

Intermedial Interaction of Children's Literature and Animation: «Howl's Moving Castle» of Diana Wynne Jones and Hayao Miyazaki

The article is devoted to intermedial interaction of children's literature and animation, particularly visual interpretation of literary works for children. In the screen adaptation of the fictitious world of prose is rendered through the work of the multiplier. The question is raised about possible ways of translating text by tools of animation, as well as the question of the presence level of the personality of the director in this process. The purpose of the article is a comparative analysis of the novel by English writer Diana Wynne Jones "Howl's Moving Castle" (1986) and the animated adaptation of Hayao Miyazaki (2004).

Animated adaptation of the Japanese director created based on the novel by English writer, which gave an area for the director's ideas. Therefore the interpretation of the "Howl's Moving Castle" is marked by creative person of Miyazaki, his own style. Lyricism, ethics and aesthetics – the three whales on which all animated films are based and also are taken in translation of Diana Wynne Jones's story into the language of animation. Conscious change of scene and art accents, adding of own topics helped to manifest the personality of the artist Miyazaki, so the recipient sees it in his creation.

First of all we should note the change of focalization – a position that tells the story. In the fantasy work the story is read from the point of view of the main character Sophie. The writer consciously chose internal focalization, which provides the ability to know what the character feels and thinks. But in the anime Miyazaki used external focalization, the advantage of which is that the viewer has the opportunity to see paintings that occur outside perspective of Sophie, mainly it concerns urban descriptions and images of war. Actually this choice of narrative strategy is subordinated to the idea of the director to show the history of bewitched Sophie in the context of war Ingary with neighbors and wizard's conspiracy against Howl.

The theme of war is through entertainment in the anime, and then the director pays a lot of attention about it, though almost nothing is said about the war in the book of the English writer. The author only introduces some details that explain the king's interest in Howl (for example, creating spells for the Royal army). In the story there is only a premonition of the future war, but in the anime war is in full swing.

In addition, Hayao Miyazaki brought in a screen adaptation of a beloved theme of aviation, as well as images of different transport that is very detailed written out in a retro-style. Passion to various machineries is feeling in creating the most important of them – the Moving Castle, which is the central topos of the book and the anime, symbolizing the protection from the outside world for its residents.

In the book the description of the interior is widely presented, however, the exterior shows not enough. It provided an opportunity to Japanese anime director in his own way to see the Castle, to make it like a technical miracle.

In the text of the story the appearance of the Castle due to perception of Sophie, so concentrated on its pretentiousness, grotesque and architectural wrongness. Accordingly, in the book the description of the appearance of the Castle is about black, smoke and its movement without specifying how this is possible.

But in the animated film Howl's Moving Castle is gaining particular look. It is a machine looks like a big fish with four chicken legs with which Castle is actually travels. Interestingly, for the outer look the director chose the fish, and most likely is a carp, one of the mythological characters of Japanese culture. We believe, therefore, the director decided to show that behind the external lightheadedness of Howl hides his courage and perseverance, as well as the desire to family cosiness, which he finds at Sophie.

To a significant advantages of Japanese master's anime is attributed and exciting urban landscapes of three cities – Market Chipping, Kingsbury and Porthaven, images of which expanded the original text, provided relevant background for the events.

The article also raises the question of double addressee of anime, which provides for the audience of the child and adult oriented in different aspects of Miyazaki's work.

Thus, the animated adaptation of Hayao Miyazaki of Diana Wynne Jones's story is surely the pearl of the world of animation. Creating the anime director has created its own concept of the history of Howl's Moving Castle, which contains a lot of differences with the original text. And it does not minimized the quality of the animated film, on the contrary, it suggests the masterpiece in which the powerful of master's creative personality and his own handwriting is tangible, at the same time, Hayao Miyazaki's "Howl's Moving Castle" is created in the best traditions of Japanese anime.