insecure about her appearance
	Howl	Howl has green-glass eyes and wears a flamboyant one-set of clothes	Howl has blue eyes and wears a white shirt and black pants with a pink or white coat
		Howl goes out to seduce women or back to Wales	Howl goes out to stop wars and bombings
The Changes of Plot	Sophie and Howl First Meet	Howl flirts with Sophie	Howl saves Sophie from soldiers' temptation
	Howl Uses the Black-dial Door	Howl does his personal business or avoids his problems	Howl stop the war and bombing
	Howl Turns into Another Creature	Howl transforms into several forms	Howl transforms into a bird
	The End of the Witch of the Waste	Witch of the Waste dies in a battle	Witch of the Waste lives happily with Sophie and Howl

4.2 The Myth Analysis of the Transformational Elements

The transformation from novel to movie has some differences. As Hutcheon said, adaptation is a repetition with a variation that makes the adapted work not identical to the original work. Adapters can add, subtract, or modify the story so that it becomes a new work. This sub-chapter contains the transformation of intrinsic elements analyzed using mythology by Barthes to find out the ideology that is naturalized in the written text and movie adaptation.

4.2.1 The Changes of Characterization

The transformation of characterization from novel to movie adaptation of *Howl's Moving Castle* focuses on two characters, Sophie and Howl. The changes in characterization are analyzed using mythology to determine the ideology that is naturalized in the research object according to the data in Table 1.

a. Sophie

Based on Table 1, the differences in Sophie's characterization are found in her physical appearance and her lamentation. The physical appearances of Young Sophie and Old Sophie in the novel are different from the movie. In the novel, Young Sophie has rose-gold colored hair and wears gray clothes while Old Sophie is thin and withered, wears gray clothes, and has watery yellow eyes. Young Sophie in the movie has brown hair and eyes and she wears green clothes while Old Sophie is a hunched and fat old lady who wears blue clothes with her white hair in braids.

Sophie in the novel is described as having lamentation about her position as the eldest child. From a young age, she takes care of her younger siblings so they feel closer to Sophie than their parents. Her father sends them to prestigious schools and Sophie is the most studious of the three. But when her father dies and leaves the family in debt, Fanny sends her children on apprenticeships to places of her choice. Lettie is sent to Cesari's bakery, Martha is sent to Ms. Fairfax to learn magic and Sophie is told to stay in the hat shop to continue her father's business because one day the hat shop will be passed on to her. However, Sophie does not manage to sell many hats and feels she is a failure and begins to feel that her life is confined and boring (Jones, 2009, p. 18).

The responsibility as the first child in her family makes Sophie want to make everything work out well. But all her expectations are not working out the way she wants to. This makes Sophie feel like a failure. Sophie wants to be responsible for all her responsibilities. However, being overly responsible will become a burden (Webb, 2022). The first child is more likely to continue the family business and fulfill people's expectations, they also value their self-esteem according to what they can do and the demand to be productive (Hoopes & Harper in Klas (2002)). Sophie's inability to sell many hats from the shop she inherited makes her feel she is no better than her younger siblings and she considers herself a failure. Hoopes and Harper in Klas (2002) categorize this response as experiencing life as hopeless. Healey (2008) mentions that first-born children tend to be more obedient than children born later. This also applies to Sophie as the eldest in her family. She obeys what she is told, especially when Fanny tells her to stay and continue her father's hat shop business.

As for Sophie herself, Sophie had no doubt what was coming. It did not surprise her when Fanny said, "Now, Sophie dear, it seems only right and just that you should inherit the hat shop when I retire, being the eldest as you are. So I've decided to take you on as an apprentice myself, to give you a chance to learn the trade. How do you feel about that?" Sophie could hardly say that she simply felt resigned to the hat trade. She thanked Fanny gratefully (Jones, 2009, p. 14).

The quotation above shows that Sophie obeys her mother's orders and puts her feelings aside. According to Hoopes & Harper in Klas (2002), first children also often hide their feelings because they do not want to look weak and like a failure. This point is proven when Sophie meets with Lettie and asks why she cannot see her sooner. There are differences in this part which is that the character Martha is removed from the novel and the complex background when Lettie and Martha switched their bodies does not exist in the movie. So, in the novel, Sophie actually meets Martha in Lettie's body.

“I’m all right,” Sophie protested. “Just a bit dull.” “All right?” Martha exclaimed. “Yes, you prove you’re all right by not coming near here for months, and then turning up in a frightful gray dress and shawl, looking as if even I scare you! What’s Mother been doing to you?” “Nothing,” Sophie said uncomfortably. “We’ve been rather busy. You shouldn’t talk about Fanny that way, Martha. She is your mother.” (Jones, 2009, p. 26).

Sophie hides her feelings and turns to admonish Lettie to watch what she says to her mother. She does not want to look weak in front of her sister. Sophie helps her parents with the housework, looks after her sister from a young age, and tries to fulfill her responsibilities as the eldest becomes the first level of signification. The eldest child is responsible for maintaining the family's reputation, faces pressure to be a successful figure, faces academic and social expectations, sets a good example for younger siblings, and can be a surrogate role in the absence of parental roles (Das, 2023). Even though she fails, her efforts to fulfill her parents' expectations and be a good example to her younger siblings are considered the responsibilities she must fulfill as the first child in her family. This part becomes the second level of signification. The burden that Sophie has and her inability to fulfill her family's expectations and feel like a failure make her ignore her feelings and have low self-esteem.

Table 2. Myth Analysis of Sophie's Characterization in the Novel

Sophie helps her parent’s duty	Sophie tries to fulfill her responsibility	
Feel like a failure		The eldest child fails to fulfill her responsibility
Firstborn Burden		

However, in the movie, Sophie has a different lamentation from the novel. Sophie tends to complain about her beauty. She feels insecure about her beauty and her looks.



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Figure 9. Sophie Feels Insecure Scene (00:03:19 – 00:03:21)

Table 3. Visual Analysis of Figure 9

Interpersonal Meaning		
Size of Frame	Medium Close Shot	Pictures 1 and 2

Figure 9 with the size of the frame medium close shot shows the scenes when Sophie looks in the mirror. Picture 1 shows Sophie's happy expression as she wears a hat and then suddenly feels unsuitable and covers her face with the hat as seen in Picture 2. Her dissatisfaction and insecurity make Sophie feel inferior.



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Figure 10. Sophie Feels Insecure Scene (00:07:53 – 00:08:08)

Table 4. Visual Analysis of Figure 10

Interpersonal Meaning		
Size of Frame	Close Up	Pictures 1, 2, 3 and 4

This also happens when Sophie meets Lettie who hears that Sophie meets Howl as shown in Figure 10 with the size of the frames close up. In Picture 1, Lettie points out that Howl could have helped Sophie because he wants to steal her heart but Sophie denies it and says that it is impossible because Howl only pursues beautiful women as shown in Picture 2. In Picture 3, Lettie, who feels bad about Sophie's defense and sees her glum, tries to encourage her not to be insecure. Lettie also warns Sophie to be more careful when traveling alone as shown in Picture 4.

The scenes above show that Sophie feels insecure about her appearance and even feels that she is not fit to be a target of crime. This is due to the pressure from society that women should be beautiful and stylish in their appearance. It can be seen that Sophie's appearance is simpler than Lettie's. This shows that women have demands to look good. It shows that women also have demands to look attractive and beautiful in society. As Pristiana and Koiri (2021) said, women who do not meet the expectations of the patriarchal system as beautiful women can make women insecure and ashamed of their appearance. Even Sophie feels that she will not be a victim of a crime that targets beautiful women. This shows that crime also has criteria for its targets. In this case, crimes committed by men targeting beautiful girls are a form of objectification of women. As stated by Pristiana and Koiri (2021), a patriarchal society places women who do not reach certain beauty standards as "uninteresting objects."

Table 5. Myth Analysis of Sophie's Characterization in the Movie

Sophie covers her face with a hat	Sophie is dissatisfied with her appearance	
Feel insecure and inferior		Social pressure on women requires them to look pretty
Patriarchy		

In this scene, Sophie's gloominess becomes the first level of signification, and the social pressure on women that requires them to look beautiful and attractive becomes the second level of signification.

b. Howl

The differences that exist in Howl's characterization according to Table 1 are in his appearance and his reason for leaving the castle. In the novel, Howl is described as a man in his twenties with sharp facial lines, blonde hair and green eyes also wearing flamboyant clothes.

He was such a dashing specimen too, with a bony, sophisticated face—really quite old, well into his twenties—and elaborate blonde hair. His sleeves trailed longer than any in the Square, all scalloped edges and silver insets (Jones, 2009, p. 21).

Howl in the novel is described as always wearing a one-set suit with wide sleeves. He often leaves the castle for a few days in order to flirt with the ladies with his guitar. In the novel, Howl has the pseudonyms Wizard Pendragon in Kingsbury and Sorcerer Jenkin in Porthaven. Howl's real name is Howell and he is from Wales. He has an older sister and two nephews. They are also one of the reasons Howl often leaves his castle. When he wants to flirt with women, he uses a door with a green dial that leads to Market Chipping where Lettie lives. The door with the black dial leads to his hometown in Wales where he wants to meet his family. Before Howl goes out to seduce women, he will prepare himself by taking a warm bath and wearing good clothes and will bring his guitar. This habit keeps Howl from returning home for several days. Howl also often avoids the King when he orders him to meet the King in Kingsbury immediately.

And if anyone comes from the King, I'm away on urgent private business until tomorrow. I'm going to see Lettie, but you needn't tell him that." He picked up his guitar and opened the door with the knob green-down, onto the wide, cloudy hills (Jones, 2009, p. 109).

The quotation above shows that Howl avoids the King's order to meet him and prioritizes his own business. The King's purpose in summoning Howl is to find Prince Justin in order to stop the war caused by the Witch of the Waste. But Howl

deliberately avoids it and chooses to flirt with Lettie or return to Wales to meet his family.

Howl who likes to flirt with women is considered objectifying behavior in the patriarchal system. Patriarchy places men as having more privilege than women because of the traditional gender roles that exist in society. This system can lead to the thought that men can make women as an object that they control. According to Nussbaum (1995), objectification is the behavior of someone treating another person as an object or target even though they are not an object but a human being. Objectification can make something that is harmless into harm, in this case is physical beauty. Widjaja (2020) said that objectification of women can take the form of catcalling, gazing, body shaming and even rape.

Table 6. Myth Analysis of Howl's Characterization in the Novel

Howl goes to see Lettie	Howl flirts with beautiful girls	
Objectification		Men have more power than women
Patriarchy		

Howl shows that his attitude towards women is objectification based on the patriarchal system. He targets beautiful women to be used as objects in terms of seducing women. One of them is Lettie who is known as a beautiful girl in Market Chipping.

Jones's novel *Howl's Moving Castle* comes from a Western country that is famous for upholding freedom of life choices over social interests. According to Gustavsson (2008), Western countries tend to focus on individual careers, lives, and individual interests rather than collective needs such as politics. Individualist behavior that leans towards self-interest makes a person behave selfishly. Selfish behavior or it can be called egoism, is a behavior that chooses its own interests compared to the public interest to meet personal needs. Egoistic behavior is human nature but in some cases, it can have a negative impact on the people around

it. According to Rachel in Septiyani (2019), egoism is divided into two: psychological egoism and ethical egoism. Psychological egoism is human behavior that only thinks about itself while ethical egoism is a person's stubborn behavior that will have a negative impact on others.

Howl's characterization shows psychological and ethical egoism. Howl's psychological egoism shows when he avoids his responsibilities as a kingdom citizen in helping to end the war and as a wizard who has taken an oath that he will come to the kingdom if called by the King when needed. Howl would rather go flirting with women than fulfill his responsibilities. Ethical egoism is shown when Howl fails to seduce women, and he goes home in a gloomy state and locks himself in his room, making Calcifer and Michael have to deal with the emotions and consequences of his actions.

“But I’m not calm about it, if that’s what you think!”
 Michael said. “If you knew the trouble we’ve had because Howl will keep falling in love like this! We’ve had lawsuits, and suitors with swords, and mothers with rolling pins, and fathers and uncles with cudgels. And aunts. Aunts are terrible. They go for you with hatpins. But the worst is when the girl herself finds out where Howl lives and turns up at the door, crying and miserable. Howl goes out through the back door and Calcifer and I have to deal with them all.”
 (Jones, 2009, p. 84).

The quote above shows Michael and Calcifer's efforts in dealing with the problem caused by Howl's habit of flirting with women while Howl goes away to ignore them.

Table 7. Myth Analysis of Howl’s Characterization in the Novel

Howl refuses to meet the King	Howl prioritizes his interest	
Causes trouble for others		Prioritize personal desire and neglect others
Egoism		

Howl's characterization in the novel is different from that in the movie. In the movie, Howl's physical appearance is shown as a blonde-haired man with blue eyes, wearing a white shirt and black pants equipped with a loose pink and gray cloak or a large white and purple cloak.



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2
Figure 11. Howl Leaves the Castle Scene (00:34:59 – 00:40:39)

Table 8. Visual Analysis of Figure 11

Interpersonal Meaning		
Size of Frame	Long Shot	Picture 1
	Very Long Shot	Picture 2

If in the novel Howl goes out of the castle because he is concerned with his own business, it is different from the movie which Howl more often goes out using a black-dial door to the battlefield to stop the war as shown in Figure 11. Picture 1 with the size of the frame long shot focusing on Howl who wants to go out with the black-dial door to the battlefield. The war that occurs causes bombs to be dropped on houses and makes the southern coast to the northern border devoured by fire as shown in Picture 2. Picture 2 with the size of frame very long shot shows the bombed houses and Howl who is monitoring from above and trying to stop the bombing.

Howl's action that contributes to stopping the war is an act of heroism. According to Allison and Green (2020), heroism is a voluntary action that involves risk and sacrifice for the sake of others. Howl who turns into a bird form and tries to stop the war that occurs becomes the first level of signification. The action is driven by a desire to protect others from adversity. The background of the war and Howl's transformation into a bird does not exist in the novel. This shows the surgical art done

by the adapter to eliminate, add, or modify the story to create a new work. The war plot in the movie is influenced by the adapter's background in World War II and his aim to criticize America for its contribution to the 2003 Iraq War. Miyazaki is known as a director who produces movies with anti-war elements. He makes the war plot in the movie one of the main points compared to Jones' novel. Miyazaki in Cavallaro (2015) says that he wants to make a movie that refers to the 2003 Iraq War and hopes that it will not be successful in the United States. Miyazaki is known as a pacifist because his movies have anti-war elements and how to deal with them. One of them is in this movie adaptation Miyazaki makes the character Howl a hero to stop the war.

Table 9. Myth Analysis of Howl's Characterization in the Movie

Howl leads to the battlefield and turns into a bird	Howl faces danger and tries to stop the bombing	
Use the power to stop the bombing		Protecting others and self-sacrifice
Heroism		

4.2.2 The Changes of Plot

In addition to differences in characterization, some plot differences in movie adaptations and novels have different ideologies. These differences are analyzed using Barthes' mythology to find the naturalized ideology according to the data in Table 1.

a. Sophie and Howl First Meet

Table 1 shows that the difference in the plot occurs when Sophie and Howl meet for the first time. The meeting occurs during the May Day celebrations in Market Chipping when the soldiers return from war activities. The town center is crowded with soldiers partying and trying to approach women. Sophie feels overwhelmed by the crowd and chooses to pass through a quieter alley. On her way to Cesari's bakery, she passes Howl who looks at her and approaches her. It makes Sophie scared so she takes a step back into the doorway of a shop.

It was perfectly normal for May Day, but Sophie was scared of that too. And when a young man in a fantastical blue-and-silver costume spotted Sophie and decided to accost her as well, Sophie shrank into a shop doorway and tried to hide. The young man looked at her in surprise. “It’s all right, you little gray mouse,” he said, laughing rather pityingly. “I only want to buy you a drink. Don’t look so scared.” (Jones, 2009, p. 21).

The quotation above shows Howl trying to seduce Sophie and offering her a drink which scares her. Howl also offers to take Sophie to her destination but she refuses. The offer made Sophie think of him as a courtly person. She then part ways with Howl and continues her journey to Cesari's bakery. Howl is rumoured to as a wizard who likes to chase girls, collect, and absorb their souls. A few months before May Day, Howl's castle is seen wandering around the hills near Market Chipping, giving the people a sense of terror. Sophie and her sister are warned to be careful when going out alone. But when Sophie meets Howl, she has no idea that he is Howl.

Howl's attempt to approach Sophie by calling her a 'little gray mouse' is an act of objectification. 'Mouse' is used to describe someone shy and timid. The phrase 'little gray mouse' is used by Russians for shy women who are plain-looking and trying not to attract attention. Howl's action of referring to Sophie as a 'little gray mouse' shows the objectification of women making it the first level of signification. Widjaja (2020) says that catcalling is an act of objectification that women often experience. Catcalling means verbal harassment to someone, generally women, and usually occurs in public places (Ervinda et al., 2021). Verbal and nonverbal catcalling can be done with a seductive tone of voice, comments about one's body that aim to harm, and stares that make the victim feel intimidated. These three points occur when Howl meets Sophie. Howl feels that he has more power or ability which puts him above women becomes the second level of signification. Kwirinus and Pandor (2023) mentioned that catcalling is a product of the patriarchal system. The placement of men who are considered superior and more powerful than women makes women tend to be used as objects or victims in the patriarchal system.

Table 10. Myth Analysis of Sophie and Howl First Meet in the Novel

Howl approaches Sophie	Howl flirts with Sophie	
Objectification		Man has more power than women
Patriarchy		

Howl's characterization in the novel is different from the movie. Howl does not show much interaction with women in the movie. He is shown as a man who respects women compared to his characterization in the novel. In the movie, the plot where Sophie meets Howl is different from the one in the novel. In the novel, Howl seduces Sophie. In the movie, Howl saves Sophie from being seduced by two soldiers.



Figure 12. Sophie Teased by Soldiers Scene (00:04:48 – 00:05:15)

Table 11. Visual Analysis of Figure 12

Interpersonal Meaning		
Size of Frame	Medium Close Shot	Picture 1
	Close Up	Pictures 2 and 3
	Medium Shot	Picture 4

Sophie being seduced by two soldiers is shown in Picture 1. Sophie lowering her head when teased is a response that shows her discomfort. That feeling turns into fear because of the intimidation of the two soldiers who do not allow her to pass. Then Sophie tells them to leave her alone in a slightly higher tone and with a scared face as in Picture 2. Although Sophie is already scared, the two soldiers continue to tease her and even think Sophie is cuter when she is scared as shown in Picture 3. Picture 4, a medium shot, shows the arrival of Howl who tries to stop the soldiers from seducing Sophie and then saves her by making the two soldiers walk away from them.

This scene shows Howl's characterization as a person who cares for others. After Howl saves Sophie from the soldiers, he escorts her to Cesari's bakery by walking in the sky to avoid the crowds and monsters that are following him. Despite being followed and in danger, Howl takes some time to help Sophie first before he runs back to avoid the Witch of the Waste's emissaries. According to Kinsella et. al (2016), heroism values are willing to sacrifice, saving others, and being intelligent. Howl's act shows that he fulfills the values of heroism by sacrificing himself to save Sophie's life while being followed and using his intelligence to face his problem. This event becomes the second level of signification. Howl's effort to save someone shows the act of heroism that is human nature.

Table 12. Myth Analysis of Sophie and Howl First Meet in the Movie

Howl approaches Sophie and the soldiers	Howl rescues Sophie from the unpleasant situation	
Save others even though he is in danger		Bravery, protecting others, being intelligent
Heroism		

The treatment of women differs between the novel and the movie adaptation due to the significant time difference between the time releases. When the novel is published, people are less aware of the position of women who are treated as subordinates in society. Meanwhile, the movie which is released eighteen years later after the novel is published, emphasizes patriarchal actions to criticize the victimization of women in the current society.

b. Howl Uses the Black-dial Door

Based on the table of differences, Howl uses the black-dial door for different purposes. In the novel, the black door leads to Howl's hometown in Wales. Howl has the real name Howell and has a family living there. His older sister is Megan Parry who has children Mari and Neil. Howell is an unemployed man who lives with his sister.

“Listen now! I’ve told you before I’m not a storehouse for your property. You’re a disgrace to me and Gareth, lounging about in those clothes instead of buying a proper suit and looking respectable for once, taking up with riffraff and layabouts, bringing them to this house! Are you trying to bring me down to your level? You had all that education, and you don’t even get a decent job, you just hang around, wasting all that time at college, wasting all those sacrifices other people made, wasting your money,... never doing an honest day’s work, never getting a job I could be proud of, bringing shame on me and Gareth, coming here and spoiling Mari rotten,” Megan ground on remorselessly.” (Jones, 2009, pp. 151–152).

The quotation above shows that Megan is angry at Howell's lazy behaviour and does not have a proper job so he is considered a disgrace to the family. Because of the situation and the demands given to him, Howell leaves Wales and goes to another world with a door connected to the door of his castle. Howl deliberately leaves Wales to escape the demands of his family. He feels that Wales is not the right place for him. But Howl still wants to connect with his family in Wales. Howl's bedroom window shows Megan's house where he can keep an eye on his sister's family. When Howl wants to move his castle and change the portal door, he leaves the black-dial door to remain as it is so that he can still return to Wales. Howl leaving Wales is a sign of the first level of signification.

Howl's decision to leave Wales and go to another world shows that Howl is an escapist. According to Sumarsono and Mustofa (2023), escapists no longer live in their daily lives and tend to escape by making a life that suits their version and is inversely proportional to who they really are. Escapism is the act of avoiding daily life that is triggered by stress, difficulty, danger, or a self-preservation response (Kaila, 2021). Howl's hometown is related to Jones as the author of the novel. Jones experienced war as a child and was evacuated to Wales. Jones' background and life experiences in Wales are also incorporated into the novel as one of the interesting elements. These include Howl calling Mari 'cariad' which means love or darling and Calcifer singing saucepan song, a Welsh folk song.

Table 13. Myth Analysis of Howl Uses the Black-dial Door in the Novel

Howl leaves Wales	Howl is burdened with his responsibilities	
Choose a life that suits his version		Avoid responsibility and reality
Escapism		

Unlike the black-dial door in the novel, the black-dial door in the movie is headed to the war-torn countryside. In the movie, Howl is shown using the black-dial door more often than the other portal. Whenever Howl leaves using the black-dial door, he transforms into a bird that flies around watching the damage done by

the war. With this form, he also faces monsters that come out of war aircraft. The monsters are originally wizards like Howl but they change themselves into monsters because they serve the King and his orders.

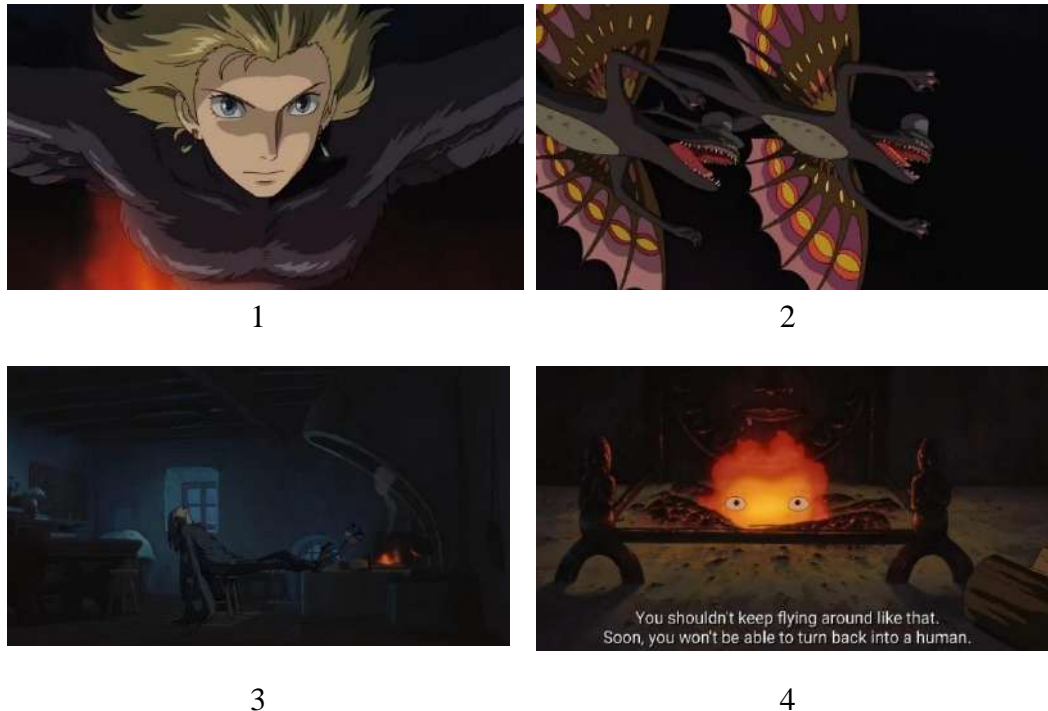


Figure 13. Howl as a Bird Scene (00:40:21 – 00:41:50)

Table 14. Visual Analysis of Figure 13

Interpersonal Meaning		
Size of Frame	Close Up	Pictures 1 and 2
	Long Shot	Pictures 3 and 4

Picture 1 with a close-up size of frame focuses on Howl's angry expression when he sees the monster coming out of the aircraft trying to attack him. The picture also shows Howl's body in the form of a bird flying over the bombing site of the war. The monsters that are originally wizards like Howl change into tadpole monsters because the King's orders try to attack Howl as shown in Picture 2. Howl who turns himself into a bird because he wants to use his power to end the war has the consequence that he cannot return to being human. Picture 3 shows Howl returning from the battlefield and sitting on a chair. He feels exhausted and in pain as his form returns to normal. In Picture 4, Calcifer warns Howl that if he turns into that form too often, he cannot return to being human again. This scene becomes the

meaning in the first level of signification.

Howl shows a self-sacrifice and caring attitude towards others. This indicates that he has a value of heroism. Howl's action of using his strength to fight monsters and try to stop the war is an attitude of bravery, caring for others, and self-sacrifice. Values such as willingness to self-sacrifice, bravery, and caring for others are included in the values of heroism (Kinsella et al., 2016). Although Howl faces many opponents, he is not afraid and continues to attack them. Howl thinks that war only leaves sadness so he sacrifices himself to turn into a monster even though it has great consequences. This reason becomes the meaning in the second level of signification. The war plot in this movie is related to Miyazaki's background as an adapter. Similar to Jones, Miyazaki experienced World War II when he was a child. It makes him hate war and becomes one of the factors why the movie he makes has a war background. Because his work promotes hatred of war, he is known as an anti-war pacifist (Akimoto, 2014). The war plot is more dominant in the movie than in the novel, which received a good response from Jones as the author of the novel. Jones said that she and Miyazaki have different views on war. However, Jones thought that Miyazaki understood his book better than anyone else, so she agreed to have a modification for the story of *Howl's Moving Castle* (Jones, 2009).

Table 15. Myth Analysis of Howl Uses the Black-dial Door in the Movie

Howl turns into a bird	Howl tries to stop the war and fight with the tadpole monster	
Use the power to stop the war		Protecting others and self-sacrifice
Heroism		

c. Howl Turns into Another Creature

According to the table of differences, Howl's transformation in the novel is different from the movie. In the novel, Howl can change into various forms such as a red setter dog and a cat. Howl initially transforms into a red setter dog when he wants to go to Mrs. Pentstemmon's funeral. He disguises himself as a dog because

he does not want others to recognize him, especially the Witch of the Waste. A while after Howl goes out, Howl's voice is heard warning Calcifer that the Witch of the Waste is aware of his disguise and is chasing him. This set Calcifer on fire. Michael tells Sophie that it is a sign that Howl is fighting with the Witch of the Waste. Sophie and Michael then go out to see the situation disguises as a red-bearded man and a horse. They see two gray clouds depicting lightning over the sea. The strike caused the sea waves to overflow into the harbor. The overflow of water also causes mermaids to be stranded in the quayside. The clouds make a sound like cats fighting. Howl and the Witch of the Waste are seen in the cloud and then disappear again. Then monsters appear, which Sophie assumes are Howl and the Witch of the Waste.

Out of its smooth side burst a monster. It was a long, black, clawed thing, half cat, half sea lion, and it came racing down the wall toward the quay. Another burst out of the wave as it smashed into the harbor, long and low too, but scali-er, and came racing after the first monster (Jones, 2009, p. 218).

Sophie and Michael watch the fight until it is over and return to Porthaven. Sophie assumes that Howl lost the fight. But as she reaches the door, she sees a cat crossing the road. The cat then enters Howl's house and transforms into Howl. Howl's transformation into a cat is related to Western country mythology. A cat, especially a black cat, is associated with mystical and magical features and can be a representation of evil power and is also connected with witches or witchcraft which are considered to bring bad luck and misfortune (Hurt, 2023; Nikolajeva, 2009). Black cats according to Western folklore are associated with witches as spies or considered a witch's pet (Syufy, 2023). The black cat in Western culture is considered a symbol of death for people who see it on the street. The belief spread and decreased until today. The novel also describes the appearance of mermaids. Mermaids are part of the mythology of the Western country. Mermaids are the embodiment of half-women and half-fish (Muller et al., 2022). This belief that emerges and is related to Western culture becomes meaning in the second level of signification.

Table 16. Myth Analysis of Howl's Transformation in the Novel

Howl turns into a cat and there is the presence of mermaids	Howl turns into a cat to fool the witch	
Black cats have a connection with witches		Western mythology
Western Culture		

Unlike in the novel, Howl in the movie transforms into a raven (Wu, 2016). This change can gradually consume Howl into a raven form completely.

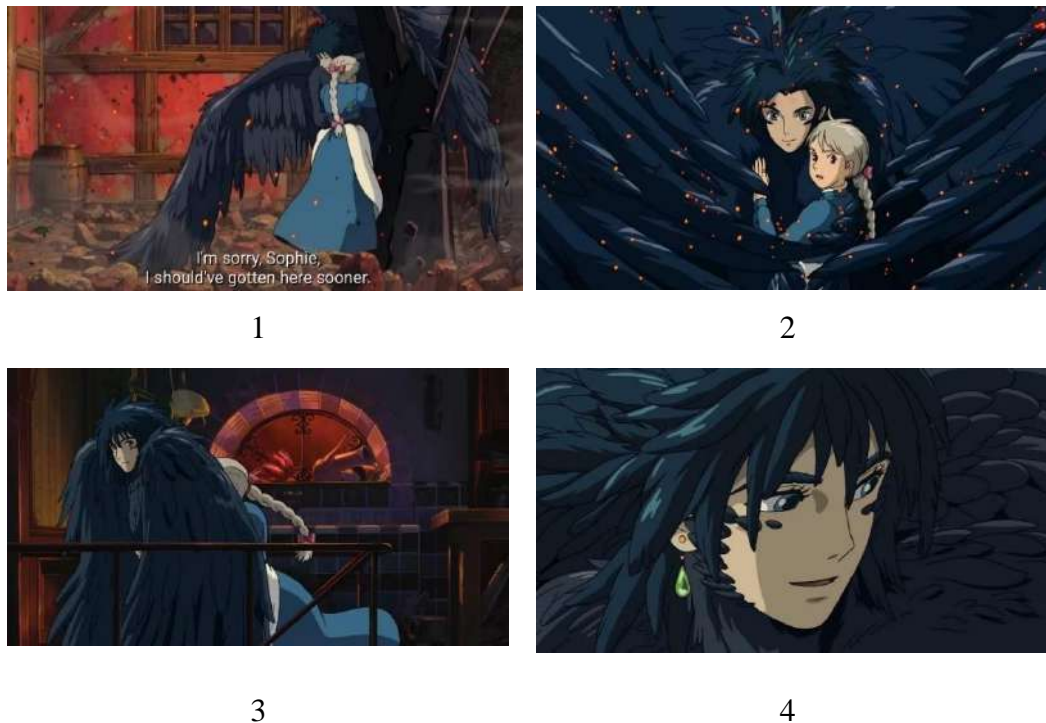


Figure 14. Howl's Form as a Raven Scene (01:32:37 – 01:33:59)

Table 17. Visual analysis of Figure 14

Interpersonal Meaning		
Size of Frame	Medium Long Shot	Picture 1
	Close Up	Picture 2
	Medium Shot	Picture 3
	Extreme Close Up	Picture 4

In the movie, Howl transforms himself into a raven because in this form he can fight other monsters and stop bombs that fall into residential areas. One of them is in Picture 1 which shows Howl who has stopped a bomb that lands in Sophie's house from exploding. Sophie is seen hugging Howl because she feels worried about Howl's safety who is struggling alone to stop the bombing. Picture 2 is a close shot focusing on the faces of Howl and Sophie. Howl is seen in the form of a human-headed bird hugging Sophie with a frightened expression on her face. This is because the war is getting worse and there is a group of monsters trying to enter her house. In Picture 3 with the size of the frame medium shot shows Sophie hugging Howl who wants to leave the house to return to battle. She tells Howl not to come back and run away with Sophie. Howl replies that he is tired of avoiding something he is capable of doing. Howl's response is shown in Picture 4 with the size of the frame extreme close up. He shows a slightly smiling expression by turning to Sophie who is hugging him from behind. Howl tries to calm Sophie down and convince her that he must make sacrifices to protect the people he loves.

Howl turning into a raven is related to Japanese mythology. Raven in Japanese mythology represents good guidance (Shoei, 2021). Raven in Japanese is called *Karasu*. Annisa and Rifka (2019) mention that the raven is used as a symbol of the sun in Japan and it is believed that the raven is a descendant of a Japanese goddess named Amaterasu. In Shinto belief, the raven is sent by Amaterasu to guide Emperor Jinmu to conquer the eastern region of Japan now known as Yamato. Because of Emperor Jinmu's victory, the raven is believed to be a symbol of strength and victory (Selviana, 2019). Thus, the raven is used as the symbol of the Japan Football Association. Some religious schools in Japan also consider *Karasu* as a large creature that has no fear. It can be seen when Howl fights the military forces of Madam Suliman without fear because he is outnumbered. Beliefs about ravens that are related to Japanese mythology and culture become signs at the second level of signification.

Table 18. Myth Analysis of Howl's Transformation in the Movie

Howl turns into a raven	Howl uses this form to stop the war and bombing	
Raven is a symbol of good guidance, strength, and victory		Japanese mythology
Japanese Culture		

d. The End of the Witch of the Waste

According to the table of differences in the plot of the end of the Witch of the Waste, she dies in the novel but lives together with Howl and Sophie in the movie. In the novel, the Witch of the Waste is narrated by tricking Howl into entering her castle in the Waste with the threat that she has taken Miss Angorian as a hostage. The threat is in the form of a voice coming from a scarecrow that has just entered Howl's castle. Howl is not in his castle because he is chasing the Witch of the Waste who wants to harm his family in Wales. Knowing that Howl and Miss Angorian are in danger, Sophie rushes with her seven-league boots to the Waste. When she gets there, she meets the Witch of the Waste who does not expect Sophie to come. Sophie is eventually captured by the Witch of the Waste so that Howl can come to rescue her. Instead of Howl, the scarecrow came and directly attacked the Witch of the Waste. Then Howl comes making a thunderous sound followed by the arrival of lightning that struck causing the scarecrow and the Witch of the Waste to jolt and fall.

Above the screaming and booming, Howl's voice shouted one strange, long word, and a long roll of thunder came with it. The scarecrow and the Witch both jolted. Claps of sound rang round the pottery pillars, echo after echo, and each echo carried some of the cloud of magic away with it. It vanished in wisps and swirled away in murky eddies. When it had become the thinnest white haze, the tall figure with the pigtail began to totter. The Witch seemed to fold in on herself, thinner and whiter than ever. Finally, as the haze faded clean away, she fell in a heap with a small clatter (Jones, 2009, p. 289).

The Witch of the Waste fell staggeringly and her body became tangled. Along with the disappearance of the white mist, the Witch of the Waste dies without a trace. After that, Sophie is released from the hostage that bound her and headed towards a headless creature. That creature is the combination body of Prince Justin and Wizard Suliman. They return to Howl's castle, but Sophie is still worried about Miss Angorian who is not free yet. Howl explains that Sophie is tricked by the Witch of the Waste because Miss Angorian is actually her accomplice. Howl then takes Sophie back to the castle to kill Miss Angorian who is trying to take Calcifer. When they arrive at the castle, Sophie orders her stick to hit Miss Angorian. Finally, Miss Angorian turns into a black 'heart' that is covered in flames and Howl squeezes it into ashes.

Table 19. Myth Analysis of The Ending of The Witch of the Waste in the Novel

Sophie comes to Waste	Sophie rescues people in danger	
Face her fears to save others		Bravery and save other's life
Heroism		

This plot shows Sophie and Howl saving each other. This moment is a sign of the first level of signification. They fight their fear and sacrifice themselves for the safety of others. The reason they save each other becomes a sign in the second level of signification. The semiological system from denotative meaning and connotative meaning in this plot is shown in Table 19. Howl and Sophie's actions are included in the attitude of heroism, which are willingness to sacrifice, bravery, and caring for others. According to Nazihah (2023), heroism values include bravery, willingness to sacrifice, and caring for others. Sophie trying to save Miss Angorian and caring for others shows heroism value. According to Allison and Green (2020), heroism is the behavior of helping others that involves risk and sacrifice without expecting personal benefit.

The novel has a complex plotline about the Witch of the Waste and Miss Angorian. In the movie, this plot has significant differences. There is no Miss Angorian character, and the Witch of the Waste lives with Sophie and Howl until the end of the movie.



1



2



3



4

Figure 15. Sophie and the Witch of the Waste Scene (01:16:34 – 01:54:07)

Table 20. Visual analysis of Figure 15

Interpersonal Meaning		
Size of Frame	Long Shot	Picture 1
	Medium Long Shot	Pictures 2 and 4
	Close Up	Picture 3

The Witch of the Waste, who lost her power because Madam Suliman has reclaimed it, becomes harmless and returns to her real age. Sophie feels compassion for the Witch of the Waste and brings her to Howl's castle using an aircraft. Sophie takes care of the Witch of the Waste wholeheartedly knowing that she is harmless as shown in Figure 15. Pictures 1 and 2 show Sophie feeding and caring for the Witch of the Waste with love. She also did not take revenge for what

the Witch of the Waste has done to her. Sophie lowered her ego to save the life of the Witch of the Waste, helping each other and becoming a united family even though they were enemies before. Sophie hugging the Witch of the Waste in picture 3 shows that she has lowered her ego and chose to make peace with the Witch of the Waste to save Howl's life. Picture 4 with a medium long shot shows the happy ending of their life together. The plot of Sophie taking care of the Witch of the Waste becomes the denotation meaning.

Sophie shows a humanist attitude by protecting and caring for the witch. She also gives an equal life to the witch and creates a harmonious relationship. According to Agresti et al. (2019), humanist values are being compassionate, caring, loving, forgiving, helping, and respecting the lives of others. Humanism is an attitude of life that believes that humans have the right and responsibility to give meaning to their own lives through ethics based on humanity (Kumar, 2017).

Table 21. Myth Analysis of The Ending of The Witch of the Waste in the Movie

Sophie takes care of the witch	Sophie forgives and sympathizes with the witch	
Feel compassion for others' weaknesses		Give others equal rights to life and create a harmonious society
Humanism		

Humanism emphasizes the importance of human relationships, empathy, and cooperation that make people work together to create a harmonious society. With the empathy given to the Witch of the Waste, their lives become better and more harmonious.

The results of the myth transformations are then inserted in a table of ideological differences between the novel and the movie.

Table 22. Table of Ideological Differences

Element		Novel	Movie
The Changes of Characterization	Sophie	<p>Firstborn Burden</p> <p>Sophie feels she is a failure by not fulfilling the expectations of being the eldest child</p>	<p>Patriarchy</p> <p>Sophie feels unattractive and insecure about her appearance</p>
	Howl	<p>Egoism</p> <p>Howl prioritized his own interests over fulfilling his responsibilities</p> <p>Patriarchy</p> <p>Howl enjoys flirting with women and then leaves them</p>	<p>Heroism</p> <p>Howl sacrificed himself to stop the war and bombing</p>
The Changes of Plot	Sophie and Howl First Meet	<p>Patriarchy</p> <p>Howl treats Sophie as an object of his flattery</p>	<p>Heroism</p> <p>Howl saves Sophie from the soldier's seduction</p>
	Howl Uses the Black-dial Door	<p>Escapism</p> <p>Howl uses the black door to escape his problem</p>	<p>Heroism</p> <p>Howl uses the black door to get to the battlefield</p>
	Howl Turns into Another Creature	<p>Western Culture</p> <p>The presence of creatures related to Western Culture, such as black cats and mermaids</p>	<p>Japanese Culture</p> <p>The presence of creatures related to Japanese culture which is the raven known as <i>Karasu</i></p>
	The End of The Witch of the Waste	<p>Heroism</p> <p>Sophie faces the Witch of the Waste to rescue people who are in danger</p>	<p>Humanism</p> <p>Sophie takes care of the Witch of the Waste</p>

4.3 The Motives Behind the Adaptation of *Howl's Moving Castle*

The changes in the intrinsic elements of *Howl's Moving Castle* make ideological differences between the novel and the movie adaptation. This change is due to the surgical art done by the adapter to show the message he wants to convey. The message to be conveyed is in the form of a naturalized ideology found after going through the analysis stage using mythology by Barthes. In the previous chapter, the differences that emerged are in Sophie and Howl's characterization and the four plots of the story. The ideologies found in the novel in the characterization element are a firstborn burden, egoism, and patriarchy while in the movie adaptation, the ideologies of patriarchy and heroism are found. Ideologies in the novel that exist in the story plot include patriarchy, escapism, Western culture, and heroism. In contrast, the ideologies in the plot that exist in the movie adaptation include heroism, Japanese culture, and humanism.

The firstborn burden ideology in the novel arises because it is related to the author's life experience as the first child. Tsukada (2011) mentions that the first-born burden is the burden placed on the first child and the effort to fulfill the expectations of being the eldest child. However, the adapter changes the ideology into patriarchy by showing Sophie who is insecure about her appearance. The adapters wanted to raise an issue that is common among women. Women are often seen as objects in a patriarchal system where appearance is the main factor in attracting men. Miyazaki wants to show that women face a social paradox that focuses on youth. Women will have extra points when they are young but will have less in old age in the male gaze (Ejaz, 2022). The adapter wants to break the perspective of young female characters who are often seen as sexualized young female objects by making Sophie a strong female character (Ejaz, 2022).

The heroism shown in Howl's characterization and some of the story plots is a value the adapters want to convey. This is related to the adapter's background as a person who experienced World War II. Miyazaki is famous for movies that contain anti-war elements such as *Nausicaä of the Valley of the Wind* (1984), *Princess Mononoke* (1997), and *Porco Rosso* (1992). Miyazaki's interest in aircraft is also one of the characteristics of the movie he worked on. The similarities between

Howl's Moving Castle and these movies are the war background and the aircraft element. The characters displayed by Miyazaki in each of his movies have a personality that hates war. One of them is Howl who is shown as a hero by trying to stop the war. The shift from escapism to heroism in one of the plots is influenced by how the author and adapter reacted differently to World War II. Jones chooses to forget war's bitterness, while Miyazaki responds oppositely by expressing his hatred for war. The adapter shows his hatred for war, which affects the change of escapism ideology to heroism ideology in Howl's action. *Howl's Moving Castle* was made during the 2003 Iraq War, so Miyazaki criticized the event by declining an invitation to receive the award in America. Miyazaki in Cavallaro (2015) said that he was working on a movie project that contained his political views on the Iraq War and hoped that the movie would not be successful in the United States. Although the movie eventually became one of the most successful movies and earned around \$237 million (Boxofficemojo, 2024), his desire for the movie not to be successful indicates that adapters do not focus on economic lures. Hutcheon (2006) also says that most adapters will rework a well-known work to piggyback the adaptation work. However, the fact that *Howl's Moving Castle* novel is not widely recognized and instead won several awards after the movie adaptation was released proves that the adapter does not focus on economic lures.

Miyazaki also put Japanese culture into his work. In *Howl's Moving Castle* movie, he correlated the ideology of heroism with Japanese culture through the realization of Howl as a raven. The Japanese people believe the raven to be a good guide and a symbol of victory (Selviana, 2019). With Howl's sacrifice turning into a raven, it shows victory over anti-war actions as shown by the end of the war when Howl is freed from the form of a bird. Movie as a medium that can distribute influence quickly and widely is used by adapters to introduce the culture from which they come. As Hutcheon (2006) said, one way to increase the respectability of a culture is by making it an element shown in the adaptation work. From the ideological changes that are found, it can be concluded that the motives of the adapter are personal-political and cultural capital motives.

CHAPTER 5. CONCLUSION

The transposition from novel to movie is categorized into the telling-to-showing mode of engagement. The change of medium in adaptation involves a transcoding process that can change the story and even the message. Apart from the translation process, the adapter's motive in working on the adaptation work can also affect the change of story from the original work. Changes in adaptation works contain ideologies that are used as elements to make the story more interesting. The motive and ideology of the adapters can be discovered after analyzing research data using related theories and topics.

The change of medium from novel to movie in the adaptation of *Howl's Moving Castle* causes a change in ideology. This change is found in changes in characterization and plot. The ideological change in Sophie's characterization is from firstborn burden to patriarchy. The ideological changes in Howl's characterization are from patriarchy and egoism to heroism. There are changes in the plot of the story, each reflecting a different ideology between the novel and its movie adaptation. The changes in the plot occur when Sophie and Howl first meet, Howl uses the black-dial door, Howl turns into another creature and the end of the Witch of the Waste.

The ideology that changes when Sophie and Howl first meet is from patriarchy to heroism. The difference can be seen in Howl's behavior of flirting with Sophie in the novel to Howl saving Sophie from the soldiers' temptation in the movie. In the novel, Howl uses the black-dial door to escape from his problems meanwhile in the movie Howl uses the door to go to the battlefield and try to stop the war and bombing. The ideological change is from escapism to heroism. Howl in the novel is described to be able to change into several forms and one of them is to become a cat, as well as the appearance of a mermaid as a result of Howl's battle with the witch. It is different from the movie in which Howl only turns into a raven. The ideological changes that emerged are from Western culture to Japanese culture. The ideology that changes at the end of the Witch of the Waste is from heroism to humanism. This is shown by Sophie's actions in trying to save the person in danger from the witch, which leads to the witch dying in the novel, become Sophie cares

for and lives peacefully with the witch at the end of the movie because she feels that the witch is harmless and prefers to forgive her.

The ideological differences that are discovered using mythology by Barthes are then used as material for determining the motive behind the adaptation according to the categories described by Hutcheon. The ideology in the movie adaptation contains the adapter's message that he wants to convey to the audience. The message contains the political views of the adapter who criticizes social problems based on his point of view and life experience. It is shown by the dominance of the ideology of heroism which shows hatred for war because adapters have similar opinions on war. The adapter also uses the adaptation work as a medium to spread one of the cultural elements of his country so that the culture can reach a broader audience. The ideology that is discovered shows that the motives behind this adaptation are personal-political and cultural capital motives.

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