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**Sophie's Progression through Destiny and Truth in
Howl's Moving Castle by Diana Wynne Jones**

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the Requirements for the Master's Degree in Civilization and Literature

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ABSTRACT

The current study sheds the light on the role of destiny, as well as truth in building a stronger character, which can be found in the main character of Diana Wayne Jones' *Howl's Moving Castle*. Jones' story reveals the different behaviors of Sophie and the factors that influence her. In addition, this dissertation seeks to analyze Jones' literary work based on Aristotle's Character Based Approach theory. The first chapter aims to show the historical and social context of the theory as well as the main principles on which the theory operates, also we will talk about the most important supporters and researchers who have a great influence in the field of this theory. The second chapter analyzes the story's character taking into account the stages of her development according to the principles of the studied theory, as a result we found that Sophie has blossomed from an introvert character suffering from low self-esteem into a courageous, inspiring, truthful dazzling woman, who is determined to fulfill destiny.

Key words: Character Based Theory, Virtue Ethics, Destiny, Truth.

DEDICATION 1

First of all, I would be grateful to Allah for giving me the power to complete this work. I would like to dedicate this work to my father and my mother for their support during all the stages of my life. I also extend my thanks to all my family and friends who have a special place in my heart.

HASSIBA

DEDICATION 2

*I dedicate those words to my little precious, my everything " Chada", her beloved Granny"
Rim"; daddy "Yasser" and future brothers and sisters.*

NABILA

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INTRODUCTION

INTRODUCTION

Literature is the depiction of thought, ideas, culture, and history into a piece of writing or a piece of art. It is a very broad term. We can attribute any written work to literature. It is considered as a tool of absorbing, recording, reviewing and transferring information, and it has a great impact, whether socially, psychologically, or physically. As it is separated into several genres including poetry, prose, drama and fantasy literature.

Diana Wynne Jones, (born Aug. 16, 1934, London, Eng.-died March 26, 2011, Bristol), British fantasy writer of more than 40 books for children, many of which center on magic or magicians. When World War II broke out, she was evacuated to Wales, she experienced and lived her childhood during the wartime. She went to Saint Anne's College in Oxford University and attended lectures by J.R.R. Tolkien, author of the Lord of the Rings, and by C. S. Lewis, author of the Chronicles of Narnia. She only started writing novels in the mid-1960s while raising her family.

She is best known as one of the most prominent authors of children's books in England. Though the majority of her books were written for children, Jones's first published novel, *Changeover* (1970), was intended for adults. Jones has written many works one of her most important works *Wilkins' Tooth* (1973), *Eight Days of Luke* (1975), *The Ogre Downstairs* (1974), and dozens more over the next several decades. Diana Wayne Jones wrote *Howl's Moving Castle* because one time when she was visiting a school, a young child asked her to write a book about the moving castle. The author liked the idea, so she wrote *Howl's Moving Castle*, the first book in the trilogy. Diana Wayne Jones' works were mostly fantasy. Jones was deeply affected by her family's situation. Her parents ignored her and her two younger sisters' needs. Then Jones began writing stories for her sisters. Due to her own experiences during her childhood, some of the themes commonly found in her work include bad mothers, family relationships, secret identities, sacrificed children, and many other topics. Some of her recurring themes found in *Howl's Moving Castle* are appearances, freedom and confinement, family,

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aging, the concept of home, morality and ethics, identity and, of course, being a fantasy writer, fantasy and fictional worlds (Vieira 3) .

As it mentioned in the previous paragraph, Jones is fantasist writer. Fantasy is one of the most popular genres in the field of literature. Fiction literature created from the imagination, not presented as fact, though it may be based on a true story or situation. The fiction genre in literature include novels, short stories, and novella. People often tend to read this kind of fiction because the reader finds pleasure and fun while reading this genre. They read Fantasy because they want to escape from reality. Unlike science fiction, which is full of complexity, it is very easy to read fantasy fiction because it revolves around a world full of mystical creatures, fairytales and fantasy stories that gives the reader experiences that he does not find in the world of Reality. In addition to this, fantasy fiction offers the opportunity to break out of the rational world, one of the fantastic elements that commonly appear in the fantasy genre is the presence of magic.

An example of fantasy fiction that shows a strong presence of magic is the novel *Howl's Moving Castle* by Diana Wynne Jones. Set in the early 20th century where magic is commonly used everywhere; the novel tells a story of a young girl named Sophie who is turned into a 90 year old woman by the witch's curse. Her journey to break the curse has led her into a wizard *Howl's moving castle*. During her journey, Sophie's experiences magical events which force her to deal with magic. In the end, her character develops on impact as she views things differently.

To end this, the novel of Diana Wynne Jones *Howl's moving Castle* is chosen by as an object of research. The goal was to provide the reader with information about the reality of human beings, as well as the main causes, conditions and factors that contribute in the development of individual's character and which in turn affect the human being, whether in a

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negative or positive way. Therefore, this dissertation sheds light on two basic issues: truth and destiny in the novel of *Howl's moving castle*.

Human beings are subject to many external and internal forces that affect their lives. The question of what controls human behavior and what factors affect human's progression in general become centrally interest to many scientists and researchers in various fields such as literature, ethics, science as well as psychology. So, this study investigates the rules of truth and destiny in the main character of *Howl's Moving Castle*. Aristotle has been always an important figure in philosophy and has an insight about fate and truth. He has a very broad intellectual approach about human character. According to him the theory of character was focusing on the nature of character. In addition he has many theories about character which are the mimesis theory of character; the theory of character levels; the theory of character as theatrical mask.

The concept of fate has become important, and this is due to existential thinkers in philosophy and psychology. We can say that the opinions about the concept of fate differed from one thinker to another. Generally, destiny is something which cannot be changed for it is governed by a supreme power, so our destinies is predetermined or fixed. Which is more than a concept of belief of the universe. Fate and destiny have been always appeared as a significant theological thing. This means that God is all powerful or omnipotent and all-Knowing or omniscient, then God is solely responsible for all the things that happen in the world. As a result, it seems that God is also responsible for the fate of individuals and he allows tragic events to happen anyway as well as the good events. That is to say Satisfaction with God's will and his destiny is necessary. Such satisfaction helps each one of us to develop himself and to become stronger. On the other hand, we find that realizing the truth also plays a very important role in the growth of human's character. The Awareness of what is happening around us and the realities of people, events and the whole life increases the strength of an individual's character.

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The purpose of this study is to inspect the way that Jones uses this novel as a testing ground for testing the relationship between the concepts of truth and free will with character's progression, and how the protagonist could create her own character through destiny and truth.

We will first explain the principles of Character Based Theory as well as historical context and the underpinning of the theory and highlight the main issues concerning the human nature and the concept of character which is back to Aristotle and Plato. After that we will give a brief definition about each term concerning the theory such as destiny, truth, virtue ethics, utilitarianism and other key terms. Finally, we will provide a detailed analysis of *Howl's Moving Castle* character. The principle and the concept of the theory has been continuously expanded and enriched by numerous philosophers such as Kupperman, Le Bar, Baron, Epicurus, Bentham, Immanuel Kant, John Stuart Mill and many others who added more details and precision to the initial base of the theory. Credit to those philosophers' studies for improving that theory and deepening our knowledge stock by their explanations.

The main question we seek to answer in this dissertation is as follows: How did Jones refer to the influence of destiny and truth on the progression of the heroine's character in the novel?

In order to answer this question, we had to shed the light on many issues and answer several sub-questions related to the previous one such as: What is the belief in destiny and truth, and how does this belief in each contributes to the progression of character and How was the main character in the novel affected by the events she encountered? How did Sophie's virtuous character evolve during her journey to self-discovery? What are the obstacles that she had to endure and overcome so that she can build her destiny?

Significantly for our study, Jones in *Howl's moving castle* sought to depict the life of the protagonist Sophie from several aspects, before and after the transformation, and how she was affected by the various, different and surprising events that Sophie encountered in her journey

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toward progression. Overall we will be examining how Sophie manages her future. Also we will discuss Sophie's development by relating the loss of Losing her identity, self-confidence and youth with her situation to uncover her true self.

To answer the proposed question, we will use Character Based Approach theory. This is based mainly on the study of human character and emphasized on the role of character. According to the principles and the foundations of this theory, we will describe, explain, and analyze how Jones portrayed determinism, destiny, and truth. This novel will be studied from the perspective of character analysis that dates back to the Greek studies, where we find Aristotle and Plato. The theory of character or in another word Virtue Ethics is an ancient approach that dates back to Plato and especially Aristotle's writings, Through our study to this theory, anyone can conclude that, the terms of Virtue Ethics rolls around virtues and moral character. A Character Based Approach aims to develop particular character or personality traits, in order to be a virtues person.

The work will be divided into two main chapters. The first chapter is devoted to the theoretical framework and the socio-historical context of the study. In the first section, the character based approach theory is rigorously tackled along with its main concepts such as determinism, personality structure and the self and also, we will examine the socio-historical background of the character. The second chapter, however, is devoted to the analysis of the novel from the character theory's perspective in order to interpret character progression through truth and destiny. Furthermore, we will observe and shed the light on the behavior of Sophie and her reaction to the problems that she faced in her journey.

CHAPTER ONE

THEORETICAL FRAMEWORK AND

SOCIO-HISTORICAL CONTEXT

1. The Theory of Character Based Approach

Character based Theory is a broad term for theories that emphasize on the role of character. This notion started to develop since Greek philosophy. Nowadays, even modern ethicists lie on Aristotelian notion of virtue and character (Bhuyan1). And most Virtue Ethics theories take their inspiration from Aristotle. Character based approach is the juice of Aristotle's virtue ethics. It is like an umbrella term, covering a variety of different theories and claims, which have their roots in the works of many different philosophers, from Plato and Aristotle to Hume, to Nietzsche and beyond (Athanasoulis4).

The position of literary characters in literature has gone through three stages. In the beginning before WWI characters were located in the center and it was the most powerful component in any literary work such as fiction and drama as represented by Honor de Balzac, Emile Zola, Gustave Flaubert, Stendhal, Walter Scott, Leo Tolstoy and many others. After WWI, characters experienced some weakness and withdrawal comparing to the first stage, this shift of such character from "character oriented" to "non character-oriented novel" was represented by many writers such as Andre Gide, James Joyce, and Virginia Woolf. In the last stage character completely turned into "paper identities" which means characters lost most of their human and real features and characters should be measured as actants not as person (Taha39).

After nearly half a century of narratology and literature, it seems that the case against character made the term "character" nearly disappear. This is of course due to the type of literature and the type of stories that have been produced during the past fifty years, unlike modernist writers such as Proust Kafka and Thomas Mann who created a group of psychologically complex characters. The postmodernists, with Nabokov as an example, focused on deliberate character construction. In another word the intentional character building. Accordingly, the study of the literary character that resembles a human being in real life has

become an anomaly, especially for those who have focused on contemporary literature (Weststeijn55).

Nevertheless, there have been periods in the history of literature where the characters are not taken for granted, but played a prominent part. The attitude of modernist writers on the character has already been mentioned. Realistic and complete characters. In the nineteenth century realist writers are known for depicting real life as it is and "whole" characters (ibid).

Character based Theory has been revived in the twentieth century; it has been developed in three directions: Eudemonism, agent- based theories and ethics of care. Since its revival in the twentieth century, Virtue Ethics has been developed in three main directions: Eudaimonism, agent-based theories, and the ethics of care. Eudaimonism bases virtues in human flourishing. An agent-based theory emphasizes that virtues are determined by common-sense intuitions that we as observers judge to be admirable traits in other people. The third branch of virtue ethics, the ethics of care, was proposed predominately by feminist thinkers; it argues that more feminine traits, such as caring and nurturing, should also be considered (the sources used by Wikipedia).

According to Britannica, when you hear about the term of "Virtue Ethics", we will notice that it rolls around virtues and moral character, it includes different approaches such as: deontology and Utilitarianism, the first one emphasizes on the relationship between duty and the morality of human actions, while Utilitarianism emphasized on the end that consists the experience or feeling produced by the action, or we can say that consequences of action or results.

As it mentioned before Virtue Ethics is a broad theory and it examine every details in character, In the theory of character, we find many philosophers and thinkers who played a major role in developing this theory and making it a worthy field to study by many modern writers, such as Aristotle and Plato. Aristotle argued that our distinctive function is reasoning,

and so the life “worth living” is one which we reason well. His writings continue to be read since ancient times and his ethical treatises in particular continue to influence philosophers working today. He emphasized on the importance of developing excellence of character (Hursthouse4).

Additionally, Virtue Ethics is an ancient approach that dates back to Plato and especially Aristotle's writings and continues to be the base to a whole bunch of newer approaches in ethics, and moral theories, such as normative ethics, also deontology which dates back to the eighteenth century philosopher, Immanuel Kant. While the second Theory Utilitarianism which was formed by the philosophers Jeremy Bentham and J.S Mill in the eighteenth and nineteenth century. Both of these theories were discussed and criticized indirectly by ancient Greek philosophers. Nowadays, Virtue Ethics was revived by modern moral philosophy; because any moral philosopher felt that it is necessary to go back to Plato and Aristotle (ibid).

Moreover, the lack of attention paid to character is an attractive aspect in the sixties of the twentieth century in narratology because character together with plot and the structure of actions are very important elements. "It is remarkable how little has been said about the theory of character in literary history and criticism". This is how Seymour Chatman comments in his discourse depicting what has been said from Aristotle about this subject to contemporary structuralist narratology (Weststeijn53).

In the past, literature ignored a number of topics that moral philosophy addressed. Such as motives and moral character, moral education, moral wisdom, friendships, happiness, the role of emotions in our moral life, the question of what sort of person I should be, how we should live and other topics discussed only by Plato and Aristotle. Some of those modern philosophers having put Virtue Ethics on the map are: Williams McIntyre, MC Dowell, slot...etc. they had all absorbed Plato and Aristotle (Hursthouse5).

Furthermore, Ancient Greek books and Articles focused on the importance of the previous topics. The most interesting result of the emergence of Virtue Ethics is that Deontology and Utilitarianism addressed within the terms of their own theories for example: the evaporation of character based version of Kantianism and Utilitarianism (ibid).

In addition to that, Patrick mentioned that narrative theory reflects Chatman's observations. Characters appear in a multifarious ways in literature and narrative science by which story actors acquire their characters, and this is one of the most fascinating and least explored ways, although it is part of the theory of narration and literature (Weststeijn53).

In this context, Virtue is considered as a character trait or a personal condition and it can be changed according to certain reasons and certain situations, the functional view to literary characters, first proposed by Aristotle, refers to characters as agents of narratives roles and function (Taha42).

To sum up, virtues and strengths of character enables people to flourish as a complete moral individual, Virtue can be developed by the right education, habits and influences. But if those influences were wrong, they may nourish a vicious character. Virtue Ethics is considered as a normative approach that focuses on an agent as a whole, as opposed to an evaluation of any particular action or behavior of an agent. It focuses on the inner states of dispositions, habits, and a developed sense of personal integrity known as the character of the individual. The moral matter in Virtue Ethics is not what sort of action we ought to do, but also what kind of person we ought to be (Bhuyan1-2).

Athanassoulis confirms that virtue can capture the contextual sensitivity of moral situations and diversity of the moral life. Instead of focusing on what we should do in particular, often bizarre and implausible, moral problems, we should concentrate on developing the right moral character that can respond to all sorts of unpredictable moral situations. This part develops an account of the meaningful life for human beings as a life rich in personal

relationships that welcomes the importance of friendships and makes room for partial considerations within the moral sphere, something that deontological and consequentialist Theories miss out (ibid.p17).

According to Aristotle, virtue is concerned with emotions, choices, values, desires, perceptions, attitudes, interests and expectations. He classified virtue into two categories intellectual virtue which means theoretical wisdom about the truth, it is taught. And moral virtue which is the synonym of practical wisdom about what is good; this type of virtue can be acquired through practice (ibid.p3).

A virtuous person acquires practical wisdom. He defined as the one who has the ability to know when and how to apply moral perspective, according to Aristotle, genially virtuous actor proceeds from firm and unchangeable character (ibid.p1).

So, ethics are based merely on personal opinions and it is categorized as a branch of philosophy aims to study the ideal human behavior and ideal ways of being. The terms of ethics have been varied over time among philosophers and ethicists. We see that Aristotle believed that ideal behavior were practices that lead to the end goal of eudemonia, while Immanuel Kant believed that ideal behavior was acting in accordance with one's duty. According to him the well-being of a person means that he has the freedom to exercise autonomy (self-determination), and to be treated with dignity, and having the capability to think rationally. Ethics is a systematic approach to understand, analyze and distinguish between right and wrong, good and bad and admirable and deplorable. Ethics is an active process rather than static condition. People support their beliefs and assertions with doing ethics, even people believe that ethics is totally subjective; they must be able to justify their positions through logical, theoretically based arguments. To practice ethics, it is required to create a balance between emotion and reason, morals and specific beliefs. Behaviors and ways of being are derived from doing ethics. Morals are judged to be good or bad through systematic ethical analysis (Rich4).

From the foregoing, the one can recognize that Aristotle has a major influence in the theory of character. Aristotle was one of the greatest philosophers who ever lived and the first genuine scientist in history. There is not enough information about Aristotle's life. That is why we should put in mind that the ancient biographers reconstructed his life in a manner that best fits their own perceived image of Aristotle, he is the son of Nicomachus and Phaestis from a small Greek polis: Stagira (Natali5).

It is said that Proxenus, a citizen of Atarneus adopted Aristotle when his father died. He sent Aristotle to Plato's Academy because they were friends (Carlo11).

He is Plato's student; Aristotle developed science, logic, and ethics to world-altering proportions. Though he was influenced by his teacher Plato, Aristotle took a more practical approach to reasoning than believing in another-worldly realm of ideal Forms. He was guided in his reasoning by his belief in the importance of empirical inquiry. He also believed that all things have a purpose or end goal (telos), similar to proposition that the goal of all things is to strive to be like their perfect Form. In Nichomachean Ethics, Aristotle discussed practical wisdom (phronesis) as being for deliberation about what is good and advantageous if people want to move toward their human purpose or desired end goal of happiness or well-being (eudaimonia). Aristotle believed that a person needed education to cultivate phronesis to achieve intellectual excellence (Rich11).

He went to Athena to study philosophy (Natali 11), Aristotle adopted Proxenus son, Nicanor who later served as Aristotle's testamentary executor (ibid.p1), and also he wished to be buried next to his beloved wife Pythia leaving his daughter who carried the same name in Nicomar's responsibility. He died in 322 BCE (Natali14).

In order to analyze any written work or any character using character based theory, the reader should buy attention to many aspects in the piece of writing. Literary characters can be created by the definitions extracted from the words of the text, the idea that we have about the

character and we are trying to prove it according to certain criteria and principles. the analyst must look at what character does and how he/she acts, what the character thinks, and says, when a character changes and how he/she responds to challenges. How does a one character trait affect other characters in the story. And finally, the analyst tries to unveil the character's feelings, and emotions through the dialogue that the character has with himself and others.

The image of character that we form is based on the words that describe the character and the imagination of the reader. Because the good reader is the one who pays attention to the layers and attributes of the character. The good reader is a dreamer who has broad imagination. Once we realize this we can gather all the information we have and use it to develop a theory based on what we know about character whether he is brave, nice, intelligent, strong, weak, lonely, sarcastic, thoughtful, lazy, wise, responsible, loyal or not.

Character concerns an appropriate inner state of individual, which leads us to an appropriate response such as behaviors, actions or decisions according to a specific situation. Character is not a construct but a postulate. And that is why it cannot be statistically measured in social science experiments (Bhuyan2).

David Herman mentioned in his "Introduction to Narratologies" that, this science has become a narrative analysis that is characterized by an abundance of new methodologies, based on the theory of character but ignoring the term itself. Not only Chatman who referred to this but also James Phelan. They both produced a new theoretical picture of the character (Weststeijn54). As a result, this study is about how individuals come to discern and do what they want to do and go beyond wisdom and power to shape a marvelous complexity of goodness in the human soul.

Aristotle claims that character develops over time through acquiring habits from parents and society, this character that he acquired may be either good or bad which is determined according to external factors that affect the individual. According to Aristotle, one is partly

responsible for one's character. A person of good character is able to solve problems and the full development of this character requires a serious rationale reflection. Aristotle and his followers claim that ethics is primarily about the soul of the person you are. He argues that we become virtuous by getting into the habit of acting virtuously. As a result Aristotle's view had important implications for ethical development and education. A virtuous person is the one who will act virtuously, one reason for being a virtuous person is that our human nature and the moral principle on which we can reach. Aristotle rightly distinguishes between rational and irrational desires because human choices and preference can be based on a false belief or on irrational whim (Luetge67).

Again, character can be defined as a pattern of thought, a desire and action with respect to one's own and other's well-being, so says Kupperman. According to Aristotle each one of us has a certain enduring desire of so called practical syllogisms. This desire reflects our most important concerns and commitments, so the generous character acts generously because he/she wants to do so, and he has a good reason. For example, a generous person is motivated to do the act of generosity, so he is happy to be generous, ashamed to act selfishly. Being a person of truly generous character is to have a desire to help friends and other people in need. A virtuous person differs from a vicious one in taking better actions (ibid.p68).

Aristotle argues that, one's survival is a matter of having a consistent character over time. It is clear that Aristotle's view differs from other philosophers, such as Kant, who regards ethics as essentially a constraint on our natural selfishness. It can be a constraint in some cases; for there are some things that a virtuous person does not do .Le Bar argues that the virtuous person is immediately motivated by others interests and respects their rationality. He gives a compelling account of the nature and importance of being -in Aristotelian language- rational and sociable. He is one of many philosophers who have recently argued that acting on reasons that take others' reasonableness into account is a necessary condition of living well (ibid.p69).

Virtue involves appropriate feelings as well as desires as Aristotle suggests in claiming that character is not just a matter of what you do but a matter of what you enjoy doing and being actually grateful. He believes that over time, you can become the sort of person who is grateful on appropriate occasions and has the right feelings and desires generally (ibid).

Concerning Utilitarianism Aristotle is taking a different position which equates the good with desire fulfilment. He holds that not all desires are worthy to achieve, in other words one can desire the wrong sort of thing or may have the wrong interest. Getting what a person wants is something that has no guarantee (ibid).

From Aristotle's view it is possible for a man to decide what he wants. It is clear that character formation or forming the right habit is a very important issue for him. Character formation is a matter of developing certain interests, desires and welcoming emotions. Each person should define his interests, desires and emotions. The need to define what kind of person you become, this mainly relates with the rational and sociable nature of human beings (ibid.p70).

Undoubtedly a person is born with the ability to be courageous or just a coward, virtuous or vicious. But he acquires these features over time and with a set of external and internal factors that affect him. In order to be a good person, you must be a rational person and you need to consult others such as the elderly, the educated and the rational people. Each one need to start doing the right things early in his life, as a result he will develop good habits and become a good person. A person can develop his own character at an early age. Parents can help the child from a young age to get used to good habits, for example the habit of telling the truth. All of this helps in the development of character (ibid.p71).

One may think that, becoming virtuous character is closely related to the matter of practice. We can compare the development of character with learning to play the piano or practicing sports. Perhaps at first it is boring but later you will find pleasure in doing such

things. In the same way the character develops. At the beginning it is hard ,but it will become something very beautiful because of its benefits to the person and to the society as a whole (ibid.p72).

Moving on to the term of courage, it is very noble term. Having a brave heart is something good but one must differentiate between courage and recklessness. A person can take inappropriate risks whose consequences may be dire. Therefore he must think before he takes any thoughtless actions. It is clear that all of this courage requires a high level of rationality and a deep understanding of the value of things. For example, protecting yourself or your country is courage not a risk (ibid.p73).

Before discussing the effect of truth and destiny on human progression, it is important to assert the definition of the two terms. Michael and John Turp argued that truth is the aim of belief and that virtue is the appropriate focus of epistemic evaluation. However, virtuously formed beliefs can be false, In such cases a person should not always go beyond his beliefs (Turp97).

The person who pursues the truth is distinguished by virtuous morals; Truth can be defined as what becomes the right and obligation. Humans are created to tell the truth, to be honest, to fight corruption, to acquire good qualities and to have a good heart. So, they have to practice truth because it addresses corruption and destruction unlike lying that makes the person live in the prison of his lies until he becomes a slave for them automatically and also works to deplete the body's energy (Rajeb).

Aristotle advised one of his students that it is very difficult to find truth so do not search for it because if you find it you will not be able to convince people of the validity of this truth. This is how the Greek philosopher Aristotle saw the core of truth. Aristotle - who was one of Plato's students- is familiar with many sciences such as ethics, he was interested with the essence of truth and enlightenment. Aristotle wants to determine the exact meaning of truth and

its objectivity and how truth coincides with reality so that he can determine the tools and mechanisms for measuring the truth and how it can be measured through the mind (Rajeb)

Descartes' explanation about truth is that it is everything that is self-evident and distinct to the mind. In addition to that, truth has a great impact on all aspects of life. This is why many people resort to change the truth according to their needs and they use the opposites of truth like lying. Addition and deletion in this case will decrease the value of truth and causes fatigue (Rajeb).

Human beings fight to overcome a series of obstacles or defeat particular circumstances in order to achieve their goals including internal and external conflicts. In addition to that reason is one of the mechanisms we use in measuring the truth. That is to say facing the truth has a great impact in character progression .for example in Diana Wynne Jones *Howl's moving Castle* the protagonist Sophie struggle with the fact that she is an old woman and how did she accept truth and decided to go in order to face her destiny and become a better version of herself (Rajeb).

On the other hand, the term Destiny or what we call fate is something which cannot be changed and it is governed by a supreme power that is represented by God. That is to say our destinies are defined by God. In other words, destiny is something which is fixed and all the events happening in our life according to a particular fixed time line which can never be changed. Karna says that for every action there is an appropriate reaction and that no one can escape from it but have to face the consequences. We face these consequences with the right attitude and the right efforts. a person must distinguish the right from wrong because he is obliged to make a moral choice. Once he has decided to face his destiny then he becomes responsible for the consequences whether it is sorrow or happiness. The journey to seek destiny makes people learn many lessons in life. So, each one of us has some particular events in his life which are determined by God. On the other hand we have the freedom to choose and decide.

CHAPTER ONE THEORETICAL FRAMEWORK AND SOCIO-HISTORICAL CONTEXT

From this lesson of life we learn how to progress in a positive way in our life by acting the right way and by taking the right decisions (findyourfate.com).

Epicurus and Zeno in stoics are still remembered as fatalists. St. Augustine and Calvin, the famous Christians said that the destiny of each one of us is fixed well in advance, and that none of us have the right to scrutinize it. The starting point of philosophy was in ancient Greece, and then it becomes very popular in the Hellenistic era. Epicurus and Zeno were two famous philosophers in this period whose philosophies were both based around happiness, first Epicurus believed that the ultimate goal of life was happiness and we as human beings have to enjoy and live life, spend time with the ones we love and forget about the problems and be happy. His philosophy is known as epicurean. Epicurus quoted that: "Death does not concern us, because as long as we exist, death is not here and once it does come, we no longer exist". On the other hand Zeno had another philosophy about life and happiness. His philosophy was known as stoicism. He believed that you must learn how to deal with the good as well as the bad in life. He quoted that: "The goal of life is living in agreement with nature" Zeno (weebly.com).

We have to die, because we are conditioned. Is not all of this part of our destiny? We anxiously anticipate our death. We are conscious of the fact that we never know when we are going to leave this earth or how does not all of this refer to destiny?

We can define Destiny as "irrevocable fate" but also include other definitions. The verb form of the word, destine, is defined as "to ordain, to devote, to consecrate." Destiny is a cognate of the term destination, which implies moving towards a goal. As a result there are two trends in these different meanings: One is the element of direction, and the other is the sense of plan or design. Destiny is the pattern of limits and talents that constitutes the "givens" in life like death. Our destiny cannot be canceled out; we cannot erase it or substitute anything else for it. But we can choose how we shall respond (May89).

Destiny is a term that describes our condition prior to sociological and moral judgments. One's destiny is archetypal and ontological. The term refers to one's original experience at each moment. It is the design of the universe speaking through the design of each one of us (ibid).

Destiny confronts us on different levels; the first one is the cosmic level like birth and death. We may have the ability to postpone death by giving up smoking. On the other hand we can invite it by suicide. But death awaits every one and that is inevitable. In this level there are also earthquakes and volcanoes, which are called "acts of God". Our destiny is expressed in our physical characteristics, like the color of our eyes and skin, the race we happened to be born into, whether we are male or female and this is on the genetic level (ibid.p90)

After that Cultural level, at birth we are "thrown" or in other words, we were born into a family we did not pick, into a culture about which we knew nothing, and into a particular historical period about which we had no say. We may, and sometimes need to, fight our family, but there is no successful way of disowning this fount from which we sprang. Also there is the circumstantial level which means the different circumstances that we face in life. It includes the outright confronting and challenging of one's destiny (ibid).

We can, spend our lives trying to falsify or flee from our destiny. F. Scott Fitzgerald's sums up the tragedy and relate it to us. According to Fitzgerald, there is a human compulsion to repeat a behavior: "tomorrow we will run faster". This is what we call universal hubris and no one can shun his destiny. Fitzgerald observed that each one of us to some extent, falsifies, denies, or dodges his destiny (ibid.p92).

We need to accept the negative fate element together with the positive destiny elements in order to experience the power of destiny.

Plato has another opinion about the term of destiny. He suggested that destiny appears only during this brief period in the afterlife in which a soul picks the fate of the next segment

of life. So, a person has one moment of destiny in choosing a lifetime of the chosen fate. Fate fixes the events of life, but there is the suggestion that the person still has some ability to pursue higher values, like wisdom and justice. Should their soul's disposition allow for that?. Apparently the soul's disposition is a byproduct of the fated events. Yet, with this loophole, Plato seems a lot closer to Sartre's view that we always choose our attitude regardless of our given situation (Bargdill 211). Plato does keep the concept of fate along with the ability to make some choice about one's fate. The Myth of Er, in the last book of Plato's Republic includes Socrates and Glaucon discussing the afterlife when fate is chosen (Morford & Lenardon, 1985) (ibid.p210).

Aristotle's views on fate are more obscure. Cahn (1967) suggests that Aristotle was so concerned with preserving room for human free will that he changed a law of logic to prevent the fatalistic conclusion that all events are determined. Cahn suggests that Aristotle felt that fatalism was a serious logical conclusion. He added that a proposition itself could be contingent (i.e. it does not have to happen and it also is a possible occurrence. Contingencies are only applicable to the future. It appears that Aristotle wanted to keep open the possibility of changing man's future or destiny. Any future change in a person's destiny would neither be necessary nor impossible. Rather, change is contingent and Schopenhauer (1960) suggests that Aristotle felt it is contingent on the exercising of the human will (ibid.p211).

From the foregoing, character based approach theory mainly revolves around human nature, which is a crucial area that needs to be clear and understood. This study is about how individuals come to distinguish and do god's will, human being are the highest of animal, since no other animal shares this kind of mental capacity. Man lives as planned by the creator and depends on basic factors, that is to say man is created by God, or if we wish to rephrase it; man is God's image, so he deserves respect and all his actions must be taken seriously. Man should

not be considered as a tool to achieve a goal because he is not a mere cog in a machine (the-highway.com).

Destiny which means that God designed the nature of human being with satisfaction and fulfillment to God's will. By obeying God, we can realize our goal and our destiny.

Freedom also is an important concept to discuss in human nature, in other word each Man is free to some extent, events that happened in our life and the experience tells us we are free in the sense that we have the ability to make choices between alternatives and could have chosen differently. Finally, Behaviorism (sometimes called scientific humanism) considers a mature person as morally responsible for his actions. But sometimes a person is not considered responsible for his behaviors because his actions have been conditioned by an external factor , maybe he should not be blamed because he is mentally sick, or he is a society helpless victim (the-highway.com).

Furthermore, when using this theory, the concept of conscience must be taken into account. Thomas Aquinas defined conscience as man's mind making moral. Mind passes judgments on moral issues. God control our acts and settle our destiny on the other hand our conscience work as a voice guiding us to command or forbid, approve or disapprove, justify or condemn. Also it can be defined as a mental operation. Conscience has an emotional dimension. It highly depends on morals, virtues and principles. Though, conscience pronounces only on particular actions and cases. Freud's view of conscience has had a great influence in this century, according to Freud conscience is the various neurotic and psychotic phenomena of obsessive restriction compulsion and guilt, he pictures the psyche as a troubled home where the ego on ground floor comes under pressure both from the Id and from the super-ego (the-highway.com).

As stated previously, Eudemonism plays a significant role in Aristotle's view in human life, Eudemonism is a system of ethics that bases moral value on the likelihood of actions

producing happiness, eudaimonia is important and central concepts in ancient ethical theory. In the famous passage in Aristotle's *Nicomachean Ethics* in which he says: "Everyone agrees that our final goal is happiness but everyone disagrees as to what it is" (Annas43). The ancient conception of happiness appears, in Plato and Aristotle as an obvious specification of our final end (Annas42).

The good and valued way of living produces happiness, vitality and wellness as eudaimonia's byproducts. We can find eudaimonia in those manners of living and pursuits that reflect our positive human nature. Eudaimonic way of living includes Pursuing intrinsic goals, living autonomously, being mindful, and benevolent. Eudaimonia, is an ancient concept, but it has reemerged in modern psychology for clear reasons. Eudaimonia is also a psychological concept and a target of research, presents for many the hope of finding something beyond hedonistic happiness worth striving for (Ryan & Martela2).

Eudaimonia is also a widely misunderstood concept, particularly within the discourse of positive psychology. It is also a widely misunderstood concept, particularly within the discourse of positive psychology. Eudaimonia is considered as a specific type of happiness or subjective experience, one that sits alongside other experiences like pleasure or engagement. The term eudaimonia is originated from Aristotelian philosophy; it is understood as a good and fulfilling way of life, the ingredients of which then contribute to happiness and thriving (ibid).

The pre-philosophical history of eudaimonia in ancient Greece saw the concept to denote a "broad idea of a life's going well" (Annas 1995, p. 44). Eudaimonia was the word used to describe the kind of life all people sought to live, but there were many contradictory ideas about what this optimal way of life included. Emphasized material prosperity, others living honorably, still others health, pleasure, or living according to virtues (see Aristotle 2012). Eudaimonia was not only a mere subjective feeling. It was an evaluation of life as a whole to

see whether the good things were present in that life, with the discussion focusing on what exactly the relevant good things should be (Ryan & Martela3).

Aristotle was the first one who laid out the first systematic work on eudaimonia in particular and ethical theory in general, as a result Greek schools of philosophy walked in his footprints (Annas, 1995). Aristotle's view was that every living being has a telos, some good that it naturally strives to actualize (Aristotle 2012).

According to Aristotle what is special in our human nature and separates us from animals, is our ability to live in accord with reason and the complete way to live according to reason is to live virtuously. That is to say living according to reason and being a virtuous person distinguishes us from animals. Aristotle's famous conclusion is that eudaimonia is about a "certain activity of soul in accord with complete virtue" (Ryan & Martela4).

In fact, Virtue Ethics is a very diverse concept. Over the past few centuries normative philosophical conversation was monopolized by two main competitions: Kantian Ethics and Utilitarianism, and Virtue Ethics which is as old as western philosophy itself. In the twentieth century Virtue Ethics recognized as rival to deontological and utilitarian approaches and it totally different from them. In the twentieth century Virtue Ethics revived and this led to Elizabeth Anscombe 1958 essay " modern moral philosophy " (Wood12).

Kantian Deontology and Utilitarianism was criticized by many virtue ethicists such as Elizabeth Anscombe, Rosalind Hursthouse, Martha Nussbaum and many others. They criticized certain assumptions about the ethics ought to be done. The common point of agreement is that Kantian Deontology and Utilitarianism both suffer from an obsession with viewing ethics as a decision procedure for the right action. Both of those theories were just calculating rules about whether an action was permissible or impermissible, obligatory or voluntary. In the late of twentieth century the shift was in how ethics ought to be understood, how Kantian ethics and Utilitarianism should be understood as an ethical theory (ibid.p13).

In this context, Kant argues that "human morality in its highest stage can still be nothing more than virtue". While Mill defends the intrinsic value of virtue so he quoted that: "Does the Utilitarian doctrine deny that people desire virtue, or maintain that virtue is not a thing to be desired? It maintains not a thing to be desired? The very reverse, it maintains not only that virtue is to be desired, but that it is to be desired disinterestedly, for itself?" (Mill 2003, 123).

Kant, Mill, Hume, and other philosophers are concerned because modern moral philosophy failed systematically in understanding the ethical theory. According to virtue ethicists, the role of character and virtue in moral theory was not given a significant place. This great concern of reviving Virtue Ethics leads to the failure of Kantian Deontology and Utilitarianism in moral philosophy. The approach was to show the lack of the importance of character and virtue in Kantian deontology and Utilitarianism, while Virtue Ethics is centrally concerned with character it did not suffer from these problems. The only unique thing about Virtue Ethics is its role for character (Wood14).

In fact, there is no clear definition of Virtue Ethics that includes all accounts of Virtue Ethics and excludes Kantians and utilitarian's, virtue ethicists. They understand their theory as a distinct from such moral philosophies as Immanuel Kant and John Stuart Mill. Virtue Ethics can be distinguished from both, it is a very interesting topic for the philosophers to differentiate between Virtue Ethics and other theories. Virtue Ethics provide answers to moral questions among non-virtue ethical theories. The first purpose of Virtue Ethics is to address contemporary ethical questions and to explain what is ignored by other theories. Through this clarity we can understand the agreement and disagreement between these theories. It will weaken the ability for Virtue Ethics to offer a standalone ethical perspective and may relegate the concept of virtue as an addendum to be tacked onto other theories (ibid.p15-16).

Baron pointed to the fear that virtue ethicists cannot do what Kantians and utilitarian's do in the ways that they do it. Virtue Ethics need to be taken seriously, he claims that "I do not believe that taking Virtue Ethics seriously requires seeing a rival theory" (Baron 2011, 26).

He wanted to determine how Virtue Ethics relates to Kantianism and Utilitarianism. The critique of Virtue Ethics pushed Kantians and utilitarians into asking how their account can give sufficient attention to the rule of character and virtue. Virtue ethicists wanted to develop Virtue Ethics as an alternative theory and reestablish Virtue Ethics as a competing theory (Wood17).

All of these accounts fail to depict the distinction because they failed to separate Virtue Ethics from other theories. Clearing away these various attempts at grounding the distinction essentially for motivation a theoretical shift in our understanding of how these theories really ought to be related (ibid.p22).

Moving on to the distinction between Kantianism and Utilitarianism, Deontology or Kantianism refers to the philosopher Immanuel Kant. He is a German philosopher regarded as the most important, as well as one of the most difficult philosophers in the history of the western philosophy (1724 - 1804). He proposed the deontological ethical theory now known as Kantianism. Deontology is the study of duty, is an approach to ethics that is focused on duties and rules. Kant defined a person as a rational, autonomous (self-directed) being with the ability to know universal, objective moral laws and the freedom to decide to act morally (Rich19).

Kantian deontology prescribes that each rational being is ethically bound to act only from a sense of duty. When deciding how to act, the consequences of one's actions are considered to be irrelevant. In moral theories like utilitarianism focuses on bad or good consequences of actions it is an alternative approach to ethics that concentrates on actions themselves , regardless of their effects, it has been named deontology from ancient Greek word for "duty" (ibid).

In contrast to this, utility can be expressed as the greatest happiness. Utilitarianism followers tend to promote happiness. It is considered as a means to the promotion of pleasure and the prevention of pain. Utilitarianism is the intended pleasure, and the absence of pain (Mill10)

Epicurus to Bentham maintained the theory of utility, which meant that it is something related with pleasure, together with exemption from pain (ibid.p9).

According to The utilitarian writers, mental pleasure has the superiority over the bodily one. They recognize the fact that some kinds of pleasure are more desirable and more valuable than others is an important principle in utility (ibid.p11).

Additionally, Utilitarianism can reach its end only by the general cultivation of nobleness of character. So that happiness can be a sheer deduction from the benefit (ibid.p14). According to the utilitarian opinion, the end of human action is necessarily also the standard of morality; which may be through defining the rules and precepts for human conduct. Utility includes not solely the pursuit of happiness, but the prevention or mitigation of unhappiness; and if the former aim is chimerical, there will be greater scope and more imperative need for the latter. At least it may help mankind to think fit to live (ibid.p15)

The theory of utilitarianism is considered as the basis for ethical behavior. It attempts to promote the greatest good which includes happiness or pleasure. It produces the least amount of harm, unhappiness, suffering, or pain that is possible in a situation. In other words, utilitarians believe that it is useful to society to achieve "the greatest good for the greatest number" of people who may be affected by an action (Rich 20).

Jeremy Bentham (1748–1832), a British Philosopher and an early promoter of the principle of utilitarianism, tried to develop a theory that could be used to achieve a fair distribution of pleasure. His method was designed to determine ways to allocate pleasure and to diminish pain by using the measures of intensity and duration, though his approach to

utilitarianism has been criticized because he equated all types of pleasure as being equal. On the hand John Stuart Mill (1806–1873) who challenged Bentham's views so he clearly pointed that each experiences of pleasure and happiness has different qualities, and that different actions or situations do not necessarily produce equal consequences (ibid.p21).

2. Authorial Information and Historical Background of *Howl's Moving Castle*

Diana Wynne Jones is one of the most remarkable fiction writers because of her ideas of empowerment, and the way she stimulates the reader's imagination (Garcia 5). She created an improved version of children's literature. Jones had an intriguing childhood full of experiences that influenced her writings as she says:" Naturally, a childhood like that has to be an influence somewhere. In a way, it lies behind everything I write "(Crowe5).

She was born the 16th August in 1934 London (ibid) in an intellectual and a wealthy family (Garcia 5). Diana and her sister Isabel were sent to live with their grandparents at the beginning of WWII. Diana says "they were kind to us, but not loving. We were Aneurin's English daughters and not quite part of their culture". She adds" I still sometimes dream in Welsh, without understanding a word". She was deprived of maternal affection. Jones Says" mother resisted all my attempts to hug her on the ground that I was too big" (Crowe 6). Even her clothes were retrieved from orphanage (Garcia5).

When she moved to the village of Thaxted in East Anglia, many mishaps occurred. Diana suffered from heart damage, chicken pox and even untreated appendicitis. But she excelled in her school, so her mother sent her to Oxford (Crowe7-8).

After her graduation in 1956, Jones married John A Burrows. She gave birth to Richard in 1958, Then Michael in 1961 and Collin 1963 (ibid.p9). Her Career Began in 1970 with the publication of an adult novel "Changeover", then she started writing for children after Laura Cecil's encouragement (ibid.p10).

She was mesmerized by the Greek mythology and folk tales (Garcia5), as well as the medieval ages. Jones says: "I think the medieval ages invented me". In addition, she was J.R.R Tolkien's student (ibid.p7). To never stop questioning boundaries is what gives Jones a postmodern tendency to see things from various points of view to the point that she rejects ignorant acceptance of stereotypes, or any other socially imposed ideas (Crowe27).

Jones writing addiction was nourished by her admiration to many other writers and thinkers such as Chaucer. Jones is impressed with Chaucer's impeccable ability to play with narratives in a wicked manner. Sir Gawain and William Langland were also a source of inspiration that is widely showed in her style of writing (ibid.p28).

She died in 2011 after several rewards such as: Guardian Children's Fiction Prize (1975), Four Mythopoeic Awards in (1996 and 1999), World Fantasy Award for a Life's Achievement in 2007. World Fantasy Award for a life's Achievement in 2007 (Garcia8). Three Carnegie Medal Commendations and a Hugo Award nomination, Two Guardian Children's Fiction awards, The British Fantasy Society's Karl Edward Wagner Award and two Boston Globe Horn Book Honor awards (Crowe).

Before we talk about the novel we should put in mind that Diana has an authorial style, as Neil Gaiman says: "She makes you work as a reader, you just have to be paying attention to everything she has written and to understand that if there is a word on paper, it is for a reason" (Garcia 3). The Guardian journal confessed that Diana's beautiful and exquisite writings had bridged old children's literature with the modern one.

After she got famous among the young audience, Jones started making tours all over the country. When she went to the midlands, to deliver a speech a young boy asked her to write about a moving castle (ibid.p7). Jones didn't catch the kid's name but she made his wish come true and wrote "*Howl's Moving Castle*" and dedicated it to him. At first she wrote "*Howl's*

moving castle" then she expended it to become a trilogy with the addition of "*Castle in the air* (1990)" and "*House of many ways* (2008)" (ibid.p4).

"*Howl's Moving Castle*" is one of Jones's best creations due to a bunch of artistic and personal reasons. The novel gained a worldwide recognition after its adaptation by one of the greatest animation film makers Hayao Myasaki into an animated film carrying the same title (Najdert and Oklopčić52).

Jones created her own subtype of the fantastic because she refuses the fantastic genre imposed rules (Garcia3). She uses fantasy to communicate with a larger audience and engage the mind of the reader and make him in control especially the young audience (Crowe16-17). Moreover, she had this avant-garde type of children literature, which was expressed in more than forty books including the novel that we will analyze (Garcia4).

The plot is very light-hearted and filled with a bunch of diverse and rich characters such as wizards and talking fire demons. The development of the characters is always unexpected and the element of surprise is present at every corner of the story to the point that the reader expectations are always unfilled (Najdert and Oklopčić52).

3. About *Howl's Moving Castle*

The story of the book revolves around a young girl named Sophie Hatter, who lives with her two sisters Lettie, Marta, and her step-mother in Market Chipping. The town in which Sophie lives is a part of the magic world where magic is everywhere, during the analysis of *Howl's moving Castle* by Diana Wynne Jones, we found that magic cannot be ignored in this novel because of its important role in developing the character of the heroine. Sophie's journey begins when the Witch of the Waste came to the hat shop and cursed Sophie. After a series of events that happened to her, she discovered that she is the one who can remove the curse. Sophie's character has undergone many challenges and magical adventure in order to become

stronger. The irony about the title is that we cannot expect that the main protagonist is the vulnerable and lacking of heroic features, the plain Sophie.

Howl's Moving Castle first pages are somehow describing and introducing the magical land of Ingary, settings and all the magical items in one hand, and then goes back to warn the reader about Sophie's gloomy fate (Najdert and Oklopčič51).

Sophie serves as a bridge between the world of Ingary and the world of modern Wales (ibid.p54). She was subconsciously suffering from her self-imposed identity but when she undergoes a magical adventure that made her lose that identity and help her find her inner one (Garcia 4). She was the eldest of three sisters so she is most unlikely to succeed in her life (Najdert and Oklopčič51).

In the beginning, Sophie was introduced through foreshadowing as the one who will fail first: "quite a misfortune to be born the eldest of three" (ibid.p61) The aim of Sophie's journey is that happiness and full satisfaction can only be achieved when reaching the truth of oneself and fulfilling one's destiny (Garcia4). Like Cinderella, Sophie is doomed to clean and to be extremely exploited by her stepmother, while her stepsisters are busy making a better future (Najdert and Oklopčič61). Jones says:" sitting and sewing had turned her into an old woman or semi-invalid (Jones13).

Again, Sophie is pictured as an ignorant, and this ignorance is passed to the readers towards this new mysterious world (Najdert and Oklopčič54).The journey begins and Sophie embarks on her journey facing multiple challenges and overcoming different obstacles. Superbly, even if she was failing to fulfill her initial destiny, just to realize that there is another one waiting for her (ibid.p51). There is a clear challenge to the expected fairy tale destiny from the protagonists Sophie and Howl as they undergo an atypical transformation (ibid.p52).

However, in Jones's novels the characters in general are flawed, with a complex background. For example, Sophie Hatter is passive and reluctant in doing any meaningful thing

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with her life. In the counterpart, Howl is an egoistic coward. Yet, Sophie who is described as the "underdog" of the story, "the weak link" eventually becomes her own hero and Howl ends up as a simple helper to Sophie's destiny fulfillment (ibid).

Through her journey, she encounters the villain "The Witch of the Waste" three times, when she cursed her, at the king palace and at the final confrontation (ibid,p54). The entire Journey that Sophie goes through is only because of the villain witch act. So Sophie's motivation is a response to a state that somebody else has put her into. But eventually Sophie will gain enough strength to find her own motivation (ibid.p54).

CHAPTER TWO

TRUTH AND DESINY IN *HOWL'S*

MOVING CASTLE

Whenever the writer exercises his freedom, he creates beautiful works of art that promote all ends of sympathy and universal understanding. By doing this, Diana Wynne Jones helped to widen the ethical and cognitive horizons of her intended addressees and expand their capacity of judgment by boosting their imagination and making them unable to anticipate the upcoming events. The unpredictability of the sequencing actions is far the most iconic criteria of Jones's novels. Furthermore, because of this ambiguity, the upcoming scene always remains shady but worth the reader's patience. It continuously hungers the readers and make them speculate a certain ending to the heroine's path. Obviously all the reader's conjectures are doomed to be false, and this is "her thing". The end of the road is the long awaited destiny to be fulfilled. It is certainly satisfying to the reader's views of morality and virtue when the light of a great destiny is at sight.

The life of an ethical person (such as Sophie) can be envisioned as "a work in progress", as a nonstop project of holistic self- cultivation of individuals who are forming themselves artistically. The way to do so is to respond creatively to the histories, languages and economic structures that constrain them (Gooding 41).

There was not enough interest in researches tackling the emergence and development of positive personality which is the modernized version of Aristotle's virtue ethics. Traits in literary works. It helps children and young people to correct their behaviors and widen their hopes for better future. The emphasis on positive psychology has renewed psychology's interest in strengths of character. Literature is being increasingly devoted to a variety of positive traits. Good character has been described as being essential for individuals and societies to thrive. Measures have been developed to capture positive traits; one of the most commonly used instruments is the "Value in Action". The concern however is how each of the strengths is ranked. One way of viewing this is to see human nature as enveloping, showing a small collection of universal values and virtues that are noticeable in most people and societies as

these are nucleus for survival and for society to blossom. Many reasons determine which predominant strengths take place. It seems comprehensible that people in different parts of the world differ from one another on a multitude of specific values, attitudes, and behaviors. And thus, some external factors may compel on individuals, and influence personal factors differently (Singh & Jha248).

We shall try to understand Sophie's character through her experiences. Fowers (2005) argued that character strengths have to be studied because of their intrinsic value, not only because of their existence. He sees that it is unreasonable to study compassion, self-sacrifice or the profound social ties called loyalty, as vaguely pro-social factors or self-serving positives that only appear to be altruistic and are the representative of human aspirations. He believes that taking seriously the value of positive traits and ethics, offers an interactive base for understanding human behaviors that are way beyond typical psychological prejudices. In addition, it corrects the psychological dichotomy of behaviors and the morals or values that may motivate or affect children and teenagers (Colborn144).

1. The Description of the Protagonist in *Howl's moving Castle*

We get to know the characters in our stories and novels through the things they say, feel, and do. That is to say personality traits based on a character's thoughts and behaviors. We can make suggestions about the nature of the character, is she a nice innocent girl, and we can assume the opposite that she is apparently sneaky, mean and deceptive.

We can determine the character type of our protagonist by reading the novel. As a result through the character's words, actions, reactions, feelings, thoughts, behaviors and movements the reader will receive the real form of the character. All this and more will help you to learn more about the individual. All of these can help the young reader to learn more about the protagonist, we will mainly examine the nature of the protagonist's character traits and

personality. As well as her journey to discover herself in the novel of *Howl's moving Castle* by Diana Wynne Jones.

This novel is mainly about a young girl named Sophie. The writer of the novel mentioned that: "Sophie Hatter was the eldest of three sisters. She was not even the child of a poor woodcutter, who might have given her some chance of success" (Jones7). Jones was clear from the beginning that our heroine is way far from living her dream life: "Mr. Hatter was proud of his three daughters and sent them all to their town. Sophie was the most studious. She read a great deal, and very soon realized how little chance she had of an interesting future" (Jones7).

Through this we realize that Sophie's appearance was not as beautiful as her sisters, this was not the reason why Sophie was depressed. the main reason was that she was born as the eldest of the three sisters and this made her less fortunate than her sisters, although that she recognised the fact that her future would not be as good as them but she still loves them and looks after them happily. Sophie's life was not interesting and she felt that bad things always happened to her (ibid).

Sophie who has an excellent educational background faces a surprising fate as the eldest of three who happened to be the unluckiest among her siblings, badly affects her personality she changes from an optimistic young girl into a gloomy person (Utami80).

Sophie was a kind and sensational girl. She was sad when she heard the news of the prince's disappearance. From her reaction, we can realize that Sophie has a good heart and she is a very affectionate girl who wishes well for all people. "When Sophie went outside, despite the noise and fun that was there, Sophie did not feel excited, but felt exhausted, and at this moment she realized that her work in the hat shop by sitting and sewing affected her in a negative way, and she began to feel as if she was an old woman"(Jones13).

When it comes to character development, Jones stresses on the importance of choice and focuses on accepting one's multiple contractual identities in order to become heroes of their own lives (Najdert and Oklopčić61).

2. The Development of the Main Character

All the elements of the novel which are narrative techniques, plot, structure, settings, theme, symbols, speech, dialogue and image are closely related to character and help the character to develop along the story. In *Howl's moving Castle* by Diana Wynne Jones, Sophie is the major character in the novel. In the beginning of the book the author talked about Sophie's life. Sophie is the oldest of three sisters. Her mother died when she was two years old, she has a little chance to live a better life. In addition, she believes that her life is doomed to failure. Sophie accepted her destiny and her life as it is and she started to work in her hats shop even though she is not happy. Sophie is sweet, shy, strong and beautiful young girl even if she doesn't realize that. She is also a rational and consistent character and thinks in a reasonable way. Sophie's life continues with a kind of satisfaction until the unexpected happened and her life completely changed (Utami74).

We discover by reading the novel, there are six magical events influence the development of Sophie's character the first one is that when she is cursed because she is the eldest of three sisters, which prevents her from succeeding and because of this she is cutting herself off from her happiness, the second one is the Witch of the Waste's curse. Sophie got cursed by the Witch of the Waste. Howl showed interest towards Sophie, which made the Witch of the Waste jealous of her. That is why she cursed Sophie and made her trapped in a 90 year old ugly hag.

Also Sophie's entrance into the moving castle and her bargain with the fire demon, after she gets cursed, Sophie goes on her journey leaving behind her family and the hat shop to live with a strange wizard in his castle. The castle appears in an ugly shape it looks tall above the

hills, blowing clouds of black smoke from its four tall, thin turrets, people got very scared from the castle and what made it all the scarier was the castle did not stay in the same place (Jones8).

Sophie's arrival in a strange country. The castle was very strange for Sophie especially from the inside, it was full of strange things and full of magic the door of Howl's Castle opens onto four places, After entering Howl's castle she met a fire demon, the demon has thin blue face also looks extraordinary evil and he is responsible for maintaining the castle and keep it moving and do all the special effects that scare people off. Howl is quite heartless, Sophie realizes that there is a contract that the fire demon under is with wizard. On the other hand the demon also realize that Sophie is under the spell , she agreed to make a bargain with the demon on the condition that the curse be removed in spite of her caution Sophie felt a good deal of sympathy for the demon (ibid.p31).

All of These magical events influence the development of the major character by applying the laws of magic which portray certain functions of fantasy, these events that Sophie has gone through made her develop into a more positive way and her self-confidence grows in parallel with the progression of the story. After she is transformed into an old woman, Sophie becomes much bossier, much more confident and much more involved in her own life. This experience gave her a new character and once the curse is lifted, she doesn't go back to her previous personality. She learned the value of being more assertive and more powerful.

Sophie is a young girl but suddenly she becomes in the body of an old women at nineteenth, which is illogical and unreasonable thing for any girl. Because of this new physical appearance she turned unattractive due to the witch's curse. But that was not annoying for her it just made her stronger in addition to that she finds herself more liberated in the body of an old woman, although she suffers from the aches and pains all over her wrinkled body (Utami80).

In her younger appearance, Sophie imposed many restrictions on herself, she has low self-esteem and she is too resigned for everything that happens to her. Because of this transformation, she feels the authority within herself. She can do the things that her young form was unable to do. For Sophie, the magical events are considered as the elements of surprise, which means that an unexpected turning point of something that create struggles for Sophie's goals achievement. Furthermore, the magical journey made her realize that her life is not as bad as she always thought. Thus, she becomes more appreciative of her life and her own self (ibid).

The function of fantasy allows the major character to look at things which are impossible to see in their usual condition. According to Tolkien (1933, as cited in Pu, 2012) Human beings have the desire to escape from the ugly and the bad things in life into a more hospitable living. As an example, Sophie who was cursed by the Witch of the Waste was not depressed over her old look. Her new state unexpectedly gives her a chance to escape from her boring life and achieves what she couldn't achieve in her normal state. In addition to that, she gets a refreshing vision toward many things. Sophie regains lots of things that she might have not been able to see beforehand. She finds herself braver and stronger and this due to the magical events. This experience allows her to discover a new world beyond her land and recovers her hidden magical abilities (ibid.p81).

According to Tolkien, the journey of recovery will give a new vision for seeing everyday things in life. Through this recovery Sophie has chances to refresh her vision toward herself. The magic system in the fantasy story is essential to contract a unity of the story (Nikolajeva, 1988; Sanderson, 2009). Sanderson mentioned that character is an essential element of the story as a result characters also are affected by this system. So, these circumstances force Sophie to work harder for her goal. In addition to that, she learns that she needs to be clever to solve her problems (ibid).

Jones's characters are not conscious about their identity performance but are acting their aged and gendered identities habitually and unconsciously (Lehtonen20). Sophie's bravery to walk off from her personal zone is the turning point of her character development and the process of recovery leads her to the point of maturity. As a result Sophie's character development is due to the surprising, unexpected and unpredictable elements as shown in the novel. Sophie transformed from a lack of self-esteemed youth to a mature person who has confidence in herself. In other words, Sophie experiences a shift from an immature teenage girl who constantly blames life as unfair to a mature and wiser person (Utami82).

Moreover, Sophie's commitment was beyond compare because she was willing to fight and conquer all obstacles to save her beloved Howl's heart:

"Sophie turned to Howl with the almost dead black lump feeling doubtful in spite of her hurry. She had to get this right and she was not sure how. "Well here goes" she said. Kneeling down beside Howl, She carefully put the black lump on his chest in the leftish sort of place she had felt hers in when it troubled her, and pushed. "Go in," she told it. "Get in there and work!" and she pushed and pushed. The heart began to sink in, and to beat more strongly as it went." (Jones195)

Sophie had this drift to be committed to herself in terms of beliefs, deeds and goals and to be committed towards others in relationships such as her commitment to help Howl and save his heart. It includes the fondness to commence actions towards one's own life and in response to others. All actions that help her to determine and follow her goals orientation of resilience, a desire to learn new things, originality, gratitude, independence, generosity and loyalty. In other words it is the belief that nothing in life can be achieved without working hard. (Khan and Jha251)

3. The Rules of Destiny in Sophie's Progression

According to Aristotle, to be an ethical person is beneficial in a spiritual and a physical touchable manner. How so? In matter fact, when we say the truth for example there is an inner satisfaction that makes you feel right and doing good to community. This is the aim of a successful ethical character. It helps us determine how far we can go to achieve our goals, but also our impact on others and the way a human can fit in a group of people that are similar to him in some aspects and may be different in others. A person can become more successful and achieve his goals to reach his flourishing destined life by being confident in what he does because he knows it is true and ethical and is not controversial with his perception of goodness and harmlessness (Davis).

This long way that Sophie had to walk to get to the destined fate needs a lot of confidence. Psychologist agreed to call it "The outward- people orientation". It means the confidence that Sophie places in herself, such the ability to be outgoing and gregarious in social situations, a keen approach, self-esteem and the ability to lead others, inspire them and make them do as she says (Singh and Jha251).

This outward orientation as Singh says manifests through hard work and determination, being sociable, orientation towards family, social welfare, respect for elders and belief in God, attachment with others, tradition and respect for country, helping others, honesty, cooperation, humor, patience, hard work, self-discipline, love, optimism, loyalty and success (2010).

Those philosophers also agree that: As human beings we were born to achieve something in life. From birth till death we are jumping from one phase to another. The leap of faith is what makes a difference in someone's life. It may regenerate from inner beliefs without external enhancers, but most of the times it gets somehow imposed. But don't let this imposed circumstances fool you, because, even if the starting point feels like someone had pushed you from the cliff it does not necessarily mean that the point to reach won't be as good as one

deserves. In the contrary; maybe there will be a shiny destiny way much better than the initial safe zone situation. It is neither healthy nor meaningful to stay in the same comfort zone for years. It can make every beautiful thing in life passes by and all joy fading away (2010).

Sophie had this state of mind that she is where she is meant to be, even if she knows in the deepest bottom of her heart that it's not what she deserves. To be engaged in the same shop every day of the year with an exhausting unfruitful routine of making hats made Sophie feel old: "Sophie felt as if the past months of sitting and sewing had turned her into an old woman" (Jones12). The mental strength is way too low to make her get off that chair and out of that shop to make a better life and a better living.

The loneliness that Sophie was enduring made her absorbed by her work away from varied human contact. That is why she tends to confess her feelings and share her thoughts with inhuman objects: "Sophie talked to hats, more and more as weeks went by" (ibid.p11). Here we notice that there is a metaphysical relation or affection between an inanimate object and Sophie to the point that we believe that there is a soul in those hats that are worthy of a sincere and true discussion.

Sophie feels a certain amount of freedom with inhuman objects and creatures as we are going to cross during the analysis of the novel. This opening up and talking to all creatures and inanimate things comes from her intimidation as she fears letting her feelings out to other humans such as her sisters. The inner discussions with herself are as real and true as many other discussions: "Sophie admitted to herself that her life was rather dull" (ibid.p11). The first step was to admit that there is an unpleasant current situation even if there is nothing that seems to be done to change it because there is absence of purpose. The pursuit of the happier destiny cannot start without a sincere and truthful inner discussion with the inner self: "What made me think that I wanted life to be interesting?" (ibid.p13). Sophie was afraid to launch any step forward to fulfill her life goal and seek her destiny.

Fear is the major obstacle that one can face. It kills enthusiasm; positivity and the courage to change. Sophie had this great desire to be set free, but she still doesn't realize that the only one standing in her way was her fearful self. Jones wants to convey an important message to her young audience which is that everyone can draw his own path to his future and reach his well-deserved bright destiny. People only need to get off that chair and jump to the unknown and put their luck to the test. If it doesn't work it's okay because we're back to point zero, so no gain no loss. To get out of this psychological cage, Sophie needs to acquire some practical wisdom but she is too scared, too terrified to be free from her modest life.

"You're far too clever and nice to be stuck in that shop for the rest of your life" Martha said (Jones18). She knows that her sister is stuck in a place that doesn't understand her true value. After a while Sophie discovers that she was being exploited by her own step mother. She was like a money maker for her mother. Her mother took advantage of Sophie's talent in making hats and was greedier because of Sophie's naivety.

Sophie questioned the hats she was making "what good are you all? You certainly aren't doing me a scrap of food" (ibid.p20). This was the moment of enlightenment when Sophie came to observe the unhealthy situation she lives in and this sparked her thirst for an empowered new fate and fortune.

We should put in mind that Diana Wynne Jones is a fantasist who has frequently employed magic age-shifting in novels that roll around identity construction. And so was the case of our heroine when the Witch of the Waste had put a spell on her. Sophie was shocked but not sad, she rather accepted the spell petty easily: "Don't worry, old thing...you look quite healthy" (ibid.p22). She was calmed, not even angry at this spell that made her trapped in an old woman's wrinkled body.

Even though Sophie was terrified of dogs but when she found a wild one with scary fangs attached with a rope to a stick, she felt he needed her help.. So she overcame her fear and acted

bravely to the point that she shared her cheese and bread with him. "She was quite alarmed by the two rows of white fangs.....But she said it herself, "The way I am now, it's scarcely worth worrying about," (ibid.p23).

In order to fulfill the quest of her journey, Sophie was quite resigned that this new old granny look won't stop her from her destiny as she says when the shepherd called her mother: "it doesn't matter really.....you can't be fussy when you're off to seek your fortune". (ibid.p24)

She gained courage even in front of Howl's castle "well, why not....Wizard Howl is not likely to want my soul for his collection. He takes only young girls". (ibid.p25) for now this external unpleasant look gave her the confidence she lacked before. And that is the hammer to break the fear wall. Soon she will gain more confidence and power.

Sophie was determined to break the spell even if that means that she had to make a bargain with a fire demon. She agreed to help him get rid of Howl's dominance in order to help her get her younger body back. That was so weird. She became fearless in this wrinkled body, but she still wants to go back to her younger one with all its flaws and inutility.

Chapter four of the novel was all about Sophie's transformation on many levels. Not physically but by building a mental strength and a remarkable flexibility toward strange things that she would eventually consider them as normal. This was Jones specialty. To normalize the supernatural, Such as aging in a blink of an eye, an enchanted castle, a shape shifter handsome wizard, a jumping scarecrow and so much more unreal creatures that she mentioned in her book "the tough guide to fantasy land" where she defines every word that she puts in her novels and that the readers may find it hard to imagine.

This magical world of the enchanted castle with the scary fire demon became Sophie's new monotonous reality. She who once was exploited by her mother and never had the courage to talk back is now able to control a terrifying fire demon and even make him bend and let her

cook over his head. Michael said: "It's Calcifer, the fire demon. He won't bend down his head to be cooked on for anyone but Howl" (Jones37).

After coming back from an exhausting journey, Howl came home and was shocked about Sophie's strength." How did she make Calcifer bend down?" said Howl. "She bullied me!" Calcifer said in a hideous, muffled voice from under the sizzling pan. (Jones38).

In order to stay in the castle she had to come up with a plan to make Howl accept her. She gathered her powers and started cleaning all for the sake of finding the Witch of the Waste and breaking the spell she is under. But meanwhile she feels secure and powerful and free than she was in that younger body. "What a nosy old woman you are!" Said Howl (Jones44)

The mental strength that Sophie had gained after getting old made her even impose her ideas on Howl himself. Howl said" I am a wizard, you know. Didn't you think I could do magic?"...she severely answered "But that doesn't alter the fact that your castle is the dirtiest place I've ever been in" (Jones 47-48).

The enchanted prince, who is cursed and transformed into scarecrow, had fallen in love with this old Sophie. He followed her to Howl's castle "Sophie slammed the door shut. This, she thought, just showed how stupid it was for an eldest child to try to seek her fortune".

The breaking point of Sophie's transformation was when she entered the royal castle and met Howl's teacher: Miss Angorian who told her that she is a Witch too. She told Howl: "I am talking to your mother (she means Sophie), I daresay she is as proud of you as I am. We are two old ladies who both had a hand in forming you. You are ...our joint creation" (Jones109).

Mrs Pentstemmon had actually said that Sophie was a witch ...Sophie accepted this that exclaimed the popularity of certain hats. It possibly explained the jealousy of the witch of the waste. It was as if Sophie had always known this but she had thought it was not proper to have a magic gift because she was the eldest of three. Then she thought of the grey and scarlet suit and nearly fell downstairs with dismay. She was the one who had put the charm on that.

She could hear herself now, murmuring to it. "Built to pull in the girls!". She had told it. And of course it did. It had charmed Lettie that day in the orchard.

Oh, dear! Sophie thought. I've gone and doubled the number of hearts he'll have broken! I must get that suit off him somehow! (Jones112).

Eventually, Sophie is not just a plain hatter she is a powerful witch even better than Howl himself. But she just realized that she is gifted. Now everything makes sense. This is the destiny she was looking for. She found the real Sophie. She ends up helping Howl to find his soul and free him from the contract he had made with the fire demon. There was a spiritual power of caring about others. That granny body is not only a reflection of her previous state of mind; but also reveals the motherly affection that her large heart holds.

The other subconscious advice that she learned from her companion Howl is perseverance. To never give up until you reach your goal. It seems like every one is cursed somehow. But it should never be an undefeatable obstacle to reach destiny." That's why I love spiders," Howl said, " if at first you don't succeed, try, try, try again. I keep trying (Jones132). Now that she has vanquished her fear and gained confidence she only needs to be pushy and insistent on her plan. She must not succumb to failure or distress.

4. Truth as a Part of Progression

Literature is a sincere art that is found of beauty and tries to express it as much as possible. All philosophers agree upon the nature of real beauty. It can be achieved through communication of truth and goodness. Williams Gooding point of view is much more direct and firm than others. He is strongly convinced that beauty satisfies by clarifying ones ideas of truth (at once consistent yet reasonable) and goodness (the opposite of hate and ill) (2017).

Artists such as Jones who magnificently create beautiful works of art in form of novels are –as Gooding thinks– dialectically enmeshed in wider webs of meaning concerning the true and the Just. No work of art can reasonably derive its content from the domain of aesthetic

value. And it must creatively respond to the public domain of ethico-political value to which the artist is outwardly and inwardly compelled by those webs of meaning (2017).

The artist (writer) enjoys the freedom that apostle of truth and right can claim in relation with those webs. It is akin to self-legislation that the writer enjoys in creatively responding to them (Gooding43).

To earn a winner's personality, Sophie must build a good character. In other words, it will help her during her journey to become a magnetic person that attracts nice people and nice things. A source of positive energy that cannot be consumed or devoured. That must be positively contagious to the point that she becomes a suppressor to other people villain traits. Sophie has got it all: she's got honesty, and a remarkable sense of loyalty and a strong attachment to the traits of Aristotelian virtues. She is one truthful person that influenced others to be truthful as well (Davis).

Truth has a very broad and vast meaning and can be viewed by many perspectives. It is the description of real facts and events in order to represent reality in a very clear and declarative manner. In his book *Metaphysics*, Aristotle mentioned that "to say what is that is and of what is not that is not is true. Is not that is not, is true. He sees that there are many underlying things that are logically structured in order to make statements true. Whereas Du bois believes that apostle of truth and right is not made by choice, but rather by inner or outer compulsion. He is also convinced that freedom is always bounded by truth. This truth promotes our universal understanding of human life such as the definition of beauty and ugly, Happy or sad and even right and wrong (Gooding –Williams42).

Sophie was this round and plain character in peace with her current situation. But deep down, she was questioning her existence and her unchangeable situation. She was convinced that this was the sum of her life. After the curse of the Witch of the Waste, which we consider as an outer impulsion made her gradually open her eyes on the lie she was living in. Gradually

she finds out the truth about herself. She is no longer a failure. She is a mighty strong woman. She is a savior who does not need help. She is hundreds of times superior than any of her siblings. She just needed a push to find the truth.

In many ways, Sophie was willing to unveil truth. She is a truthful person or at least she tries to be, and everyone knows that. The more she reveals her true feelings the better her journey to find herself becomes. Even most villain creatures in the novel admit that they are afraid of her. Not because of her wickedness but because of her mental strength combined with her innocence, good will and determination. The power that she gained when she was just trying to be her true self.

According to Aristotle, a virtuous person is a truthful one, the one who is sincere in his feelings and words and thus becomes trustworthy of people's secrets. This description describes Sophie perfectly. She is the typical Aristotelian figure of truthful virtuous person. The proof is when Martha made Sophie keep a secret she said: "promise you won't tell anyone....you're so honorable"(Jones17).

Everyone who lived with Sophie or has been with her for quite a time knows her virtuous even more than she does. She doesn't even know herself: "Mother...she knows how dutiful you are" (ibid.p18). Unfortunately, when someone ignores the truth about himself, other people may take advantage of this ignorance and even keep the person away from reaching the truth because it will mess with their own egoistic benefits. A person who is unaware of his true self can only be blinded purposely by those who are happy with making others live in lie.

While Sophie was trying to be true to herself and others, she infected others with the goodness of her heart. She helped the selfish Howl to become truthful and kind. "So you were going to rescue the prince!" Sophie shouted..." Not likely!" Howl yelled. "I'm a coward. The only way I can do something this... Sophie thought, he's being honest!" (ibid.p192).

Unfortunately; Sophie is still trapped in her low self-esteem. Her positive self-image is down in the dumps. Khan and Jha believe that this image measures the way that a person is looking at the self and life positively, meditating at the self and its relationship with the external world in a positive manner, seeing the self as flexible, emotionally intelligent, fair, spiritual, honest and self-reliant. Sophie has got it all but she is still unable to build a perfect positive self-image (Khan and Jha251). For example, when she almost got near to break the spell, hesitation and frustration came back because of the pressure she said " I'm the eldest!... I'm a failure!" (Jones193). Yet she is too virtuous that Howl blamed her for being too nice.

Sophie was very kind hearted. She now uses her knowledge to help others, even the flowers she was selling:" Sophie could not bear to see them (leftover flowers) wilting overnight. She found that she could keep them fairly fresh if she talked to them" (ibid.p157). Her love for those fragile flowers proves her ultra-sensible heart and that she reached the point of true love and thus the absolute universal truth. Calcifer asked her to break his contract because he trusts her and knows that she is kind and true and will not harm him: "That's why I asked you to do it. I could tell you could talk life into things. Look what you did for the scarecrow and the skull" (ibid.p195).

Now Sophie knows who she really is. She is a strong witch to the point that she can bring dead skulls to life. And now that she knows that she will surely use it wisely and efficiently to do good to everyone who deserves. The Knowledge of truth is an undefeatable power to reach destiny.

CONCLUSION

CONCLUSION

The current research has investigated many issues such as destiny, truth, and behavior. As well as character recovery in *Howl's Moving Castle* by Diana Wynne Jones. We found that human behavior and reactions to the multiple circumstances are determined by some internal impulses. But much more controlled by the environment where a person lives in and the conditions in which he faces those obstacles. Focusing on Sophie's situation in the novel of *Howl's Moving Castle*, this study seeks to explore the hidden power of Sophie's mental strength under the concepts associated with the so-called destiny and truth. The influence of internal and external factors on the human psyche is also to be discussed.

Through this analysis and by applying the character analysis approach and the concepts attached to it, in building a strong character we realize the importance of awareness of truth as a moral obligation. Truth is the ultimate quest for every virtuous person. The pursuit of happiness and true self is the ultimate fulfillment of destiny. To reach destiny and happiness, Sophie had to build courage and strengthen her belief in herself.

All the Aristotelian features of a virtuous person were incarnated in Sophie's wrinkled body and freer mind. And that was the reason to choose this ancient modernized approach, the embracing rooting of numerous, modern approaches.

The Character Based Approach that we used to analyze Sophie's progression through destiny and truth was perfectly suitable because of the complexity and of Sophie's character. It is evident in the novel, where Jones portrayed the image of Sophie, who did not surrender to the curse that she fell into, in contrast she struggled and sought to break the curse and build her future.

In addition, the novelist seems to express her opinion through this novel, about the strong and ambitious character, struggling and striving for a better life by gaining courage, overcoming struggles, being honest and patient.

CONCLUSION

The writer embodies a part from her life in writing the novel. Like many writers Jones wrote from her experience. In other word, her life, her childhood and her situation with her parents and sisters are reflected in the novel.

We can conclude that this research could provide a deeper understanding about the importance of being aware and understanding the things that revolve around us as well as the importance of the belief in destiny and truth and their role in building courageous and strong character.

This research may help in enriching other studies that are concerned with psychology but especially character formation and its relation with both fate and truth.

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المخلص

إن الدراسة الحالية تسلط الضوء على دور القدر، وكذلك الحقيقة في بناء شخصية أقوى، ويظهر ذلك جليا في الشخصية الرئيسية لـ "قلعة هاول المتحركة" للروائية ديانا واين جونز. تكشف قصة جونز السلوكيات المختلفة لصوفي والعوامل التي تؤثر عليها. بالإضافة إلى ذلك، تسعى هذه الأطروحة إلى تحليل عمل جونز الأدبي بناءً على نظرية المقاربة أو النهج القائم على الشخصية لأرسطو. يهدف الفصل الأول إلى إظهار السياق التاريخي والاجتماعي للنظرية وكذلك المبادئ الأساسية التي تعمل عليها النظرية، كما تحدثنا عن أهم الداعمين والباحثين الذين لهم تأثير كبير في مجال هذه النظرية. يحل الفصل الثاني شخصية القصة مع مراعاة مراحل تطورها وفقاً لمبادئ النظرية المدروسة. تبعا لذلك فقد خلصنا إلى أن صوفي تحولت من شخصية انطوائية إلى شخصية شجاعة، ملهمة، صادقة ومصممة للوصول إلى قدرها.