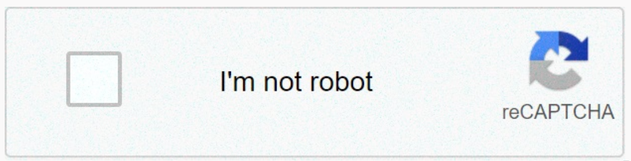

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Wizard howl christian bale

2004 Japanese animated film Hayao Miyazaki Howl's Moving CastleJapanski theatrical release posterJapanese-e-hepburnHauru no Ugoku Shiro Directed byHayao Miyaza Produced byHayao Miyazaki[2]Based onHowl's Moving Castleby Diana Wynne Jones[2]StarringChieko BaishoTakuya KimuraAkihiro MiwaMusic by Joe Hisaishi[1]CinematographyAtsushi Okui[1]EditoTakeshi Seyama[1]Production family Studio Ghibli [1]Distributed byToho[3]Release date 5 September 2004.(2004-2004-09-05) (Venice) 20. [4][3]Running time119 minutes[3]CountryJapan[2]LanguageJapanese [2]Budget¥ 2.4 The €24 million €24 millionS 23.2 billion (worldwide)[3] Howl's Moving Castle (Japanese: $24 million, Hepburn: Hauru no Ugoku Shiro) is a 2004 Japanese animated fantasy film written and directed by Haya Miyazaki. The film is based on the same 1986 novel by British author Diane Wynne Jones. The film was produced by Toshio Suzuki, which was produced by Ghibli and distributed by Toho. The Japanese voice broadcast included Chieko Baisho and Takuya Kimura, while Jean Simmons, Emily Mortimer, Lauren Bacall, Christian Bale, Josh Hutcherson and Billy Crystal were in the English dub version. The story is in a fictional realm where they are as magical as the technology of the early 20th century, as opposed to war with another kingdom. The film is about a young, content milliner named Sophie, who is turned into an old lady by a witch who walks into her shop and curses her. He encounters a wizard named Howl and gets caught up in his resistance to fighting for the king. Influenced by Miyazaki's opposition to the U.S. invasion of Iraq in 2003, the film contains strong anti-military themes. Miyazaki noted that he had a lot of fury about the Iraq war, which led him to make a film that he thought would be ill-received in the United States. [5] It also explores the theme of age, which positively depicts age as something that gives the protagonist freedom. The film also contains feminist elements and carries messages about the value of compassion. In 2013, Miyazaki said that the film was his favorite creation, explaining I wanted to overenap the message that life is worth living, and I don't think that's changed. [6] The film differs materially from the book thematically; While the book focuses on challenging classes and sexual norms, the film focuses on love, personal loyalty and the devastating effects of war. [7] Howl's Moving Castle had its world premiere at the Venice Film Festival on 5 September 2004, and was released in Japan on 20 November 2004. It made $190 million in Japan and $236 million worldwide, making it one of the most financially successful Japanese films in history. The film received a critical its visual and Miyazaki presentation topics. In 2006, she was nominated for an Academy Award for Best Animated Feature at the 78th Academy Awards, but lost in 2006 to Wallace & Gromit: The Curse of the Were-Rabbit, and won several other awards, including four Tokyo Anime awards and the Nebula Award for Best Screenplay. Plot Sophie, a young milliner, meets a wizard named Howl on her way to see her sister Lettie. When she returns home, she meets the Waste Witch, who turns her into a 90-year-old woman. When she wants to break the curse, Sophie leaves home and leaves the countryside. He meets a living scarecrow called Turnip head. It leads her to Howl's moving castle, where she enters without an invitation. He then meets Howl's young apprentice Markle and a fiery demon named Calcifer, which is a source of castle magic and movement. When Howl shows up, Sophie hires her to work as a cleaner. Calcifer made a deal with Sophie to break the curse if she cut off his relationship with Howl. Meanwhile, Sophie's nation is at war with a neighboring kingdom searching for their missing prince. The King calls Howl to fight the war. Howl, however, decides to send Sophie to the King (under the pretext of being his mother) to tell him that Howl is too cowardly to fight. Before she's leaving, Sophie gives a charming ring that brings her to Calcifer and ensures her safety. Sophie meets Suliman, the king's adviser, and also the witch of waste, which Suliman punishes by drying out all her power and repositioning her to her true age, that harmless old man. Suliman warns Sophie that Howl will meet the same fate if he doesn't fight for the king, so Howl comes to save Sophie. Suliman tries to catch him by changing him into a monster, but with Sophie's help he remembers himself and barely avoids death. The duo escapes along with the former waste witch and Suliman's dog Heen. Meanwhile, soldiers from each kingdom break into the homes of both Jenkins and Pendragon (Howl's nicknames in these kingdoms). However, the men only find an empty courtyard and warehouse, as the magical nature of the castle allows you to travel between 4 separate residences. Sophie learns that Howl's life is somehow tied to Calcifer and that howl is turning into a bird creature interfering with both sides in the war, but any transformation makes it difficult for him to return to human form. Howl is then magically connected to Sophie's home, which parks the castle itself on the outskirts of the city. A few days later, the city was bombed by enemy planes, and Suliman's henchmen attacked the house and Sophie's hat shop. He's howing to protect the group. Sophie then removes everything from the house and removes Calcifer from the fireplace, which collapses the castle. V From Waste, he realizes that Calcifer Howl has a heart and grabs a fire demon and burns himself. Sophie panics and pours water on the witch who pours Calcifer. The rest of the castle is then divided into two parts; Sophie falls into a precipice and is separated from the group. After the glamorous ring, Sophie wanders into a scene from the past where she sees a young Howl catch a falling star – Calcifer – and give him a heart. Sophie urges them to find her in the future when she's teleported. He returns to the present, finds Howl and reunites with others. The witch returns Howl's heart, and Sophie puts him back in Howl, revives him and frees Calcifer, even if he decides to stay. Sophie's curse is broken, although her hair remains white - a symbol that shows that her learning and maturity from the whole experience are intact. When he kisses Repo Head to cheek, he returns to human form and reveals that Justin is the missing prince from the enemy kingdom. He reveals that only the kiss of his true love can break his curse. When he sees Sophie's affection, lying on Howl, he immediately drags home to break the war. Suliman, who looks through the crystal globe, also decides to end the war. When the bombers fly away, Sophie, Howl and others travel high in the air in the new flying castle. Voice shows Chieko Baisho, Who voiced Sophie in the Japanese version of the filmEmily Mortimer, who voiced the young Sophie in the version of the film dubbed into English Character Japanese voice actor English dubbing actor[8] Sophie Hatter (1991)Sophie Hatter (1991)Sophie Hatter (200) Sofi Hattā) Chieko Baisho Emily Mortimer (young)Jean Simmons (old) Howl (1000) Hauru) Takuya Kimura Christian Bale Witch of the Waste (荒魔, Arechi no Majo) Akihiro Miwa Lauren Bacall Calcifer (軸刈, Karushifā) Tatsuya Gashuin[2] Billy Crystal Markl (刈□, Marukuru) Ryūnosuke Kamiki[2] Josh Hutcherson Suliman (, Sariman) Haruko Kato Blythe Danner Lettie (4, Retī) Yayoi Kazuki Jena Malone Honey (010) will, Hanī) Mayuno Yasokawa Mari Devon Prince Justin / Turnip Head (YōŌizumi Crispin Freeman King of Ingary , Kokuō) Akio Ōtsuka Mark Silverman Heen (nico nico), Hin) Daijiro Harada Themes Pacifism Howl's Moving Castle contains strong anti-war themes, influenced by Miyazaki's incoherous for the Iraq War in 2003.[5][10] When he won an Oscar for Spirited Away, he said he had great fury about [war]. That's why he felt some hesitation about the prize. [5] Miyazaki identifies as a pacifist. [10] On the eve of the Iraq War, Miyazaki decided to make a film that he felt would be poorly received in the United States. Despite the success of the film in this country, the literary scholar Dani Cavallaro is tired of Miyazaki being able to make a film that should, in principle, a certain inesuance among the American audience. [5] In the film, it appears that Madame Suliman has only sadistic motives for creating conflict,[5] and, although she is ovable, cannot recognize the idiocy of war until the end of the story. This reflects Miyazaki's desire to show conflicts in the real world, as if they were also somewhat arbitrary and framed by the wishes of the people of the people. [12] Cavallaro was fed up with the hope of war bore an un bitter bitter taste. [5] It also says that the film highlighted military presence and warfare. [13] Military elements were highlighted from the early concept, and when the film depicts a diversting commercial district, soldiers in uniform deliberately stand out. [13] Howl's Moving Castl universe is portrayed as not clearly shredded by evils and heroes; instead, the characters are complex and even those that are initially displayed in a negative light, such as Howl, are shown as capable of change. [14] Matt Kimmich, however, was tired of the film's simplistic message that war is bad. [11] The scene where Sophie stands in a beautiful field of flowers interrupts a war machine, a finger that accuses the empire of being a peace-destroyer. [15] This portrait is in stark contrast to other Miyazaki films, such as Princess Mononoke, which more ousted military conflicts. [11] Andrew Osmond is fed up with howl's pure-hearted anti-war stance presented as nihilism without an alternative, as he fights forces from each side and becomes the worst terror of all, in the form of a monstrous bird. Howl risks losing his own humanity by transforming into a bird; At one point, Calcifer commented that he would not be able to return to human form anytime soon. [11] By contrast, Ashitaka, in Princess Mononoke, fights the demonic disease with which he is entered and tries to negotiate peace between the two sides. [11] Osmond states that both films also emphasize the limits of masculinity, as simplified by Howl and Ashitaka. [11] Flight and critique of modernity Like several other Miyazaki films,[14] Howl's Moving Castle reflects the director's love of flying. [16] The sequences in the film include both several aircraft of inventive design, as well as Howl, which is turning into a bird. [16] Miyazaki examines the years as the theme most directly in the later film The Wind Rises. [16] Miyazaki said as a child that he was attracted to military aircraft, but that because of the destructive purpose for which they were created, they grew into a knife. [16] Thus, Howl's Moving Castle contains images of both aircraft, which are portrayed as harmless and beautiful, and large military vessels depicted as ugly and destructive. Cavallaro writes that he wants Miyazaki to be ordered for years as an object of admiration and admiration, but that he is not [blind] to his abuse by non-obligated strategists and The vouty view of the flight is part of Miyazaki's broader critique of modern society and technology. Margaret Talbot writes that live Miyazaki demonstrates a deep dissatisfaction with modern life,[14] especially with the effects of technology and disconnection from nature. Many of his films depict technological oolo as among the roots of evil. [17] Warships moving across the landscape are portrayed as gleaming with modernity and parading righteness, [18] but then appear to be very destructive. [18] In contrast, the semi-organic castle, in the words of Carl and Garrath Wilson, demonstrates Miyazaki's Taoist representation of industrialism, which must be reconciled with nature. [18] Antonio Lioi writes that Miyazaki often depicts beautiful scenes as opposed to those containing symbols of modernity, such as the scene where Sophie's vengeance was interrupted by war machines. This contrast is part of the ecological critique of modernity, but Miyazaki also offers an alternative, in the form of beautiful natural landscapes. [15] Miyazaki's age and compassion said that the attractive aspect of Howl's Moving Castle was a relatively positive light that spilled over into ageing. [14] When Sophie gets old due to a magic spell, she also feels more capable of speaking her mind. According to Miyazaki, old women are rarely allowed to dominate on screen like in Howl's Moving Castle, which made it a risky concept. [14] Elizabeth Parsons is tired of the film disturbing the stereotype of old unattractiveness when the artificially old Sophie manages to save two attractive men (who come to love her) and inadvertently ends the war in her country. [19] Sophie's actions are those that are usually associated with midwives, such as kindness and nurturing and dealing with households; but these actions are portrayed as powerful and heroic. [19] Sophie is one of several powerful female protagonists in Miyazaki's films. [15] According to Parsons, the film also has a feminist perspective. [19] Furthermore, although Sophie manages to make her presence in the castle legal by claiming to be a cleaner, the film continues to show that the housekeeper is fairly distributed, thus reinforcing her feminist perspective. In 2013, Miyazaki said that Howl's Moving Castle was his favorite creation, explaining his choice by saying, I wanted a premst message that life is worth living, and I don't think that's changed. [6] The film shows Sophie overing extreme challenges by learning to place the goodies of those who care above her self-interest, a quality that Miyazaki calls devotion. [6] Several protagonists in Miyazaki's films, such as Ashitaka and San in PrincessEs Mononoke and Sheeta and Paz in the castle in the sky, learn to survive by learning Lesson. [6] Cavallaro states that Miyazaki spreads this morality throughout the film in order to convey the ability of human beings to sympathize, such as when a scarecrow holds an umbrella over Sophie's head when it rains. [6] In the course of the film, Howl, his most vain and selfish character, also learns to put others before himself. When Mrs Suliman returns the witch's waste to the true shape of an old woman, Sophie accepts her and takes care of her, despite the witch being responsible for Sophie's curse and thus strongly demonstrating the idea of compassion. The witch then almost destroys Howl through his selfish behavior, but also helps save the castle in the end. Parsons writes that in Miyazaki's leveling action, old women can be strong and weak, positive and negative, nurturing and selfish, malicious and loved; In short, they cannot simply be categorised or stereotyped, and cannot be dismissed as fantasy malefactors embodied by evil witches. [19] The film also gives them plenty of space as active characters, which is not often found in Western films. [19] The production director and screenwriter Hayao Miyazaki in 2009Toshio Suzuki, who produced the film, announced the production of two films at the premiere in September 2001. The first will become The Cat Returns, and the second will be an adaptation of Diane Wynne Jones's novel, Howl's Moving Castle. [20] It is still rumoured that Miyazaki had the idea to make Howl's Moving Castle during a visit to the Christmas market in Strasbourg. [20] Toshio Suzuki, who produced Howl's Moving Castle, found that Miyazaki was the inspiration for the film when he read Jones's novel, and was struck by the image of a castle moving in the countryside. [21] The novel does not explain how the castle moved, and Miyazaki was interested in how the castle could move, which led to an image of the castle on the chicken leg. [14] The complex moving castle changes and is repeatedly rearranged throughout the film in response to Howl's eccentricity and various situations. [20] The castle's basic structure consists of more than 80 elements, including domes, wading tongues, chicken and chicken legs, which were rendered as digital objects. [20] Mamoru Hosoda of Toei Animation was originally selected to direct the film, but the project ended after studio ghibli executives rejected many of his concept ideas. [22] The film was postponed until Miyazaki took over. [22] The project began production in February 2003. [20] It was expected to be completed in the spring of 2004 and released in the summer of 2004. [22] Miyazaki went to Colmar and Riquewihr in Alsace, France, to study the architecture and surroundings for the film.Com.. [20] Additional inspiration came from the concepts of future technology in albert blackberries' work. [20] Commentators are tired of The painting was influenced by his fondness for the illusion of 19th-century Art europe. [23] Suzuki said that, unlike many Western films, the recordings went from general [to] specific [14] Miyazaki employed a unique Japanese approach that often began with a very specific image and moved from there. [14] Howl's Moving Castle and Miyazaki films generally focus on realistic clips in a way that other anime films do not create. [14] The film was shot digitally, but the original backgrounds were drawn manually and painted before digitization, and the characters were also plotted manually before being scanned to the computer. [20] 1400 cuts for the film were completed on 16 January 2004. [24] On 25 June, the interim animation was completed and the verification was completed on 26 June. [25] Studio Ghibli used digital technology to perform numerous copies of the quiet works of the scene, a process that avoids inconsistencies between the various still frames, but can create the impression of art. As a result, the studio decided to manually retouch the digitally altered images to recreate the feel of the hand-drawn image. [26] As with other Ghibli films, the film was co-produced with other companies such as Tokuma Shoten, Nippon, Dentsu, Buena Vista Home Entertainment, Mitsubishi and Toho. [27] Comparisons between the film and the novel film have several differences compared to the novel, partly due to the different demands of the two media. Diane Wynne Jones's novel has very much casting characters, and several plot threads that were too complex to be transferred to the film. [28] As a result, characters such as Sophie's second sister Martha were left out, as well as a plot involving Markl (who is named Michael in the novel, and portrayed as an adolescent rather than a young boy) courting her. [29] Jones discussed the film with representatives of Ghibli, but had no involvement in the production of the film. Miyazaki travelled to England in the summer of 2004 to give Jones a private tour of the final film. She was quoted as saying she was fantastic. No, I don't have an entry - I write books, not movies. Yes, it will be different from the book – in fact it will be very different, but it should be like this. It's still going to be a fantastic movie. [30] The novel depicts Howl's Castle as a tall, dark and beautiful wizard's tower, very different from the complex image in the film. The castle of the film can be seen as a parody of the machines seen in the film, driven by both steam engines and magic. The film is a rotund collage of chimneys, roofs, steam pipes and other strange flapers bearing together on mechanized bird's legs[29] which resemble the Baba Yaga cottage in the popular fairy tale. It is vaguely organic and is almost displayed as Similarly, Calcifer is a demonic figure in the book, compared to the kind persona and image he has in the film. [29] The film and the novel attempt to render the fantastical elements as normal and ordinary things. Although set in a fantasy universe, characters are often portrayed in routine tasks such as cooking breakfast or washing, as opposed to a heroic act typical of the fantasy universe. [31] In the novel, Jones interrupts the setting of the fantasy world by incorporating scenes in which characters travel to real Wales. The film, however, avoids this digresion and maintains a constant setting. Miyazaki's biggest addition to the book's plot was the use of war as a major part of the plot. In the book, war refers only tangentially; The King orders Howl to find the king's missing brother Justin because Justin's military skills are needed for the future war. [33] Howl's frequent disappearances are due to his feminine habits, which makes Sophie see him as a superficial and cowardly person. [33] In the film, Howl disappears to turn into a giant bird and disrupts the battle plans of both armies. [33] The roles of several characters also distinguish between novel and film as a result of this change of plot. The witch of waste is the main antagonist of the book, and in the film, madame Suliman's magic reduces her to a harmless old lady who arouses compassion in the audience and in Sophie. [33] In contrast, the film is an insouth of two characters by Ms Penstemmon and the wizard Suliman in Madame Suliman. Although Suliman is closest to a traditional sexist in the film, she is shown to have undead motivations, and even when she is tired of being a real man, war itself. Howl loses the rakish womanish aspect that was an important part of his character in the novel. [33] By contrast, Sophie becomes a more conventional figure in the film; is less grumpy and honest, and proves his love for Howl before and more explicitly. The story in the novel about Sophie, who is a powerful witch on her true side, is silenced in the film, although she still appears to have control over her curse. [7] The thematic focus of the story also differs between novel and film. Antonia Levi wrote that the experience of watching a film was akin to reading high-quality fan fiction; although the characters and the setting were the same, the story was different. Although in both cases the story begins in such a way that Sophie is a prisoner of her circumstances and social norms, the challenges she faces are slightly different. Levi said that Jones used Sophie, Howl and Calcifer in fairytale format to tell the story of challenging class and sexual expectations, Miyazaki uses the same characters to tell the narrative of personal Love and war. [7] Joe Hisaishi's music, which drew and performed the score in 2011, was composed and performed by Joe Hisaishi and performed by the Japan Philharmonic. [34] The SOUNDTRACK CD was first released by Tokuma Japan Communications on 19 November 2004. Hisaishi also composed and performed Howl's Moving Castle: Symphony Suite, an album that was released on 21 January 2004 that includes ten re-arrange pieces from the original soundtrack. He and Youmi Kimura also composed Howl's moving castle CD Maxi-Single, a cd-single that was published on 27 October 2004, which includes a film-based dark song sung by Chieko Baisho (a Japanese voice actor for Sophie), her karaoke version and a piano version of the film's main theme, The Merry-Go-Round of Life. [35] The release and reception of The Box Office opened at the 61st Venice Film Festival in 2004,[4] and was released in Japan on November 20, 2004. [3] In the first week of release in Japan alone, the film grossed $14.5 million. [14] The film distributed Toha in Japan, earning $190 million in that country. [3] Internationally, it was distributed by various companies and generated approximately an additional $45 million outside Japan, for a total of $235,184,110 worldwide. [3] The film was later named in English under the supervision of Pete Docter of Pixar, and was released in the United States on June 10, 2005. [36] [3] It was one of the most commercially successful Japanese films ever made. [4] Shortly after its release, it became the third most financially successful film in Japan, after Titanic and Spirited Away. [17] Domestic media On home video, Howl's Moving Castle sold 2.7 million units in Japan,[37] and earned approximately $17 million in the United States. [38] On March 7, 2006, she was released in the United States on DVD and on May 21, 2013, on Blu-ray at Walt Disney Studios Home Entertainment. [39] GKIDS re-released the film on Blu-ray and DVD on October 17, 2017. [40] Critical response Rotten Tomatoes review ailing website reports an 87% approval rating based on 181 reviews with an average score of 7.47/10. The critical consensus website reads: 'Excellent illustrated by master animator Miyazaki, Howl's Moving Castle will upset children with its fantastic story and touch the hearts and minds of older viewers. [39] Based on 40 reviews, the film also has an average of 80/100 on Metacritic, indicating generally favorable ratings. [2] Today, US critic Claudia Puig gave the film a positive review, praising him for his ability to blend children's senses of wonder with sophisticated emotions and motives. [41] In 500 Essential Anime Movies, McCarthy said that the natural world is beautifully represented, with some absolute breathtaking mountains and landscapes by the lake. She also praised the design of the castle, adding that Miyazaki had added his own themes film: Man's attitude to nature, infertility war and the joy of the year. [42] Joe Morgenstern of The Wall Street Journal called the film a coal-fired holiday of joy. [43] Richard Corliss of Time wrote, Palaces and shining lakes, warplanes and fire-fighting all narrow in the eyes of Miyazaki's graphic genius. [44] In writing for the Boston Globe, Burr said, At best, 'Howl's Moving Castle' offers a rich fantasy of adolescent escape, about romance in the old and the epic sense. At worst, it's the most amazing 12-course dish you can't bring to the end. [45] A.O. Scott of The New York Times wrote, Admirers of [Hayao Miyazaki's] work, which is wildly imaginative, emotionally intense and extremely gentle, will find much to appreciate in this film, as it once again demonstrates his visual ingenuity and his sensitivity as a storyteller. For newcomers to its world, Howl's Moving Castle is a fitting introduction to one of the great charmers of contemporary cinema. By contrast, Roger Ebert of the Chicago Sun-Times gave the film two and a half of the four stars, calling it a disappointment compared to other recent films. Jonathan Trout of the BBC said: Youngsters and Miyazaki fans will be in a world of depth and rich surreality, but opaque complications and a tendency to moiff with Sophie, while Howl does not affect events, let the momentum of the first act disappear in thin air. [48] Stephanie Zacharek wrote for Salon that the plot of Howl's Moving Castle is so flawless that its details are becoming less and less charming. Miyazaki's style of storytelling is reminiscent of a young breath that fearlessly excites his new-found power of expression. Stephen Hunter of The Washington Post criticized the film's plot, telling the story that There is no story, or rather, no force in a story that meanders almost casually in this way and for no apparent reason. [50] However, he said that the film also empowered young women and that it was beautiful outside of the page. [50] In writing for Variety, David Rooney stated that the narrative engine goes into the introduction and is more ineligible after that and suggested that a better translation would help. [1] The literary scholar Matt Kimmich said that the film came across as a relentless compromise between two plots and two imaginations, referring to Jones's original story and Miyazaki's style of animation and storytelling. [51] However, he listed that those scenes that depended on neither Jones's original plot or Miyazaki's added plot threads were found to be visual humor reminiscent of the verbal wit and the flexibility of Jones's novella[52] and that animation manages to free itself from the demands of both plots — and the fly. [52] The top ten lists There is a word for a series of comics, dramatic, romantic, transport visions Miyazaki reaches into Howl's: —Peter Travers, Rolling Stone[36] Film se je pojavil na desetih najboljših seznamih kritikov najboljših filmov leta 2005. [53] 2nd – Ella Taylor, LA Weekly (tie) 4th – Kenneth Turan, Los Angeles Times 5th – Tasha Robinson, The A.V. Club 6th – Lawrence Toppman, The Charlotte Observer 6th – Jonathan Rosenbaum, Chicago Reader (kravata) 8. – Michael Sragow, The Baltimore Sun 8th – Michael Wilmington, The Chicago Tribune NA – Peter Rainer, The Christian Science Monitor (naveden po abecedi) Accolades Glavni članek: List priznanje je dobila Howlov moving castle (film) Year Award Category Result Recipient Reference 200 461. Filmski festival u Benetke Osella Nagrade za tehnična uspeha Osvojila howl's Moving Castle [54] Mainichi Film Awards Best Japanese Movie Overall (Readers' Choice Award) Won Howl's Moving Castle [55] Japan Media Arts Festival Excellence Prize, Animation Won Howl's Moving Castle [56] 2005 Tokyo Anime Award Anime Anime Animation of the Year Won Howl's Moving Castle [57] Best Director Won Hayao Miyazaki [57][58] Best Voice Actor/Actress Won Chieko Baisho [57][58] Best Music Won Joe Hisaishi [57][58] Nagrada publike Maui Film Festivala osvojila je Howlov gibani zamak [57][58] Mednarodni filmski festival Seattle Golden Space Iglo nagrada 1. drugouvrščeni Howl's Moving Castle [57][58] 2006 78th Academy Awards Best Animated Feature Nominated Howl's Moving Castle [59] Saturn Awards Best Animated Film Nominated Howl's Moving Castle [60] 2007 Nebula Award Best Script Won Hayao Miyazaki (scenarij), Cindy Davis Hewitt, i Donald H. Hewitt (english translation) [61] Reference ^ a b c d e f g Rooney 2004. sfn napaka: več ciljev (2×): CITEREFRooney2004 (pomoč) ^ a b c d e f g Metacritic 2005. ↑ a b c d e f g h boxofficemojo 2016. ↑ a b c Geoghegan 2011. ↑ a b c d e f Cavallaro 2015, str. 61–62. ↑ a b c d e Cavallaro 2015, str. 171–172. ↑ a b c d Levi 2008. ↑ Smalley, Gregory J. (30. maj 2019). A Look Back at Miyazaki's Steampunk Classic Howl's Moving Castle. The Spool. Pridobljeno dne 24 Oktober 2019. ↑ a b Gordon 2005. ↑ a b Smith 2011. ↑ a b c d e f Kimmich 2007, str. 134–135. ↑ Cavallaro 2015, str. 8. ↑ a b Cavallaro, Dani (2014). The Late Works of Hayao Miyazaki: A Critical Study, 2004-2013. Jefferson, NC: McFarland. pp. 26–30. 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