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A COMPARATIVE APPROACH ON THE THEME OF OVER-AMBITION CONCERNING SHAKESPEARE'S TRAGIC HERO MACBETH AND PHARAOH WITH REFERENCE TO THE HOLY QURAN

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Abstract

Ambition is good, but being over-ambitious can be quite tasking. It is an issue that has been greatly portrayed by Shakespeare in his writing the tragedy of Macbeth. The play depicts damaging physical and psychological effects of political ambition on those who seek power for its own sake. The same is also witnessed in the history and life of the pharaoh, as depicted in the Holy Quran as he enslaves the children of Israel against the will of Allah. The study will tackle the tragedy of Macbeth and how over-ambition lead to his failure and how the same was witnessed of the pharaoh. This paper highlights the deed that compares both Macbeth and Pharaoh. The two characters are over-ambitious about the kingship and power, which makes them commit murders to secure and retain power. It is very important to be ambitious as a leader as it helps in attaining many things, however, in the case of Macbeth and Pharaoh, their ambitions result in deaths which no religion or society accepts as it is sinful. The comparisons of the two characters are highlighted in how they are similar, as well as how they are different. Their deeds are based on the teachings of the Holy Quran to depict how sinful their actions are, and how they did not please Allah.

Keywords: Shakespeare, Macbeth, Murder, Killing, Tragedy, over-ambition, Pharaoh

1. Introduction

Ambition is mostly the driving force in one's life. It can have a tremendously dominant effect on not only yourself but various individuals in your surroundings as well. You can regulate if the results either have a lasting adverse or positive impact. When a goal requires determination and hard work to complete, personal morals mostly take a back seat to the ambition of attaining the objective; In Shakespeare's Macbeth, it is evident that, like many other great leaders such as Pharaohs, Macbeth demonstrates the indispensable leadership virtue of over-ambition. Macbeth's over-ambition does not only drive him to do great things. It pushes him to seize power by doing anything at his disposal, including killing.

2. Comparison

Being the thane of Cawdor was not sufficient, so Macbeth desired to become king, and he decided to act upon it. Helped and assisted by the witches' prophecies and lady Macbeth, his ambitions made him kill the king (Lee Jamieson, 2010). Ross communicates that Macbeth will take over and become the king. "Thriftless ambition that wilt ravin up\Thine own life's means! Then 'is most like/The sovereignty will fall upon Macbeth" (Bloom, 2010, 37-39). Macbeth's ambition makes him commit treason and murder as he kills Duncan, the god's chosen king. Afterward, Macbeth murders Banquo, his best friend, because Banquo knew how he became king, and he fears that the truth might be exposed. After the return of the murders, Macbeth discusses, "There's blood upon thy face. / Tis Banquo's then. /Tis better thee without than he within" (Bloom, 2010, 14-16). He feels no anguish towards the death of his best colleague, which demonstrates how much his ambition has taken over his feelings. Furthermore, Macbeth is a man who believes that he is the best to lead and go against even the orders of the king. From the onset of the story, Macbeth is seen as a very loyal servant and who serves the king with all his zeal and night. However, the same changes after he received some prophecy from his watches that he had kept that he had the audacity and the power to become the king one day. It is an issue that becomes eating up slowly as he cannot contemplate and think about the best way to continue serving the king and others; he is a king in waiting himself. Macbeth's mistake is letting his ambition blind him to the immorality of murdering Duncan.

Ambition is required to be a motivating factor that pushes one towards success. However, Macbeth exhibits this quality of ambition in the wrong manner as he kills to seize power. He is the resilient, brave warrior who has conquered in battle and brought victory to Scotland (Lee Jamieson, 2010). Nonetheless, Macbeth pursuit of attaining more power, his ambition finally results in his tragic death. Before the murder of Duncan, Macbeth questions and second conjectures his ambitions propensities and actions. Regardless of his anxiety, he capitulates to these propensities and finds himself in an increasingly dangerous situation, with his back against the wall and growing even nearer to his almost inescapable end. Macbeth has ambition, as most individuals in power do. Ambition is an essential quality of individuals in such positions as Macbeth is. However, the ambition for Macbeth does not only drive him to do great stuff. It controls him. By his ambition, Macbeth kills Duncan to acquire the throne. By his ambition, he as well kills Banquo and Fleance.

Macbeth killed and murdered various people in the same context, and this paints him as a tragic hero who now wants to conquer and deal with all people who are against him and his ideas with total animosity. The height of the actions that portray him as a really bad person is the plot to kill the king as he had been advised by his wife and the entire repercussions of the same (Bradley, 2015). The greed to be the king is the major issue that makes Macbeth kill the king who had trusted him and had treated him just like his son. The death of the king, nevertheless, to make Macbeth the end fails, and he, in the long run, is killed, and his greed for power and to be the king is never achieved. The same is against Allah's will as stipulated in the Holy Quran " the Quran 5:32 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) Because of that, We ordained for the Children of Israel that if anyone killed a person, not in retaliation of murder, or (and) to spread mischief in the land - it would be as if he killed all mankind, and if anyone saved a life, it would be as if he saved the life of all mankind"

As a result of their ambitious nature, both Macbeth and Lady Macbeth were deeply affected by the murders they committed. Both of them suffered from enormous guilt because of their ambition, and Lady Macbeth finally committed suicide over it. The latter committed suicide since she could not overcome her feeling of guilt because of her evil manipulations and the outcome of those manipulations on her husband. "Lady Macbeth’s guilt for Duncan’s death leaks out when she is heard speaking of the murder in her Sleep". (Wells & Anjna Chouhan, 2015) Macbeth feels extreme guilt

after murdering King Duncan. This murder ruins his life leading him to the darkness of guilt. On the other hand, Pharaoh, at no point, is consumed by the guilt of his actions. Till his demise, he feels okay with all actions that he has ordered; he was the most tyrant character in that era. Pharaoh does not get consumed by guilt is shown clearly when Allah has sent the prophet Moses and his brother Aaron peace be upon them to guide and advise him to worship Allah, Allah says to both Moses and Aron "The Quran 20:43,44 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) Go both of you to pharaoh verily, he has transgressed (all bounds in disbelief and disobedience and behaved as an arrogant and as a tyrant)", "and speak to him mildly, perhaps he may accept admonition or fear,(Allah)" additionally, prophet Moses peace be upon him was showing him signs, profs, evidence, lessons, revelations, etc. but he refused, and he was insisting on his committing sins " The Quran 20:56 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) And indeed We showed him [Fir'aun (Pharaoh)] all Our Ayat (Signs and Evidences), but he denied and refused".

Macbeth is not able to cover his wicked activities, and his nobles go against him. To hide what he has been doing, Macbeth's ambition makes him commit more murders, and he murders Macduff's son and his wife. Macduff, upon hearing this news, claims, "Let us rather/Hold fast the mortal sword, and like good men/Bestride our downfall's birthdom" (Bloom, 2010, 3-5). He is prepared to pick up his sword and revenge the death of his family. Macbeth's over-ambition drives him to this tragedy, his last battle he will ever fight. Macbeth is still valiant enough to go to war beside his all men being against him. His ambition makes him feel indomitable. Macbeth is courageous in the encounter; with nearly no one on his side, he battled until his demise.

In the land of Egypt, Pharaoh was the dominant figure of power. This portrayed by the holy Quran in his quest to create dominance over the children of Israel against the will of Allah. He was so extremely powerful that he regarded himself as a god, and no one was capable or inclined to disagree with this. Out of his ambition, he claimed, "The Quran 79:24 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) I am your lord, most high"

Pharaoh's ambition made him effortlessly exert his authority and influence over all the Egyptians. He employed the strategy of divide and rule. He established class distinctions, divided the Egyptians into groups and tribes, and set them against each other. In Egyptian society, the Jews, who were the children of Israel, were placed at

the lower level (Aisha Stacey (© 2010 IslamReligion.com), 2013) l. They were turned into servants and slaves.

At that time, Egypt was known as the world's superpower. The ultimate power was in the hands of very few. Pharaoh and his right-hand ministers conducted matters as if the lives of the people were of little or no importance. The political condition was, in some ways, comparable to the political realm of the 21st century. According to Ibn Kathir, an Islamic scholar, the children of Israel vaguely talked about one of their nation's son planning to gain the power of Egypt from Pharaoh. The witches had prophesied on Macbeth that he was going to be the king, and this is one of the key issues that alerted and chanted how Macbeth was working, and even his loyalty to the king dropped significantly.

Witchcraft is also one of the key issues that are associated with the word and the life of Macbeth. Macbeth believes in the power of the witches who have known his weakness and who have used the same to ensure that Macbeth is fully convinced about their fate (Hays, 2003). The same situation is what creates a rather negative view on Macbeth, and it turns him from the normal and person who had full trust in the king and who was working diligently towards meeting the demands of the overrun that were required of him. It is the same concepts that are largely responsible for brainwashing him and led to the development of the rather new and irregular behavior on the leader.

The witches had prophesied on Macbeth that he was going to be the king, and this is one of the key issues that alerted and chanted how Macbeth was working, and even his loyalty to the king dropped significantly. Macbeth believes that his bid and his will to be a leader had been sealed long before he was born, and it is an issue that put him in a bad light with the people that he is leading (Schoenbaum,2014). It is imperative to note that after the witches had declared to him that he was going to be the king, he now ventures on plans and methods that could see him witness and achieve this move. It is here that the true identities of Macbeth are seen. He now plots to kill all the people who are against him and who are against his ideas that he could be the king hence showing the effects of being over-ambitious.

The Pharaoh also had magicians whom he relied on to perform miracles for him. However, they later converted, making him threaten them. They did not bow to his threats, and at last, he was left high and dry. " The Quran 20:73 (Translated by Al-

Hilali, M. T. U. D., & Khan, M. M.) Verily! We have believed in our Lord, that He may forgive us our faults, and the magic to which you did compel us. And Allâh is better as regards reward in comparison to your [Fir'aun's (Pharaoh)] reward and more lasting (as regards punishment in comparison to your punishment)."

As being ambitious to retain power, Pharaoh arrogantly reacts and gives the order that all male children born to the Children of Israel be killed." The Quran 2:49 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) And (remember) when We delivered you from Fir'aun's (Pharaoh) people, who were afflicting you with a horrible torment, killing your sons and sparing your women, and therein was a mighty trial from your Lord." His ministers, however, perceive that this would result in the destruction of the Children of Israel as well as an economic ruin for Egypt. This results in the change of order; the male children are murdered in one year and spared the following year. Pharaoh becomes so obsessive he sends detectives to find out pregnant women. If any woman gives birth to a male child, he is murdered immediately.

Pharaoh punished then killed his wife because she believed in Allah. She was amongst the Israelites and was a faithful woman who kept her faith a secret to avoid the Pharaoh. When Pharaoh learned about her faith, he got extremely upset and forbade her; however, she did not stop; therefore, he began to torture her. Pharaoh took his wife Asiya, and due to his ambitious nature, he tried to stop her from believing in Allah by torturing her in various ways. While being tortured, she said, “The Quran 66:11 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) My Lord! Build for me a home with You in Paradise, and save me from Fir'aun (Pharaoh) and his work, and save me from the people who are Zâlimûn (polytheists, wrong-doers, and disbelievers in Allâh)". Allah showed her home in paradise, and she started laughing while being tortured. Pharaoh was very ambitious, and he was determined to make her denounce her faith; however, she did not, and that way, she ended up dying.

In trying to make magicians denounce their faith after being converted, Pharaoh initially became angry before he gave his permission. Secondly, he accused the being in the same league with Moses, and thirdly he threatened them to cut off their hands and feet on opposite sides and to murder them by crucifixion " The Quran 7:124,125 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) Surely, I will cut off your hands and your feet from opposite sides, then I will crucify you all. They said: Verily, we are returning to our Lord". At this juncture, the newly-converted magicians

retorted that his threats are of no matter for them as they are now believers; Pharaoh can murder then, but they will go back to the Lord as believers (Andrew C. Smith, 2018). Nonetheless, the specific wording and rhetorical point made are, in every case, distinct. The wording of the repentant magicians comprises of condemnation for Pharaoh taking revenge on them for believing and a prayer for patience and constancy as they are to die. The main aim of the threats was for them to denounce the faith that they had acquired. Pharaoh was ambitious that by threatening them, they would heed him and retreat; however, this did not happen.

Pharaoh's over-ambitions make him order the murder of all male children being born to make sure he retains power and killing his wife, trying to make her denounce her faith. This is similar to what Macbeth did by killing the King, to seizure power. Both the character feels that they are the ones that should be reigning, and they do anything to obtain and retain power. They are not afraid of killing innocent individuals to make sure their power is not taken away.

Every dictator or tyrant is surrounded by people, servants, advisors who support him, and they push him to be brutal, and they are one of the causes that they led him to be a tyrant. Lady Macbeth suffers none of her husband's uncertainty. She quenches for the kingship for him and wants him to kill Duncan to seize it. The moment Macbeth arrives at Inverness, she supersedes all of her husband's objections and encourages him to kill the king that very night. "you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty" (Shakespeare & Albert Richard Braunmuller, 1997,1.5.15-20). Macbeth and his wife plan to get Duncan's two chamberlains drunk so they will be blamed for Duncan's death. Additionally, Macbeth hires a group of murderers to kill Banquo and his son Fleance. On the other side of the pharaoh, Haman pushed Pharaoh to behave against the will of Allah and his prophet Moses peace be upon him. He was very close to the Pharaoh who, boastful and mocking, said: "The Quran 40:36,37 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) And Fir'aun (Pharaoh) said: "O Hâmân! Build me a tower that I may arrive at the ways... The ways of the heavens, and I may look upon the Ilâh (God) of Mûsa (Moses) But verily, I think him to be a liar.". Unquestionably, Haman was a master of constructions. The Pharaoh's magicians were able to perform miracles to match the signs of Moses before they were converted to

Islam. They were one of the factors that pushed the pharaoh to be against the prophet Moses.

Fear motivates people to numerous things, no matter if they are right or wrong. In the play Macbeth, it was fear that was the main motivating factor that influenced the outcome of the play. When Duncan's death was discovered the following morning, Duncan's son Malcolm and Donalbain flew to England and Ireland respectively due to fear that whoever killed their father might desire to kill them too. Macbeth also killed Banquo beside him, bearing best friend due to the fear that Banquo would tell the truth concerning the murder of Duncan. On the other hand, the Israelites had been in Egypt for many years, and they had become numerous, and Pharaoh feared their presence. He feared that one day, the Israelites would turn against the Egyptians. Slowly and quietly, he forced them to become his slaves. However, Pharaoh still feared that his Israelites slaves would rise against him. Therefore, he ordered a terrible punishment, that all the male babies of the Israelites be killed (Aisha Stacey (© 2010 IslamReligion.com), 2013). Fear was so clear when the mother of the prophet Moses worried about her newborn Moses from Pharaoh because Pharaoh had ordered his servants to kill every male child of Israelites at the year when male children should be killed so, she put him in a basket in the river and Allah will save him " The Quran 28:7 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) And We inspired the mother of Mûsa (Moses), (telling): "Suckle him [Mûsa (Moses)], but when you fear for him, then cast him into the river and fear not, nor grieve. Verily! We shall bring him back to you, and shall make him one of (Our) Messengers.". Another depiction of fear is when the witches of the pharaoh were waiting for Moses to show their ability. They were talking with each other with dissatisfaction as they disputed over their affair among themselves and concealed their private conversation. Therefore, they were obliged to be involved in the show against Moses, but they were afraid of Pharaoh. " The Quran 20:62 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) Then they debated one with another what they must do, and they kept their talk secret".

Macbeth and the pharaoh are also deeply engulfed in power and they have rendered their lives quite useless. The two leaders depict the true life of people who are gluttonous, greedy, and over excitement in leadership. Macbeth is a greedy leader and he wants to have everything for himself. The greed that is depicted of the pharaoh, in

this case, shows a leader who is not concerned with the welfare of the local people. Greed who also makes Macbeth consider killing people and this seen when he even kills the innocent in the society like Banque and Duncan.

Besides the similarities that both Macbeth and Pharaoh share as a result of their over-ambition, there is one major difference that exists between the two characters. As opposed to Pharaoh, Macbeth did not have an advisor who could have guided him on doing the right thing. He had no friends as he already had killed Banquo, the only best friend. The only person who was in his inner circle was his wife, who encouraged him and helped him to plan for the murders. Lady Macbeth devises the plot for her husband to kill King Duncan and is initially less fazed by the action than her husband (Bloom, 2010). Nonetheless, she finally unravels, too, and commits suicide. In the case of Pharaoh, he is surrounded by numerous advisors; however, he ignores all their advice. Unlike Macbeth, who is advised to do wicked things, Pharaoh is advised to do the right things by Prophet Moses, who is sent to him by Allah and his brother Aaron." Quran 20:43,44 (Translated by Al-Hilali, M. T. U. D., & Khan, M. M.) Go both of you to pharaoh verily, he has transgressed (all bounds in disbelief and disobedience and behaved as an arrogant and as a tyrant)", "and speak to him mildly, perhaps he may accept admonition or fear, (Allah)". Pharaoh is adamant and does not want to be guided; he appreciates the likes of Haman, who helps him to continue sinning. To him, he feels powerful; however, all through, he goes against the will of Allah. Therefore, Macbeth does have a chance to decide whether to heed good advice as there is no good advice from his wife. On the other hand, Pharaoh decides to be ignorant of the advice from Moses and Haroon, who are sent to him by Allah.

3. Conclusion

In conclusion, through all these events, it is evident that Macbeth and Pharaoh were headed on a path for tragedy, which was initiated and strongly fueled by their ambitions. It provided them the thane of Cawdor as well as a hunger for success. Their ambition impelled them to kill and torture to attain and remain in power. However, Both Macbeth and Pharaoh did every to their capacity to attain and retain power and kingship. However, they both used orthodox means for the sake of power and kingship. They ended up doing against the will of Allah. They exercised their power as if they will never die and face the judgment of Allah, whom they ignored all their whole life. However, Allah's justice let them face their downfall. The latter is the

destiny for every dictator and tyrant among the different ages and eras. There is no living being whose power is beyond that of Allah, and whoever goes against his will does not go unpunished.

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THE CHARACTERIZATION OF 'WOMAN' IN PAMELA BY SAMUEL RICHARDSON AND JANE EYRE BY CHARLOTTE BRONTË

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Abstract

The effects of feminist ideas and movements were seen in English literature differently in the eighteenth and the nineteenth century. 'Feminist sensibility' and the perception of 'woman' in the society were different in these two centuries. Feminism as an idea was born in the eighteenth century and developed substantially in the nineteenth century. Cultural feminism as a theory is one of the waves of this feminist idea. Donovan suggests in his book Feminist Theory: The Intellectual Traditions that cultural feminism begins in the nineteenth century developing from its roots in the eighteenth century. Accordingly, this study proposes that there is a cultural change in the characterization of 'woman' in the selected novels from two different periods: Pamela by Samuel Richardson and Jane Eyre by Charlotte Brontë due to the emergence and the rise of cultural feminism in the periods when they were written.

Keywords: feminism, cultural feminism, feminist theory, Pamela, Jane Eyre

1. Introduction

In society there have always been individuals who identify women in a "second-class status" and gender restrictions have become essential issues in women's cultural, social, intellectual and political development. "The word 'feminism' is based on the French word 'feminisme' and was first used in English in the 1890s" (Choudaraju 739). Smith defines feminism as follows: "Feminism is the political theory and practice that struggles to free all women: women of color, working-class women, poor women, disabled women, Jewish women, lesbians, old women – as well as white, economically privileged, heterosexual women". (qtd. in Dicker 7)

Feminism as a viable and prevalent movement did not emerge until democratic ideals dominated the West during the eighteenth century. Since that time feminist activity was consistent; that is to say, it was more vigorous in some time but got weaker later and the circle went on. Inspired by the events of the democratic revolutions, Mary Wallstonecraft published the first major feminist tract in English "A Vindication of the Rights of Women" in 1797. Then, feminist activity got stronger during the nineteenth century as women entered social life as factory workers during the Industrial Revolution. "The Subjection of Women" was an influential British feminist tract in 1869. Yet, feminism gained the most strength in the West when women were granted the vote in 1918 in Britain. Still, women's social status and opportunities were not in the sufficient rank compared to those of men in the twentieth century. This fact prepared the ground for new waves of feminism towards 1960s such as "Radical Feminism", "Marxist Feminism", "Dual System Feminism" and so on.

2. Cultural Feminism

Cultural feminism studies woman's social place in society. It focuses on the gender differences between men and women. Cultural feminists believe that it is through the individual change that liberation of women could come true. Cultural feminists aim to create a "women-centred" culture and they seek to redefine feminity and masculinity. Cultural feminism regards essentialist understandings of the differences between men and women as the roots for women's subordination in society.

Cultural feminism is one of the most prevalent and influential theories of feminism. "Cultural feminists believe that women are inherently nurturing, kind, gentle, egalitarian, and non-violent" (Wolff 1). It is also worth noting that cultural feminism adopts some assertions of radical feminism but it is different from radical feminism in terms of its central focus. Cultural feminists focus on women's uniqueness and regard women's feminine qualities as advantageous features; it does not aim to wipe the differences between men and women. This idea is the focus of radical feminism. Willis shortly reveals the difference between radical feminism and cultural feminism as follows:

> Cultural feminism is essentially a moral, countercultural movement aimed at redeeming its participants, while radical feminism began as a political movement to end male supremacy in all areas of social and economic life, and rejected the whole

> idea of opposing male and female natures and values as a sexist idea, a basic part of what we were fighting (91).

Cultural feminism places 'woman' in the centre while regarding the differences between genders. Cultural feminists focus on individual change and the emergence of women's own culture. The new definition of femininity in the theory addresses the redefinition of female identity. According to cultural feminism when the society rejects the perception of 'woman' which is formed by patriarchy women's liberation can be realized: "During a time period when some other branches of feminism were rejecting traditional values of womanhood, challenging and/or erasing what was understood as inherently female, cultural feminists sought to revalidate the essence of what it means to be 'female' by embracing and reappropriating female attributes" (Wolff 1). Accordingly, women's femaleness must be honoured by opposing the conventional perception of 'woman' which is a gender role formed by patriarchy. For cultural feminists, female traits of women such as the ability to nurture, their emotional intelligence and their non-violent nature must be honoured as well.

Cultural feminism asserts that the oppression of woman is a sexual one. Patriarchy makes the woman body as an object of man desire and women are treated to be merely beautiful and sexual. In fact, women are individuals like men. Women must also have their own rights and freedom as men have. Moreover, Echols puts forward that "cultural feminism holds out the possibility that women could build a culture, a space, uncontaminated by patriarchy" (245). Accordingly, cultural feminism aims to abolish the sex-class system, an individual change for both men and women, and form a culture of woman's own in the society.

Comparing Brontë's *Jane Eyre* with Richardson's *Pamela* it could be argued that Pamela Andrews and Bertha has similar captivities. Brontë seems to have transformed Pamela's lumber-room into an attic in *Jane Eyre.* Han claims that "Richardson's use of the lumber-room in Pamela as a generic node anticipates Brontë's re-purposing of the attic in Jane Eyre" (529). Accordingly, this lumber-room and attic room are the jails for feminist characters presented in both novels. This unfair entrapment symbolizes an urgent need to change the patriarchal system in the society and teach men to respect women's ideas and feelings. Thus, women in the eighteenth and nineteenth centuries both need to develop their own culture in order to make themselves approved by the societies which they are living in. This assertion of cultural feminism is clearly reflected in both novels although they were published in different centuries.

3. Discussion

3.1. Pamela by Samuel Richardson

Pamela by Samuel Richardson is one of the first novels in English literature. It was written in 1740 before feminism as a movement began. Yet, Richardson's characterization of the protagonist Pamela addresses that the society of the eighteenth century needed a movement that supports the women and tackles with their problems with the patriarchy. It seems that the situation of women in the era created a feminist sensibility and inspired Mary Wallstonecraft to publish the first major feminist tract in English "A Vindication of the Rights of Women" in 1797. *Pamela* was written in a time when feminism was in the starting point to spread all over Europe.

The protagonist of the novel Pamela is a poor, young and virtuous maid who is a victim of her libidinous master. She is always escaping from her master Mr. *B*—'s seduction and rape attempts. She feels so hopeless due to her predicament that she even tries to commit suicide. Thus, marriage to her master is the only way out for Pamela; in fact, marriage is a reward for her as the title of the novel suggests: "virtue rewarded". Thus, the title also puts forward that a young girl must be virtuous to deserve marriage in the eighteenth century. More interestingly, it seems to be normal for upper class men to seduce and rape their maids. These ideas of the patriarchal society seemed to be unreasonable for the individuals who had formed 'feminist sensibility'.

The virtue and chastity of women are outstanding themes in the novel. However; virtue is presented as retaining one's sexual purity against an aggressor. Even though Pamela is innocent Mr. *B*— despises her in some parts in the novel. However, it is worth stating that Pamela embraces one of the first feminist utterances in the eighteenth century: "Besure don't let People's telling you you are pretty, puff you up: for you did not make yourself, and so can have no Praise due to you for it. It is Virtue and Goodness only, that make the Beauty. Remember that, Pamela" (Richardson 20). Thus, Pamela could be claimed to be one of the first feminist characters in English novel since she is atypical in that she does not let Mr. *B*— possess her easily. This is unusual for a poor maid like Pamela in the eighteenth century. "And pray, said I, walking on, how came I to be his Property? What Right has he in me, but such as a Thief may plead to stolen Goods?" (Richardson 126). Accordingly, Pamela is presented as a woman character who stresses how a woman must be in the society which she is living in. Castle puts forward that "Pamela delineates symbolically the 'making of a lady' (471).

The reform of Mr. *B*—, that is to say, his transformation of being a dissolute man to a kind husband for Pamela foresees the individual change in society that cultural feminism proposes. It could be evaluated as a success of Pamela's feminist sensibility just as Pamela changes Mr. *B*—'s character the society can change the perception of man in the eighteenth century. Thus, this reform of the character that Richardson creates could prepare the society for a new movement named 'feminism' and could make people ready to talk and discuss about women's social, economic and cultural problems.

3.2. Jane Eyre by Charlotte Brontë

Jane Eyre by Charlotte Brontë is a Victorian novel published in 1847. Victorian Era was a time when feminist sensibility was developing. Accordingly, cultural feminism had become a more accepted theory. Brontë's characterization in the novel addresses this feminist sensitiveness because her protagonist Jane Eyre seems to be the first true feminist characters in English novel. However, Brontë also creates a foil character to Jane Eyre: Bertha Rochester.

While reading the novel the reader is stimulated for a comparison between these two characters in terms of feminist sensibility. It is revealed throughout the novel that Jane Eyre is a representation of cultural feminism because she feels herself free to do anything, she can choose her way of living; and, accordingly, she has her own culture as a woman in a patriarchal society. She seems to have abolished the sex-class system in her life. She is also presented to have already completed the individual change that cultural feminism puts forward for individuals. On the other hand, Bertha Rochester is presented as a victimized woman. She is enslaved in her room by her husband Mr. Rochester due to her mental illness. She is a 'mad woman in the attic'.

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (Brontë 143).

Jane Eyre is not a typical Victorian woman. She is a calm and intelligent character who grows spiritually and emotionally with everything unpleasant in her life. Unwanted and mistreated by her aunt Mrs. Reed she experiences traumatic events throughout her childhood. She is also abused by her cousins. When she is sent to a boarding school her mischance continues. However, she does not give in and she sustains her inward desire to mingle with higher society. Then, she finds her way and becomes a successful governess. Most importantly, she marries the man that she loves. Although she is a poor orphan, she does not regard marriage as a way of getting out of her destitute life; and, she refuses to have a patriarchal society that makes any choice for her.

Brontë creates a woman character (Jane Eyre) who has feminist consciousness and is aware of gendered power differences. Jane knows that she is not and will never be a property of men; she opposes patriarchal system in the society. She believes that if the world will be a better place woman must be liberated and there must be room and opportunity for women to change themselves and build their own culture. She is a powerful character who grows up in unpleasant circumstances but turns her tragedy into her advantage. Thus, it could be suggested that Jane Eyre is a character who has been created under the influence of the growing idea of cultural feminism in the Victorian Era.

Bertha Rochester, on the other hand, is a foil character to Jane Eyre. She is Mr. Rochester's wife and presented in the novel as the “mad woman in the attic” (Gilbert and Gubar). The attic is a part of the house where unused items are stored. Han states that “the attic exists in a liminal state, stores disparate and obsolescent items, but re-purposes those unused items to renovate the space and narrative and gesture to the history of the domestic novel” (537). The patriarchal Victorian society regards Bertha as an unnecessary, trivial woman whose statements and actions have no sense. Since she is a misfit, she is considered to be a useless object that could be left in the attic by Mr. Rochester. This mistreatment implies that if women have no voice, rights and no culture of their own they can be doomed to live in an attic forever.

Bertha’s entrapment and actions reflect the society’s treatment of women in the Victorian Era. Bertha cannot find her place in the patriarchal society while Jane has found hers (she achieves this by ignoring the sex-class system in the society). Bertha’s actions question Mr. Rochester’s decisions. She destroys Jane’s wedding veil because she believes she does not deserve to be treated as a second wife. When she sets fire to Mr. Rochester’s bed she takes a revenge for her maltreatment. While she is presented as an evil character her actions are all

she can do to communicate with the people around her and react to her entrapment in the attic.

Unlike Jane, Bertha has no opportunity in life. She cannot learn, grow and leave Thornfield. She is a victim of patriarchal system in the society and has no other chance apart from violence in her actions. Towards the end of the novel she sets fire to Thornfield and kills herself by jumping off the roof. Bertha only feels free in the frame of the flames that she creates. Her salvation lies in her death.

Brontë's characterization of Jane and Bertha addresses the difference between the existence and the lack of feminist sensibility in the society. She wishes to prove to the reader that if cultural feminism can realize its assertions there would be woman characters like Jane Eyre in the society; however, if there is no feminist sensibility in the society there would be thousands of victimized woman characters such as Bertha who is suffering from male dominance. Thus, it could be put forward that the rise of cultural feminism in the period when the novel was written dragged Charlotte Brontë to the need of creating a culturally liberal woman character, Jane Eyre and a foil character to her, Bertha Rochester in order to portray the patriarchal situation and women's sufferings in the Victorian Era.

4. Conclusion

Pamela by Samuel Richardson and *Jane Eyre* by Charlotte Brontë are both substantial literary works in terms of depicting the severe sufferings of women in the ages in which the characters live. The problems that women have experienced in the sex-class system of patriarchal society throughout the history called forth a feminist sensibility, later a feminist movement. Starting of feminism as a movement later gave birth to cultural feminism that had the most reasonable assertions about the women's place in all societies. The literary works discussed above are essential ones in terms of depicting what suffering a woman could experience in a world of man domination. They seem to have succeeded their aim to present the readers sensible reasons about why cultural feminism was born as a need to form an ideal future for women.

The characterization and the perception of 'woman' in English novel shift from the submissive Pamela Andrews to liberal Jane Eyre. These two woman characters present the emergence and the rise of cultural feminism as an adoptable theory in the society. This development has obviously affected Richardson and Brontë in the creation of their protagonists. Literary works are crucial documents in terms of presenting the history and

portraying the society in the time periods when they are written. Henry James states in "The Art of Fiction" that "the subject matter of fiction is stored up [...] in documents and records [...], it must speak with assurance, with the tone of historian (35).

Pamela Andrews and Jane Eyre are both feminist characters who have succeeded to be a powerful, liberal woman by somehow eliminating the sex class system of patriarchy in the society to the extent that they could. However, the essential point is that the reflections of cultural feminism in these literary works imply that man and woman could be equal, free and content with their lives only when both men and women have an individual change, when women have a culture of their own, and when the sex-class system of patriarchy is abolished in the society.

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ELIF SHAFAK'S *THE FORTY RULES OF LOVE* BETWEEN CONSTRUCTIVE AND DISRUPTIVE COSMOPOLITANISMS

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Abstract

In contemporary literature, cosmopolitanism has become more significant for fiction as it narrates today's crucial nonhomogeneous political, social, and cultural issues. In a cosmopolitan context, authors respond to the needs of contemporary readerships by writing beyond nation, border, and topicality. Approaching otherness, migration, and mobility with a positive attitude, cosmopolitanism allegedly offers tools to negotiate with "the other" that transcend xenophobia and parochialism. This positive approach to "the other" is presented in Elif Shafak's 2010 novel, The Forty Rules of Love through the binary of localism-supralocalism and particularism-universalism. The book merges the fictionalized biography of the Persian-Turkish Sufi poet known to the West as Rumi, and the story of a Jewish-American housewife seeking spiritual renaissance in her monotonous life. Shafak managed to place her novel on the Turkish, American, and global literary markets due to her weaving of particular and universal narratives in the novel, but she creates her own notion of cosmopolitanism by appropriating vernacular stories and building transnational narratives out of them. Shafak's decontextualization of Rumi's biography in the novel is problematic since it distorts indigenous stories to meet the demands of global readerships and their cosmopolitan imaginaries. In her novel, Shafak does not offer co-evolution of the global and local actors; rather, the novel revolves around inextricable cosmopolitanism. This paper focuses on cosmopolitanism in Shafak's The Forty Rules of Love not only as positive mode but also as generative of disruptive misrepresentations of Rumi.

Keywords*:* Cosmopolitanism, Anglophone Literature, Turkish Literature, Elif Shafak, Rumi

1. Introduction

My paper studies Shafak's US-centric understanding of cosmopolitanism in her novel, *The Forty Rules of Love* as a Western-styled literary production revolving around Turkey's heterodox religious tradition, Mevlevi Sufism, which is practised through poetry, music and dance. Shafak prominently effaces national affiliations, enmity to 'the Other' and parochialism by stressing that cosmopolitanism and transnationalism are essential to today's globally-integrated communities. She narrates a purportedly multicultural and multireligious Anatolian society in the 13th century side by side with a twentieth-century, liberal and cosmopolitan United States. Therefore, she simulates both centuries "as times of unprecedented religious clashes, cultural misunderstandings, and a general sense of insecurity and fear of the Other" (2010: 15). By claiming an inter-tangled diffusion of both unrelated Anatolian and American societies under a cyclical chronology, Shafak claims that xenophobia and self-righteousness repeat themselves regardless of time and space. For global literary market dominated by Western publishers and canons, her best-selling novel, *The Forty Rules of Love* reforms Islam's inherent philosophy into a 'westoxicated' religion. That is why she generates an extracanonical interpretation of Islam through the misrepresentation of the notable conventional Sufi philosopher, Jalal ad-Din Muhammad Rumi as a heretic figure of Islam. However, Safavi and Weightman write that "Rumi came from a line of pious and ascetic Muslim preachers and teachers of canonical law... he too was deeply pious and ascetic preacher and teacher" (2009: 26). Shafak distorts local narratives of Rumi by museumizing and marginalizing Turkey's Islamic culture for global readerships. While the American literary market is fascinated by cultural translations of Rumi for a spiritual salvation, she misemploys the Western fascination with an Eastern poet and distorts Sufism in order to appeal to popular currents of the American spirituality. Namely, she constructs a cosmopolitan understanding of Islam that is integrated to today's global system, while its particularist narratives are disrupted in her novel. Elif Shafak, as an award-winning British-Turkish novelist and a best-seller female author in Turkey, writes her novels in both Turkish and English. She publishes her novels in English under an anglicized spelling of her name, Elif Shafak. Her novels have been translated into more than fifty languages and she has been awarded several prizes and recognitions in the literary and political fields. Shafak spent her early life in Ankara, Amman, Madrid and Istanbul and was raised within an unconventionally non-patriarchal household. She holds a PhD in political science and she taught at universities

in Turkey, the UK and the USA. Regarding her itinerant early life as the daughter of a Turkish diplomat, Shafak's novels deal with cosmopolitanism, transnationalism and pluralism as objection to the understanding of a culturally-purged society. In an interview held by the British Council in 2014, she claimed that writing her novels in English brings her closer to home, Turkey. Shafak transgresses many borders related to nationalism, such as the identity of language and country. She shows her investment in a radically post-national world. Therefore, she enjoys "an existence beyond the bound of collectiveness, conventional practices and traditions of classifying the world" as Rapport states (2012: 101).

2. The Enthusiasm for Sufism in America

As a compelling philosophical figure who lived in Asia Minor, the ascetic poet Rumi has been present in the American literary market since 1995. His poems have been recently sold in thousands of copies (El-Zein, 2000: 73). Furlanetto remarks a significant coincidence about the outbreak of Rumi's poetry in the US during the nineties, while Pascal Casanova sees "a vogue for exoticism so great that publishers moved quickly to manufacture bestsellers for an international public (Furlanetto, 2013: 202). This surprising enthusiasm for Rumi's work in the United States is neither a new circumstance nor a short-winded whim. Before Sufism arrives in the New World, it has the English romantic background as a wellspring of inspiration for American transcendentalists. Ralph Waldo Emerson and Walt Whitman developed a significant interest towards Eastern religious traditions and showed "[their] appreciation of literary possibilities afforded by Asian cultures and so-called oriental tales, of which the Arabian Nights and Samuel Johnson's *Rasselas* are notable examples" (Hodder, 2010: 29). Emerson was impressed with Plotinus and by his effect on Eastern spiritualities. He wrote about Persian poetry and admired Zoroastrianism (Ekhtiyar, 2014: 57). In spite of his vocal infatuation with Eastern traditions and Sufism, Emerson's approach to them reveals Orientalist biases. According to him, the Orient has its untainted nature and its piety was preserved from the ancient times till today. He asserted during his speech at Harvard's Divinity School that the fragrance and originality of the Eastern thought "dwelled always deepest in the minds of men in the devout and contemplative East, not alone in Palestine, where it reached its purest expression, but in Egypt, in Persia, in India, in China" (Hodder, 2010: 29). Emerson read the Eastern philosophers and had a grasp of the Sufi tradition. He had "a wide range of non-Western sources as well, including Joseph von Hammer's German

translations of the Sufi poets" (Hodder, 2010: 30). In his further reading of the Sufi literature, he studied "*Akhlaq-i Jalali* (Jalalian Ethics), a mystical handbook translated into English in early 1839" (Ekhtiyar, 2014: 58). This handbook of Jalalian ethics is "a reference which shows the way in which the philosophy of Plato and Aristotle were introduced to Persian mysticism" (Ekhtiyar, 2014: 58). He was not only aware of the Persian mystic writers, but also their Arabic counterparts. He "showed his antagonism toward the Islamic concept of fate, which he found among Arabian and Persian poets" (Ekhtiyar, 2014: 59). Emerson knew such principal Islamic concepts as fate (*qadar*) and free-will well. He was aware of the basic doctrines of Islamic tradition, especially those of Sufism. He admired Hafiz's philosophy in his Sufi poetry. Ekhtiyar writes about Emerson's interest in Sufism that "very late in 1841, for the first time in his Journals, Emerson shared the appreciation of Hafiz's thought, his divine ecstasy, his eternal pride, and his boundless joy and in a journal entry for 1842, he writes of Sa'di that he celebrates the omnipotence of a virtuous soul" (Ekhtiyar, 2014: 59). Later on, Emerson wrote his "Bacchus", which also bears traces of Sufism as well as those of Plato. W. R. Alger suggested that "while Emerson was composing *Bacchus,* he was inspired by a *ghazal* of Hafiz entitled *Bring Me Wine*" (Ekhtiyar, 2014: 64). Undoubtedly, Hafiz and Emerson celebrate intoxication and admire nature in the same manner. Emerson sees nature as the source of his literary aesthetics as Hafiz does while speaking of divine love.

Walt Whitman as a disciple of Emerson, although to a lesser extent, showed enthusiasm towards Eastern spiritualities and philosophies as well. He was abundantly fascinated by the issue of universal love and tolerance in Sufism. Mahnaz Ahmad writes that this issue "unites the mystical poetry of the fourteenth-century Persian Sufi poet, [Hafiz] and the visionary outpourings of nineteenth-century American poet, [Whitman]" (Ahmad, 2014: 153). Walt Whitman, one of the transcendentalist proponents of the unity of being or, as in Sufi understanding, *wahdat al-wujud* , always believed that individuals could find self and unity of being in the universe. Massud Farzan (2014) argues for accurate similarities of Whitman's and Rumi's mystical experiences and reflection of Sufism in "Song of Myself" and "A Persian Lesson" in "Whitman and Sufism: Towards 'A Persian Lesson'". Sufi poets influenced the American transcendentalists and brought American transcendentalism a new understanding of issues that are generally perceived as negative in Christian faith and Western cultures, such as death and dissolution. For example, Whitman celebrates his dissolution whilst Rumi calls his own death a wedding day since he believes that he meets his beloved, Shams and God. These concepts of dissolution and death became positive unifying

elements for Emerson and Whitman to break down extremism in American society. More to this point, American transcendentalist writers adopted a universal understanding of Sufism into their religiosity within an inclusive approach. This adoption of Sufism was followed by other American literary masters and also fascinates today's American writers and artists. As Azadeh Moaveni (2017) writes in *The New York Times* about Rumi's posthumous reputation in the United States, Sufism became easily admissible as opposed to fundamentalist Islam due to its spiritual love in the mode of romantic love poetry. Also, Shafak's *The Forty Rules of Love* today appeals to many readerships due to her assimilable Sufi understanding that pledges universal beatitude. Therefore, Alev Adil (2010) writes in *Independent* that "[Shafak's] engaging vision of a non-judgemental Sufi path to Islam that rejects religious fundamentalism and is accessible to all has made the novel a Turkish best-seller". Besides American transcendentalists, Coleman Barks also contributed to American literary market with his translations of Rumi's poetry, so thatRumi's popularity grew steadily throughout America since then. Barks' versions of Rumi created a new image of Islam within the American literary market. Considering the popularity of Rumi in the US, it is legitimate to hypothesize that Shafak also intended to benefit from Sufism in the same manner as Emerson and Whitman incorporated it into their society. Her discussion of Sufism universalizes and anti-radicalizes equation between Islam and fundamentalism. That is why, in the American literary tradition, Sufism became ornamental and catered to the needs of societies. In *The Forty Rules of Love*, Shafak created the character of Rumi to be a conspicuous example of moderation in order to make him palatable to both conservative and secular fringe elements in Turkey as well as in the US.

3. The Americanization of Rumi through 'Cosmopolitanism'

In Delanty's article "The Cosmopolitan Imagination: Critical Cosmopolitanism and Social Theory" (2006), cosmopolitanism as a term is classified under three titles: as moral, political and cultural cosmopolitanism.. In this paper, cultural cosmopolitanism is taken into consideration in order to analyze the constructive and disruptive cultural examples of Shafak's *The Forty Rules of Love*. Delanty writes that cultural cosmopolitanism deals with "a less dualistic view of the relation between the particular and the universal" (Delanty, 2006: 28). Shafak endeavours in her novel to transcend the cultural differences between particular and universal narratives. Her characters are marginal personalities that live beyond their time

and space. The novel depicts a romance of a Jewish-American housewife, Ella, and her novelist correspondent, Aziz, that parallels with the thirteenth-century story of the Persian-Turkish Sufi poet, Rumi, and his religious muse, Shams. She writes a cosmopolitan fiction beyond times and spaces on the transnational convergence of the story of the medieval Persian poet, Rumi and a contemporary American protagonist, Ella. Rumi's biography and his vernacular Islamic stories are appropriated by Shafak with the goal of building transnational narratives out of them around a US-centric notion of cosmopolitanism, rather than around the co-evolution of global and local elements.

Rumi was born in Balkh, Khorasan in 1207 and he had to flee with his family from his hometown to Konya, in present-day Turkey, because of the impending invasions of the Mongols. Chittik writes about his religious profession that "following in his father's footsteps, Rumi became attracted to Sufism early in life and became the disciple of a number of spiritual masters" (Chittick, 2005: 3). Before his title as a religious head in Konya, he studied religion in Aleppo. He had before long a cosmopolitan life ante litteram that stretched beyond borders. After he met Shamsi Tabriz, he dedicated himself to the intoxication with divine love. Chittick asserts also about Rumi that "Western orientalists have called him without doubt the most eminent Sufi poet and the greatest mystical poet of Islam" (Chittick, 2005: 4). Therefore, Rumi is today renowned not only among Muslim communities, but also by global fanbases. His reputation about love and clemency leads him to be read and written about universally. Having been inspired by Rumi's biography and his universal reputation, Shafak composes her novel about his drastic transformation from a Muslim clergyman into a Sufi mystic. Shafak's Rumi is a creation of a moderate Islamic discourse that ensues from religious clashes, cultural conflicts, and a sense of distrustfulness (Shafak, 2010: 15). Rumi is a heterodox Islamic character, who lives in a tolerant society that is threatened by the Mongols. Shafak's thirteenth-century Anatolian community is a pluralistic society beyond nation-state and topicality. Shams is highly impressed by this heterogeneous society, where many languages are spoken and he, therefore, defines the whole city as "Tower of Babel" (Shafak, 2010: 109).

> ... I roamed the streets, amazed at the mixture of religions, customs, and languages permeating the air. I ran into Gypsy musicians, Arab travellers, Christian pilgrims, Jewish merchants, Buddhist priests, Frankish troubadours, Persian artists, Chinese acrobats, Indian snake charmers, Zoroastrian magicians, and Greek philosophers... I

> heard people speak Venetian, Frankish, Saxon, Greek, Persian, Turkish, Kurdish, Armenian, Hebrew, and several other dialects I couldn't even distinguish... Amid this chaos I stood in a place of unperturbed silence and serenity (Shafak, 2010: 109).

In the passage above, Shams praises the peaceful co-existence of different ethnic groups in Anatolia. Shafak's Anatolia is radically different from the mass cultural homogenization of modern societies that are based on nation-states. Her magical-realist novel antagonizes an intensely spiritual society. She writes her novel in favor of a society model consisting of different beliefs, ethnicities and cultures by re-centralizing Islamic spiritualism. Shams' spirituality does not externalize the different and contradictory ones; it rather unifies all existence in the universe. Thus, Shafak considers otherness, migration and mobility with a positive attitude in the novel. In the following pages, Shams speaks of people's interconnection in the universe beyond the dividedness.

> "If we can embrace the universe as a whole, with all its differences and contradictions, everything will melt into One... The universe is one being. Everything and everyone is interconnected through an invisible web of stories... One man's pain will hurt us all. One man's joy will make everyone smile" (Shafak, 2010: 207, 208).

In *The Forty Rules of Love*, Shafak abundantly draws from *The Sufi Path of Love* by Chittick and excerpts from Barks' translations of Rumi. An important point about Barks' translations is the fact that it popularized Rumi in the United States. These popular translations created an alternative version of Rumi, widely different from the Persian originals. Thus, Barks expunged Koranic and doctrinal references of Rumi's poems. Furlanetto assesses Barks' translations as "more accessible forms suitable for the tastes and sensitivities of the contemporary American readership" (Furlanetto, 2013: 203). On a more critical note, El-Zein claims that the impact of Rumi's work on the American public is mostly related to an imitative concept that is designed for American spiritual canvass and Barks' Rumi disfigures the Muslim Sufi tradition "into an elusive spiritual movement" (El-Zein, 2000: 72). She terms this new understanding of Rumi and Sufism in the United States as "New Sufism", regarded as "treatment for depression and sell products" in a commercial way (El-Zein, 2000: 72). Those assumptions show that Sufism lost its original religious spirituality through Americanization. Rumi became phenomenal in the United States as a version of another

Islam, 'sanitized' from Koranic references and doctrinal intricacies. That is why Shafak offers a pseudo-cosmopolitan understanding of Sufism that is assimilated to her own US-centric notion, rather than to today's cosmopolitan world, formed with both "relativist and universalist [narratives] on the possibility of knowledge that transcends cultural boundaries" (Cheah, 1997: 158, 159). Cheah contends that "cosmopolitanism is a necessary response to our continuing integration into a global system since ideational and affective content of cosmopolitanism fosters universally communicable values and pleasures" (Cheah, 1997: 158, 159). Shafak attempts to offer 'a communicable Islam' that is adapted to today's global order, and provides global readers with tools to negotiate with "the other". In her novel, Rumi becomes a phenomenal cosmopolitan figure who speaks of universalism. He is a "great scholar of East and West" (Shafak, 2010: 155) who claims that "there is a perfect harmony and subtle balance in all that is and was in the universe" (Shafak, 2010: 343). He is a very significant figure for Shafak as he symbolizes a universal divine existence in Islam. Therefore, Shafak celebrates "a dispersed polycentric globe" aloof from fundamentalism that is related to transnational and cosmopolitan experiences "on how culture is produced through travel relations and local/global historical encounters" (Cheah, 1997: 165). Yet, while Rumi's panoptic Islamic philosophy welcomes each particle of the universe without excluding other religious stances and other cultural differences, she adjusts his universal view of Islam into a biased cosmopolitan understanding. Having allowed a cosmopolitan figure, but conventionally trained Muslim to be based on spirituality, Shafak represents a universal Islam that is appealing to both local and global readerships. However, she narrates Rumi as an authentic self-representation that talks about Islam from Anglo-American perspective and this resulted in destruction of local Muslim narratives.

Another important point in the novel is the fact that Ella, the novel's co-protagonist, converts herself into Rumi after her spiritual journey. Shafak replicates Rumi as Ella seeking spiritual renaissance in her monotonous life to enable American readership to understand the Islamic context.

> "I know you're not a Sufi." Aziz smiled. "And you don't have to be one. Just be Rumi. That's all I am asking of you... you can be Rumi. If you let love take hold of you and change you, at first through its presence, then through its absence... we're all subject to change. It is a journey from here to there" (Shafak, 2010: 326 - 327).

Shafak decontextualized Rumi's biography and religious personality because she plays with its indigenous context to meet the demands of American and global readerships and their cosmopolitan imaginaries. She interiorized an American viewpoint due to her appropriation of the Islamic heterodox tradition. Meantime, Shafak's assumption of the fact that Ella becomes Rumi without being a Muslim also reminds the quintessence of Barks' sanitized Sufism. According to Delanty, cosmopolitanism is "more than simply co-existence"; this commonality leads to "co-evolution of societal levels in a transformation of self-understanding (Delanty, 2006: 41)... to re-define [the self] from the perspective of the periphery" (Delanty, 2006: 42). While de-constructing the self - meaning Shafak's both topical and universal identities here - as a purported outsider, she deploys Americanizing and also self-orientalizing approaches that originate from an Anglo-American perspective. By doing so, she attests her cosmopolitan attitude to resist Islamization or Muslim fundamentalism. Shafak's Americanization includes the rigorous misrepresentation of Rumi and US-centric design of Islam for the Western readers and consumers. Due to her American perspective in *The Forty Rules of Love,* Shafak approaches Sufism from the periphery. Whilst cosmopolitanism impresses on a "thinking compelling to favour a universalistic orientation" (Chernilo, 2012: 47), her peripheral perspective splays towards a manner that accords of the American domestication of Rumi by depriving local stories from their originality into a self-(mis)representation. At the same time, Shafak revolts against Islamic radicality and impositions with her American-styled cosmopolitan perspective that is expansive to a wider world. Delanty also considers cosmopolitanism as "the revolt of the individual" (Delanty, 2006: 26). Shafak's revolt resulted in a certain repudiation of conventional Islam. This repudiation is evidently sensed in the novel. Her American character, Ella, who is of Jewish origin, thinks that religion causes fanaticism, but Islam tends to be more violent.

> Ella saw herself as a liberal, opinionated Democrat, a nonpracticing Jew... [She] believed that the major problem consuming the world today, just as in the past, was religion. With their unparalleled arrogance and self-proclaimed belief in the supremacy of their ways, religious people got on her nerves. Fanatics of all persuasions were unbearable, but deep inside she thought that fanatics of Islam were the worst. (Shafak, 2010: 159).

Ella is averse to religion by not differentiating amongst moderate believers and radicals, yet

claiming that the Muslim fanatics have more tendency to create social conflicts. However, Shafak opposes Aziz's modest religious spirituality to Ella's harshly-generalizing opinions in the novel. He is a "spiritual man who took matters of religion and faith seriously, stayed away from all contemporary politics" (Shafak, 2010: 159). Also, his spiritual transformation into a Sufi that "shared bread with hundreds of mystics from every country and religion" (Shafak, 2010: 159) refers to a significant difference between spirituality and religion in the novel. Shafak emphasizes that Sufism has more unifying elements than Islam. Aziz's non-possessive Sufi belief resembles the pristine spirituality of Shams without its doctrinal complexity. He, as a wandering dervish, utters that "I roam east and west, searching for God high and low. I hunt everywhere for a life worth living and a knowledge worth knowing. Having roots nowhere, I have everywhere to go" (Shafak, 2010: 39) and he adds later on that "Sufis don't go extremes. A Sufi always remains mild and moderate" (Shafak, 2010: 153). Shams symbolizes a unique universalism abstaining from extreme behaviours. According to Shafak, Sufism, as a popular Islam, is considered as an only moderated religious cult urging to compliance to her inextricable cosmopolitanism. Morgan remarks in his article that "a large percentage of Americans identify themselves as 'spiritual' but decidedly not 'religious' " (Shafak, 2010: 31). Apart from Turkey's religious identity, Shafak attempts to create an American understanding of spirituality as freed from allegiance to institutional religion beyond religious traditions and cultural boundaries. Hence, Shafak's perception of cosmopolitanism is problematic and disruptive in her novel in regard to the religious context of Rumi's poetry in Islam and her contemporary perspective of Sufism. Delanty refers to cosmopolitanism as "the multiplicity of ways in which the social world is constructed in different modernities [and] a cultural medium of societal transformation that is based on the principle of world openness, which is associated with the notion of global publics" (Delanty, 2006: 27). Domesticating Islam into a version that enables American readerships to identify themselves with Muslim characters, Shafak re-presents a US-centric cosmopolitanism in the novel. She inclines to have a monopolistic approach, rather than pluralistic, to the concept of cosmopolitanism.

Shafak identifies Sufism with a 'whitened' philosophy in the novel by ignoring its structural tenets. She construes it within the boundaries of her own notion of cosmopolitanism. In other words, Sufism becomes ornamental for her as adapted to the American understanding of spirituality. This Americanizing approach longing to identify the self with the 'Western' discourses disrupts the notion of the local. Shafak, therefore, demonstrates a 'Western'

literary behavior superseded by transnational narratives. But, Nigel Rapport states that "the individuals have the capacity to author their own world-views, to construe their own life-projects, and they should have the right to fulfill this capacity as they see fit and insofar as they do not infringe the rights of others" (Rapport, 2012: 101). Shafak's cosmopolitan status ensures an independent authorship emancipated from the local narratives to earn a personal space in the global literary market. This personal liberation leads her to an American-styled writing. However, Furlanetto points out Shafak's assimilation to American hegemonic narratives to develop a transatlantic relationship between the United States and Turkey by writing about 'a popular Islam' (Furlanetto, 2013: 208).

4. Conclusion

Delanty states that "cosmopolitanism is linked with the universalism of modern western thought... and reflected the revolt of the individual against the social world, for to be a 'citizen of the world' was to reject the immediately given and closed world of particularistic attachments" (Delanty, 2006: 26). During her speech at Intelligence Squared, Shafak claims herself as a citizen of the world who embodies the cosmopolitan spirit as she considers herself to belong to nowhere. In her statement made for Pen America, she declares that modernization and secularization of Turkey occurred from above and she regards it as "the state's project to build another culture out of the ashes of the Ottoman Empire". Her novel *The Forty Rules of Love* reverberates a nostalgic multicultural and spiritual structure of the Anatolian society which is based on a pure past that is not touched by societal elites. That is why she criticizes homogenization of societies and claims that Turkey failed to understand the importance of cosmopolitanism, diversity and co-existence due to its forcible expunging of multicultural and spiritualist past. Whilst Shafak succeeded to present a nostalgic Anatolia that celebrates its pluralism and polychromy, she failed to represent a verisimilar Islamic tradition in her novel since she expounds a popular Sufism that is easily assimilable to today's global world order under the American hegemony. Namely, her cosmopolitan understanding of Sufism tends to be Americanized spiritualism by dissociating principles of Islam. As a Turkish novelist living abroad who is willing not to return home, her novel revolves around "restorative nostalgia [that] stresses *nostos* [homecoming] and attempts a transhistorical reconstruction of the lost home" (Boym, 2001: xviii). Fictionalized thirteenth-century Anatolia becomes 'her lost home' that is reconstructed by her transhistorical and

transnational readings as opposed to culturally-purged societies. But, the English version of the novel creates a huge cultural ambiguity between its Sufi concept and Shafak's Turkish readership. This obscurity results from Shafak's Americanizing approach to Mevlevi Sufism. Shafak liberated herself from accusations of fundamentalism by creating her own realm of authorship that is based on cosmopolitanism, of which are Islamic unorthodoxy and literary consumerism. Her vigorous cosmopolitanism in the novel offers 'liberated' Sufism as a pursuit of spirituality for both 'fundamentalist' Islamic orient and 'consumerist' Judeo-Christian occident (Adil, 2010). Edward Said writes in *Culture and Imperialism* that "liberation as an intellectual mission has now shifted from the settled, established, and domesticated dynamics of culture to its unhoused, decentred, and exilic energies" (Said, 1994: 403). At this liberation, as Said states, the author "is purely not one thing. Labels like [Turkish], or woman, or Muslim, or American are no more than starting points, which if followed into actual experience for only a moment are quickly left behind" (Said, 1994: 407).

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AN ANALYSIS OF THE WORK "*THE MONK*" THROUGH TZVETAN TODOROV'S AND ANN RADCLIFFE'S DEFINITON OF "FANTASTIC"

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Abstract

The Monk by Matthew G. Lewis epitomizes a true fantastic novel of the Gothic Era. The fantastic elements within the novel concord with Tzvetan Todorov's definition of Fantastic. The balance between the "uncanny" and "marvelous" is prolonged, which evokes the sensations of the readers more as they confront with the events. Hence, the purpose of fantastic of Todorov is accomplished. Also, this study will analyze The Monk according to Ann Radcliffe's assertations about the horror and terror in literature of fantasy. The explicit depictions of Ghosts and bewitchery elements drag The Monk to horror side rather than terror. Subsequently, it causes a moral deterioration on the readers' minds according to the definition of Radcliffe. Because horror repels fostering ideas from the events within the work, which creates an opposite effect. Instead of taking lessons from the event, the readers indulge in the horror of the events. All in all, this study will shed light on the gothic features of The Monk by comparing Tzvetan Todorov's and Ann Radcliffe's ideas over the Fantastic literature.

Keywords: *The Monk*, Gothic, Fantastic Literature, Todorov, Ann Radcliffe

1. Introduction

As known, *The Monk* by Mathew G. Lewis has been regarded as one of the most pinpointed works of the Gothic era. Both because of its uniqueness in terms of how it developed the understanding of Gothic literature when it became popular at its time and surely because of its fantastic elements within the novel, *The Monk* has been criticized and studied by many

critics and authors. As the work renders itself as a fantastic novel, its components are within the boundary of fantasy, imagination, and familiarity. With this feature, *The Monk* will be analyzed under Tzvetan Todorov's definition of "fantastic" and interpreted through its fantastic elements. Also, Ann Radcliffe's assertions of terror/horror will be evaluated on the novel together with questioning where *The Monk* stands in the gothic literature in this sense.

Todorov's idea of fantastic is based on the uncertainty of the events that carry an ambiguity in the sense that if what happens is real or not. Todorov, thus, relates fantastic to uncertainty and how long it is prolonged. His link between real and imaginary constitutes his understanding of fantastic. "The Fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting a supernatural event. The concept of the fantastic is, therefore, to be defined in relation to those of the real and the imaginary." (Todorov, 25). In this sense, fantastic requires both the text and reader to exist together. It is a must for the reader to waver between the supernatural events and what is real. If the reader happens to be convinced by the narration in the view that the events are supernatural or real with no doubt, then the reader finds himself/herself within the sub-genres of fantastic; marvelous, and uncanny. Yet, the narration should also be designed in such a way that it should not give an exact definition of supernatural or real all the time. Todorov highlights as such "The fantastic implies, then, not only the existence of an uncanny event, which provokes a hesitation in the reader and the hero but also a kind of reading, which we may for the moment define negatively: it must be neither "poetic" not "allegorical". (Todorov, 32)

2. *The Monk* And Definitions Of Fantastic

Concerning how *The Monk* stands on the fantastic features as a horror gothic novel, the setting, and the events are in full cohesion with gothic horror elements. Tzvetan Todorov's concept of "uncanny" is provided by the author through some elements such as the convent, which represents the uncanny so that it can allow unease to emerge and evoke terror.

In gothic literature, benefiting from the uncanny via setting is a prerequisite. Botting indicates the significance of the architecture of the novels as follows "The marvelous incidents and chivalric customs of romances, the descriptions of wild and elemental natural settings, the gloom of the graveyard and ruin, the scale and permanence of the architecture, the terror and wonder of the sublime, all become important features of the eighteenth-century Gothic

novel." (Botting, 16) Through the feeling of unease, in a way, it encapsulates the reader under the dome of uncertainty. Ambrosio, the protagonist, is reflected to be a religious, decent, and respectable monk at the beginning. His portrayal in the novel is logical and reasonable on the readers' mind until the reader confronts with supernatural events. The part where "Bleeding Nun" is depicted is the threshold of uncanny and marvelous for the reader. Todorov's concept of hesitation, or in other words vacillating between what is real and supernatural begins to rot in the part. Glimmering emergence of Agnes demolishes the balance between the reader's reason and the supernatural event. Another point that should be noted is that Todorov's prerequisite of hesitation also calls for contradictions in logic and inexplicable to some degree. "...Todorov tacitly assumes that concepts contradictory in logic must also oppose one another in literature. To his mind, there can be nothing paradoxical about the "apparently supernatural" (Phlimus, 72). Therefore, the reader loses control over the inexplicable event, which subsequently causes another transition: terror to horror. Because the reader goes beyond experiencing the terror and they end up starting to witness horror because of the clear description of the supernatural element rather than the suggestiveness of it. At this very point, Ann Radcliffe's critic of terror versus horror comes to the forefront to determine where *The Monk* stands within the definition of "fantastic".

Although the exact definition cannot be made between the role of horror and terror, Radcliffe proposes one of the most credential distinction that is widely accepted. Radcliffe's notion of terror is for the purpose that it would be a fostering element for the reader to coalesce with the text through terror. Because terror prepares a sentimental milieu where uncanny happens and leads readers to benefit from the text. In short, terror is good for the reader. "Terror" is something that can be useful for the reader. It could be morally fostering. It can boost the integration of the readers to the text. According to her, it has a good function to perform and terror; or the descriptions of terror do not show "horrific" things explicitly, but it is only suggestive of them. Under the light of this idea, Ambrosio's initial description by Lewis seems to endorse the idea of "terror" until the horror is depicted in the "Bleeding Nun" comes to the stage. In a jiffy, both moral and function of the text of *The Monk* is undermined from the aspect of Radcliffe's idea. Because the explicit description of Agnes in the form of a ghost drives the reader off. As this explicit demonstration of spirit corrodes the senses of the reader, the value of the gothic is degraded if *The Monk* is analyzed by Radcliffe's standards.

Ambrosio's initial reaction to Matilda when he learns that she is not a man is harsh and decisive as expected from him as a monk. He does not even consider welcoming her as she lies to him. He is a trustable and respected monk, who is known by most of the village. Ambrosio tries to retain his dignity and caste whatever happens. When he is beaten by an insect, Matilda cured him and takes his chastity when he tries to heal. However, it does not last long for Ambrosio to realize that they have done something sinful. Ambrosio gets so lost in temper that he curses to Matilda,

"Dangerous Woman!' said He; 'Into what an abyss of misery have you plunged me! Should your sex be discovered, my honor, nay my life, must pay for the pleasure of a few moments. Fool that I was, to trust myself to your seductions! What can now be done? How can my offence be expiated? What atonement can purchase the pardon of my crime? Wretched Matilda, you have destroyed my quiet forever!" (Lewis, 2008).

Ambrosio is aware that he gets into such a trouble that he can potentially lose all his reputation and dignity if what they have done is unveiled. This part is where the course of Ambrosio's life drastically changes until his death. Because he has tasted an enjoyment that he had never experienced. He has tasted such a pleasure, even though he objects to how it happened for the time being, that he would feel more desire from this moment on.

As a representative of Satan, Matilda tries to deviate Ambrosio from what he has believed until now. She strives to make him believe that what they have done is the axiom of future pleasures if he follows what she suggests to him. As a respond to what Ambrosio said to her, Matilda utters,

"To me these reproaches, Ambrosio? To me, who have sacrificed for you the world's pleasures, the luxury of wealth, the delicacy of sex, my Friends, my fortune, and my fame? What have you lost, which I preserved? Have *I* not shared in YOUR guilt? Have YOU not shared in MY pleasure? Guilt, did I say? In what consists ours, unless in the opinion of an ill-judging World? Let that World be ignorant of them, and our joys become divine and blameless! Unnatural were your vows of Celibacy; Man was not created for such a state; And were Love a crime, God never would have made it so sweet, so irresistible! Then banish those clouds from your brow, my Ambrosio! Indulge in those pleasures freely, without which life is a worthless gift: Cease to reproach me with having taught you what is bliss, and feel equal transports with the Woman who adores you!" (Lewis, 2008).

Matilda's insistence seems impotent and pointless for Ambrosio at the beginning. However, one side on his mind and soul finds her suggestion worth trying. Ambrosio's deviation from his strict normative belief does not last so long. He begins to see Matilda as a means to a pleasure. If he totally turns her down, there will not be another reliable way to satisfy himself. This deviation is the proof that his initial opposition toward Matilda is not caused by his sincere commitment to his belief, but outburst of his repressed desire. Moreover, this repression is the outcome of his fears. "He is unclear about the premises of morality in the post-sacred universe in which he has chosen to live. These Matilda proceeds to elucidate: Ambrosio's refusal is motivated not by virtue but by fear; he no longer respects God, he is in terror of his vengeance." (Brooks, 1973, p. 251)

When Ambrosio is tempted by Matilda, he begins to foster the feeling of violence and erotic impulses. These impulses get over the religious and moral restraints of Ambrosio and his society. From this moment on, the sensations of the reader, together with the protagonist, is strengthened, but through ambiguity. The description and Matilda's affiliation with Ambrosio form kind of a process of elusion from the norms to which Ambrosio is accustomed. Because the vagueness of his decisions and the emergence of his erotic desire in the face of his afore norms cause both him and the reader to shock for some time. Once Ambrosio gets into debauchery world, violent sensations, rather than transgressive ones, engulfs all of his reason and normative ideals. In this process, Ambrosio actually is defeated by his imaginary world, to be more correct to "sublime". Ambrosio's desire for Antonia transcends his reason so much that he becomes vulnerable to the irresistible force of his desire. The greatness of his desire and what he can do for the sake of reaching to Antonia displays, in a way, a choice of desire over his dignity and prior personality. His mind is indulged in his desires, which represents his sublimity. "The imagination desires not only "to be filled" but to be overfilled by "the great," something (anything) "too big for its capacity." The sublime acts upon the imagination with irresistible force, so that we "are flung into a pleasing astonishment." (Sandner, 287)

Even though the reader does not witness the supernatural until Matilda gives the Talisman to Ambrosio, the reader remains in between the supernatural and uncanny for a long time, which makes the novel one more step close to the fantastic of Todorov. As much as the elements of supernatural broaden the astonishment in the mind, through natural sublime, the reader can transcend the borders of imagination or even taboos. Botting highlights on this topic as such

"The vastness that had been glimpsed in the natural sublime became the mirror of the immensity of the human mind. Elevating and expanding mental powers to an almost divine extent signified the displacement of religious authority and mystery by the sublimity of nature and the human imagination." (Botting, 27) Hence, in a way, inexplicable details and depictions of Agnes ghost functions on the sublime.

Toward the end of the novel, the explicit depiction of Demon is a precise proof of fantastic of the novel. The depiction of Agnes and the Talisman had already hinted the likelihood of fantastic, but it could have been reversed one way or another. However, the Demon is the ultimate threshold of the balance of supernatural and uncanny. The reader experiences horror not only by the depiction but also through the conversation of Demon to Ambrosio. *The Monk* admits the power of the Fiend and surrender his body and soul to him. The utterances of the Fiends is so powerful that the reader inevitably surrenders himself to the supernatural power in the novel. While Ambrosio is powerless and about to die, the Demon asserts and proves his power over Ambrosio and his feeble belief as such, ""Hark, Ambrosio, while I unveil your crimes! You have shed the blood of two innocents; Antonia and Elvira perished by your hand. That Antonia whom you violated, was your Sister! That Elvira whom you murdered, gave you birth! Tremble, abandoned Hypocrite! Inhuman Parricide! Incestuous Ravisher! Tremble at the extent of your offences! And you it was who thought yourself proof against temptation, absolved from human frailties, and free from error and vice! Is pride then a virtue? Is inhumanity no fault? Know, vain Man! That I long have marked you for my prey: I watched the movements of your heart; I saw that you were virtuous from vanity, not principle, and I seized the fit moment of seduction." (Lewis, 2008) After Ambrosio surrenders his soul and body to Demon, the reader loses all of his possible expectation of uncanny. Hence, as the novel progresses, the uncanny is reversed to supernatural although there is a short period where the balance of uncanny and supernatural is sustained.

In conclusion, *The Monk* by Lewis renders plenty of points that contribute to gothic literature. It has been a work of study and criticism by many critics and authors. As to Todorov's coding of "Fantastic", *The Monk* possesses many features that concord with his ideas. Ambrosio's initial depiction and the setting of the novel and the emergence of Demon are fair enough for readers to be carried from uncanny to supernatural, which endorses the integration of the reader to the novel and the notion of it. Together with this, explicit demonstration of ghosts

and supernatural entities fosters the idea of horror, which opens a gate to the criticism of Ann Radcliffe's proposal of fantastic and gothic value of the novel.

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ALEKSANDAR HEMON'S METAFICTIONALITY AND REPRESENTING EFFECTS OF DISPLACEMENT IN "THE CONDUCTOR" AND "THE BEES, PART 1"

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Abstract

On the outbreak of the Yugoslav war, writers like Aleksandar Hemon suddenly found himself stranded in a foreign land watching his beloved country breaking into parts and people fleeing out of the country to be alive. This sudden displacement and the feeling of cut off from home have affected the creative mind of Hemon, resulting in a metafictional narrative of Balkan characters in his short stories. The trauma of displacement and the struggle of adapting into a new life in a new country haunt the characters of the short stories "The Conductor" and "The Bees, Part 1." The narrator in "The Conductor" is a well-accepted and known writer in the United States; however, his Bosnian past regularly intervenes into his present life. Whereas in the story "The Bees, Part 1," father of the narrator finds it hard to get along with the Canadian lifestyle, therefore, he starts a project of his own of writing about his family history instead of going to a language school or social meetings. In short, writing has helped him overcome the trauma of displacement. This paper will argue that Aleksandar Hemon uses metafictionality as a tool to create new identities for his displaced characters, and the experience of displacement acts as one of the many catalysts in creating and re-creating new identities.

Keywords: Metafiction, Identity, Displacement, Aleksandar Hemon

1. Introduction

In the 1990s, after the Second World War, Europeans again witnesses the atrocities of war taking place in the very next to them in former Yugoslavia. It seemed to be so close yet

remained safely on the other side of an invisible threshold in the eyes of European or American people. Writers like Aleksandar Hemon, who was in the United States at that time, suddenly found himself stranded in a foreign land and watching his beloved country breaking apart and people were fleeing out of the country to be alive. The war atrocities back at home and the feeling of cut off from home affected the creative mind of the writer, which we can trace easily in his writings. Aleksandar Hemon was born in 1964 in Sarajevo, but since 1992 he lives in the USA. On the eve of the Yugoslav civil war, Hemon went on a cultural exchange program to the USA and later became a naturalized US citizen. In writing about being emotionally close to, yet spatially removed from Bosnia, Hemon has attracted tremendous critical attention, least due to the fact that he does not write in his mother tongue, but the language of his adopted country. His displacement has led him to a different and often times to an unusual perspective on Yugoslav war, a perspective that offer complex narratives and spirited resistance to popular Western discourses about the Balkans.

The trauma of displacement and the struggle of adopting into a new way of life in a foreign land haunt the characters of Hemon's short stories, even at the time they are all settled into a new lifestyle in a new country. The narrator of the short story "The Conductor" is now a well-accepted and known writer in the USA; however, his Bosnian past regularly intervenes into his present life. Whereas, in the story "The Bees, Part 1," father of the narrator finds it hard to get into the lifestyle of Ontario, Canada and has begun to write about his family history; in other words, narrator's father converts his experience of being displaced into creativity. Regarding the matter of creativity and displacement Vilem Flusser (2002) in his essay "Exile and Creativity," says that the experience of displacement is "unliveable" and a displaced person should have sorted out "meaningful messages" from the new surroundings "to make it livable" (p. 1). A displaced person, similar to an immigrant, in a new land, have to create constantly meanings of literally everything she/he encountered in the surroundings. A displaced person persistently transforms almost all the new data feasible to make the existence meaningful; and to create a form of identity by making a distinction between the processed data and the previous habits, i.e. the cultural background. In the process of making meaning, a creative mind often incorporates all the texts that the person has read or has come across earlier and positions them to get a firm hold on the present situation. This incorporation of different texts leads to the 'Metafictionality' and 'Intertextuality,' which is evident in the short stories in consideration both explicitly as well as implicitly.

This paper will argue that Aleksandar Hemon uses metafictionality as a tool to create new identities for his displaced characters, and the experience of displacement acts as one of the many catalysts in creating and re-creating new identities. As the title of this essay indicates, the analysis here centers around metafictionality and displacement. More precisely, it is concerned with the usage of intertextuality in creating metafiction, and representing effects of displacement in two of the short stories "The Conductor" and "The Bees, Part 1" from the book *Love and Obstacles*. In the following, this essay will provide a short overview on Aleksandar Hemon and the theoretical bases of the analysis. Then, the paper will analyze metafictionality and intertextuality, and effect of displacement in "The Conductor" and "The Bees, Part 1" respectively.

2. Aleksandar Hemon and His Writings

Aleksandar Hemon was born and grew up in Sarajevo, the capital city of Bosnia; however, he has been living in the United States for the last three decades. His life in America has a tremendous influence on his writing. His stories accounting immigrants struggle in America brought him both fame and recognition as one of the most prominent and talented writers of the time. One of the most relevant information of his life is the Yugoslav civil war and him being stranded in Chicago while on an exchange program. This sudden exile life has contributed to Hemon writing stories of displacement, struggle, and transformation of immigrant characters in the USA.

His family background also plays a crucial role in forming his idea of displacement. Originally, he got a Ukrainian ancestry from his father's part and a Serbian ancestry from his mother. As a result, the history and trauma of displacement are always a part of Hemon's family history, which in a way influenced Hemon to write about the feeling of being displaced or stranded more acutely than many of the contemporary writers with an immigration background. In addition, Hemon's sudden exile in the USA also forces him to reinvent himself in a different context, and to redefine his writing (he was a journalist and a writer in a local Sarajevo newspaper) in a completely different language. He started learning English at the beginning of his exile life; and finally, in three years he gained mastery over English; and in 1995, he published "The Life and Work of Alphonse Kauders" in Triquarterly. Immediately, he gained popularity for his envy-inducing facility in English and ability to extract levity from tragedy; and he has even been compared to the great Russian

writer Vladimir Nabokov (cf. Rohter, 2009). As a result, he has earned many recognitions such as Guggenheim Fellowship, MacArthur Fellows, and National Book Critics Circle Award.

3. Conceptual Orientation

The primary research question for this paper is concerned with how Aleksandar Hemon uses metafiction and intertextual references to create a plethora of narrative that, in a way, gives new identities to his displaced characters. Besides, this paper wants to locate the effects of displacement in the selected short stories too. Hence, it is essential to establish the groundwork of the concepts (i.e. metafiction, intertextuality, and displacement) for an informed analysis of "The Conductor" and "The Bees, Part 1."

Patricia Waugh in her book *Metafiction: The Theory and Practice of Self-conscious Fiction* says 'metafiction' is "fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality" (p. 2). Furthermore, she argues that metafiction does not only critique the narrative of the fiction but also examine "the fictionality of the world" outside the literary fictional text and the language itself (p. 2). So, metafiction not only questions the relationship between fiction and reality, but it also questions the perception of language being a coherent, meaningful, and objective representation of the world. In other words, language is an independent, self-contained, and self-reflexive system which generates its own "meanings" (p. 3). On the other hand, Mark Currie in the book *Metafiction* comments on the self-critical attitude of the contemporary fictions by describing metafictionality as "a borderline discourse" (p. 2) which stand between fiction and criticism. Although Waugh and Currie defined 'metafiction' differently, both agree on the fact that metafiction display a self-reflexivity of the author's understanding of theories pertaining to the construction of any fictional works, which can be explicitly traced in Hemon's fictional works.

Metafiction, often, employs intertextual references and allusion to other artistic, historical, and literary texts by examining fictional systems itself. In addition, metafictional works incorporate aspects from both theory and criticism; and create biographies of imaginary writers, or present and discuss fictional works of an imaginary character. Moreover, metafictional narratives often violate narrative levels by intruding to comment on writing or by involving the author directly with fictional characters. Furthermore, the author,

occasionally, questions the narrative assumptions and conventions that transforms reality, which, in a way, upholds the fact that no singular truths exist. Many of these traits of metafiction can be found in "The Conductor" or in "The Bees, Part 1," and those will be in scrutiny in the analysis part of this paper.

As mentioned earlier, metafiction often uses allusion to other artistic, historical, and literary texts, i.e. intertextuality. To that end, intertextuality is the instances of referring another text within a text. In a broad sense, intertextuality is the instances where any literary, media or social text is used within another literary, media, or social text. In literature, intertextuality takes place when any fictional text refers to a second text by its title, scene, character, or storyline, for instance; or when a text refers to a social phenomenon such as a media, social, or cultural story (cf. Brooker, 1999, p. 123). In *The Death of the Author,* Roland Barthes says, "We know that a text is … a tissue of quotations drawn from the innumerable centers of culture" (cited in Brooker, 1999, p. 124). This borrowing of innumerable centers of culture asks for a comparative understanding of the text concerning its function outside of the book with inside of the book. In other words, intertextuality asks the reader to think about the authors intention, motif, and reason behind choosing a particular literary or social text; and its effect on the readers' understanding of the text.

Displacement is a willing or unwilling movement from known surroundings to a totally unknown place. Therefore, displacement is strongly connected to the understanding of the place. However, culturally, displacement can be interpreted as a subjective reinvention of a place in terms of language, narrative and myth. It also talks about the experience of displacement by closely associating with "Heidegger's term *unheimlich* or *unheimlichkeit* - literally 'unhousedness' or 'not-at-home-ness' [feelings]" (Ashcroft et al., 2000, p. 73). However, I argue that displacement is the strong mental and physical feeling of belonging to a 'place', which initiates the sense of 'identity' in sets of symbolic and physical association with a place called 'home'.

4. Fiction about Fiction: Metafiction and Intertextuality in Hemon's Writing

Aleksandar Hemon creates a strong sense of interest into the reader's mind at the beginning of the story, "The Conductor" by referencing to an anthology, "In the 1989 *Anthology of Contemporary Bosnian Poetry*, Muhamed D. was represented with four poems" (Hemon, 2009, p. 61). This statement presents Muhamed D. as a poet in a better position than the narrator, who is a writer now. Nevertheless, within a few lines narrators' comment on

Muhamed D. surprised us "I thought that Muhamed D.'s poems were silly and fake" (p. 61). These two sentences show the metafictionality within the story, questioning the relationship of the fiction and reality; and reminding the reader that they are reading a fictional work. It also poses a critique of the claimed anthology and questions the existence of the anthology too. The narrator of the story also comments on his writing and say that "… I consider myself a far better, more soulful poet than Muhamed D." (p. 61). Nevertheless, few lines later he makes it clear how ambiguous his poems are by stating that his poems reach to a "realm" that is "unknowable" and he also does not understand them, though, the name of his poems are fascinating such as "Peter Pan and the Lesbians", "Love and Obstacles"(p. 62).

We can speculate that Mehmed Alija Dizdar, the most famous Bosnian poet of this age, is the inspiration for Aleksandar Hemon to create this imaginary and fictional poet Muhamed D. Mehmed Alija Dizdar, also known as Mak, is best known for his volume of poems entitled *Kameni Spavač*, or "Stone Sleeper," a milestone in the twentieth century Bosnian and southern Slav poetry (cf. Mahmutćehajić, 2008). By imitating Mak, Hemon is blurring the border between the fictional world and the real world, which confirms Mark Currie's observation of metafictionality as "a borderline discourse" (Currie, 1995, p. 2). Imitating Mak and visioning the plurality of Bosnian identity the narrator of the story "The Conductor" mentions a few lines from a poem of the imaginary poet Muhamed D:

> Whichever way I go, now, I'll reach the other shore.
> Old, I no longer know what they know: how to regain
> What is meant to be lost. On the river surface
> Snowflake after snowflake perishes. (Hemon, 2009, p. 65)

This poem of Muhamed D. has a similar tone like that of Mak's poems in "Stone Sleeper", and the "I" in this poem represents the city of Sarajevo itself. The city is now old enough that it cannot pace with the new flow of people and thinking. It does not understand what the present inhabitants want; however, they have to return to the origin again. These lines also intensify the war looming fact in Sarajevo. A couple of paragraphs later, the narrator of the story presents the fact of overlooking the reality of the upcoming war saying, "We knew – but we didn't want to know – what was going to happen, the sky descending upon our heads like the shadow of a falling piano in a cartoon" (p. 66).

The narrator of the story "The Conductor" always feels jealous of Muhamed D. because of his apparent effortless writing style. The narrator compares Muhamed D.'s poems with Dante

refereeing a line from a poem, "I did not know death hath undone so much" (Hemon, 2009, p. 69), which creates an allusion that in a way critique the story of the imaginary poet, Muhamed D.; therefore, it critiques the narrative itself. He also finds the poetry of Muhamed D. after the end of Bosnian war are full of images of death and destruction; however, he does not give any more references from Muhamed D.'s poems in this time.

The instances of mentioning Beethoven and his works happen twice in "The Conductor." At first the reference of Beethoven and his most acclaimed and renowned symphony "Symphony 9" is mentioned at the beginning of the story. Furthermore, the second reference of Beethoven takes place in the middle of the story, where the narrator talks about a poem by Muhamed D. in which a description of a hanging foreign conductor playing the *Eroica. Eroica* is Beethoven's third major composition with great emotional depth on it. These references of Beethoven's symphony confirms Ronald Barthes observation of texts borrowing "from the innumerable centers of culture" (cited in Brooker, 1999, p. 124) and creates a sense of intertextuality that questions Hemon's intention behind choosing Beethoven's symphony within the narration. I believe, Hemon has used Beethoven and his works to intensify the fact of mental and emotional loss of the Bosnian people before, during, and after the Yugoslav war.

Though the narrator is constructing and deconstructing the imaginary Bosnian poetic figure Muhamed D., he does not fail to mention his inner longing for 'home' by saying, "… something of me [him] remained in Sarajevo" (Hemon, 2009, p. 70). He also does not forget about his identity as a Bosnian,

> I was Bosnian, I looked and conducted myself like a Bosnian, and everyone was content to think that I was in constant, uninterrupted communication with the tormented soul of my homeland. (p. 71)

In "The Bees, Part 1," one finds references to various stories within the story itself. Here the narrator of Hemon's story talks about his father's obsession for reality. For the father of the narrator, everything written and expressed in literature is a "scam" and "precarious".

> Whatever conveyed reality earned my father's unqualified appreciation. He was suspicious of broadcast news, relentlessly listing the daily triumphs of socialism, but was addicted to the weather forecast. (p. 129)

In another instance, the narrator mentioned about reading a story from Garcia Marquez, where an angel with wings falls from the sky and confines into a chicken coop. Here, Hemon

questions about the reality of applying imagination into creative writing. In other words, the fiction of Hemon makes a critique of another fictional writing style, i.e. "magical realism". Here, we can argue in line with Mark Currie's description of metafiction that Hemon's writing posits itself on the borderline discourse between fiction and criticism. Through the view of the narrator's father on literature and other forms of text, Hemon directs a question on the narrative assumptions and conventions that transform and filter reality, ultimately uphold the fact that there are no singular truths or meanings exists. The quality of questioning reality and fictions is a characteristic function of metafiction. Father of the narrator trusts the distinction and exclusivity on either side of the fiction/non-fiction line. However, as he struggles to write an entirely true story, he ends up extending a beekeeping metaphor and relying on memory rather than verifiable fact. Referring to one character, in particular, the narrator states, "I've inquired about the Japanese tailor, and no one else remembers him or has heard of him" (Hemon, 2009, p. 135). The father nonetheless counts the tailor as one of the seventeen nationalities he remembers in the town of Prnjavor. In this example, Hemon draws attention to the questionable reliance the father places on memory to highlight the care with which an author can unintentionally fabricate data, even in a non-fiction piece. Also, in a move similar to Hutcheon's distinction between brute event and meaning-granted fact, Hemon demonstrates how that which "conveyed reality," or asserts itself as non-fiction, may not be based on fact or could mark otherwise negligible information as highly relevant (p. 130). The father claims to "stick to what really happened;" yet, his narrative is based on perspective and memory, and he highlights beekeeping as the most important event of the time (p. 130). This demonstration forces the reader to recognize the politics of narrativization and reevaluate the author's facts and emphasis.

It is also arguable that "The Conductor" and "The Bees, Part 1" are full of intertextuality within itself and is a 'fiction about fiction'. Because Hemon always make references to the imaginary poet Muhamed D.'s poems in "The Conductor"; and includes passages from the writing of the narrator's father in "The Bees, Part 1". One could also argue that the unnamed narrator in these two stories is Hemon himself, and he intentionally does it to create an identity for all Bosnians in the States. These intertextual references, instances of the narrator's experiences in Sarajevo before the war, observing war in the eye of an imaginary poet, and going back and forth with father's account of family history constitute a new pluralized identity of Bosnia.

5. Moving From Known to Unknown: Effects of Displacement

Hemon's most prominent theme in *Love and Obstacles* might be described as the suffering of a displaced person. No matter where he is, or how old, or how American, the narrator cannot escape a certain feeling of displacement.

> I was sick of being asked where I was from, and I hated Bush and his Jesus freaks. With every particle of my being I hated the word "carbs" and the systematic extermination of joy from American life, et cetera. (Hemon, 2009, p. 80)

The narrator here is well adopted into the American way of lifestyle, but the surrounding continually reminds him of his origin. In the story "The Conductor", Muhamed D.'s wife through him and the narrator of the story out of home and both come out to a dark alley to save them from so-called police officer Johnson. To give the situation a further impetus, the narrator describes their position as this, "…we staggered down an alley in an unknown direction: the alley was deserted except for a sofa with a stuffed giraffe leaning on it" (p. 83). This sentence has the essence and dilemma of displaced persons inner self, where the displaced people do not know about the future they are heading. The journey of displaced people is not one of a religious pilgrimage to a specific holy place. The journey of displaced people is slightly towards a holy place that they do not even know about, and the place has only an appeal of heaven like entity to the displaced mind. They do not know about the harsh reality of the promised land. Hemon rightfully depicted it in "The Bees, Part 1" by describing the mental turmoil of the narrator's father, "… he didn't know where they had landed, how they were going to live and pay for food and furniture; he didn't know what would happen to them if one of them got terribly sick" (p. 131).

Even after overcoming the mental agony of settling into a new place, new society, new culture and new environment, the displaced people still go back regularly to the land they left behind. Mothers of the narrator, in "The Bees, Part 1," is continuously watching TV to learn about the war situation back in Sarajevo, though, she has no solution to the matter.

> My mind stores an image of her patiently and unfalteringly turning a Rubik's Cube in her hands, while a report on a Sarajevo massacre is on TV, completely unfazed by the fact that she is not, and never would be, anywhere close to the solution. (p. 131)

Hemon's writing shows the despair and destitute of the displaced people in a more straightforward way than twisting them into a different shape. When the narrator "The Bees,

Part 1" calls his family, who are now living in Hamilton, Canada, from the other side of the phone his father reply

> "So what are you doing?" I'd ask.
> "Waiting," he'd say.
> "For what?"
> "Waiting to die." (p. 132-133)

Later on, we are informed that the narrator's father has overcome his boredom of life in a new land through investing his time on writing about his family history. In the course of the development of the story, we find the narrator's father as more involve in work and finally into beekeeping in Canada. Now he has twenty-three beehives and collects a few hundred pounds of honey a year.

6. Conclusion

In the end, Hemon's success, as a writer in a land far away from home, has not only depended on the fact that he writes in a dominant world language but also to the strength of positioning himself into an outsider point of view on immigrant experiences. My analysis, however, takes a step forward by centering the focus on metafictionality and its apparent use in Hemon's writing, specifically within "The Conductor" and "The Bees, Part 1." This focus allows insight into the ways in which Hemon creates strong narrative power for his displaced characters to form new identities. The analysis of "The Conductor" and "The Bees, Part 1" presented here offers a glimpse at Aleksandar Hemon's depth of understanding on a self-reflexive narrative, i.e. metafictionality, and his reflections on displacement and its effect on a displaced person. The analysis shows that the effect of displacement within the stories is in two-folds: one, the inevitable mental agony of moving from a known place to an unknown place; and two, the constant battle of keeping in touch with the land that a displaced person left behind. This is especially the case in "The Bees, Part 1." Finally, as a writer, Hemon has reasonably employed many traits of metafiction in his writing through which his characters from Eastern Europe gain permanence in literature. Additionally, without naming the narrator both in "The Conductor" and in "The Bees, Part 1" Hemon has allowed the reader to create the identity for the narrator.

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THE CONCEPT OF DEATH IN EMILY DICKINSON'S *ONE DIGNITY DELAYS FOR ALL* AND *'TWAS WARM – AT FIRST – LIKE US*

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Abstract

This study primarily aims to scrutinise the concept of death in Emily Dickinson's "One Dignity Delays for All" (1859) and "'Twas Warm – at First – like Us" (1862) in the light of New Criticism. Accordingly, this study also aims to analyse and interpret the similarities and differences between Dickinson's "One Dignity Delays for All" and "'Twas Warm – at First – like Us" by closely reading two poems from the New Critical perspective, together with their figurative and literary language including their imageries, symbols, ironies, metaphors, similes, allusions, personification, tone, ambiguities, denotations, and connotations. The Introduction of this study provides a broad outline of the concept of death, Emily Dickinson's poetry and New Criticism. In this regard, the reality of the inevitability of death is highlighted in both poems even though "One Dignity Delays for All" portrays the funeral procession, and "'Twas Warm – at First – like Us" displays the physical dying procession of a living body. In Conclusion, this study reveals that these two poems share some similarities despite their particular differences, and as the New Critical perspective illustrates, the meaning of death as a concept in these poems is enriched through repetition, diction, capitalization, punctuation, and literary devices, including figurative language.

Keywords: Death, Emily Dickinson, *One Dignity Delays for All, 'Twas Warm – at First – like Us*, New Criticism

1. Introduction

Death is a concept that has an inseparably close connection to life itself, and hence the concept of death is one of the most common issues that poems, plays, stories or novels place emphasis on especially in terms of its inevitable nature. Regarding their perception of death, each poet, playwright or author undeniably addresses the concept of death by using their own

style of writing including diction and literary devices, including figurative language, such as tone, imageries, allusions, symbols, hyperboles, ironies, metaphors, and similes. Likewise, Emily Dickinson (1830-1886) as an American powerful literary figure and a woman poet pictures the concept of death as "the great dictator, the ever-present imperator, a force" to be respected, and "at least one-sixth" of her almost "fifteen hundred surviving poems" directly address the concept of death (McNaughton, 1949, p. 203). According to Martin (2002), Dickinson's extraordinary poetic voice and form create contradictory and confusing interpretations by amazing her readers, together with her "stark style, her ambiguous punctuation and capitalization, her variant word choices and . . . multiple voices that perform various personae" (p. 3). Dickinson is also portrayed as an innovative, rebellious but an isolated young woman who is thought to be agoraphobic, and her poems speak most noticeably of "'the Heaven of God,' 'the starkest Madness,' or the 'Infinite' rather than of worldly events" (Martin, 2002, p. 2). Therefore, it can be deduced that Dickinson is a prolific female poet who cannot resist her fears of the crowds and surroundings. She seems to be, on the other hand, at peace with the concept of death.

Correspondingly, this study delves into the concept of death as the common theme in addition to the thematic, literary, figurative, and structural similarities and differences between Emily Dickinson's *One Dignity Delays for All* and *'Twas Warm – at First – like Us* from the New Critical lens. According to Tyson (2006), the only source for analysing and interpreting a text is the text itself rather than the life and time of the author in the New Criticism because the New Critics point out that certain "knowledge of the author's intended meaning is usually unavailable" (p. 136). Likewise, a literary text is richer, more complex and meaningful than the author realizes or different from the author actually intends according to the New Critics. Tyson (2006) also states that the best way to analyse a literary text from the New Critical perspective is to carefully examine it as each evidence is given "by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot" (p.137). Thus, Dickinson's *One Dignity Delays for All* and *'Twas Warm – at First – like Us* are closely read and examined in this study in terms of punctuation, capitalisation, repetition, diction and literary devices, including figurative language from the New Critical viewpoint by mainly focusing on the poems rather than the life and time of the poet.

2. The Concept of Death in Dickinson's *One Dignity Delays for All*

In her poem *One Dignity Delays for All*, Dickinson reveals her perspective towards death as an honourable and noble afterlife journey that must be welcomed by everyone regardless of

their rank, wealth or position. Similarly, the first stanza praises death which each living creature including the kings, the queens or the ordinary would meet and cannot avoid, and she portrays death as something not to be feared. The first stanza compares death to the coronation – in other words, a ceremony to place the crown on the head of the king or queen as the sign of praising death and afterlife, which can be inferred from the symbolic words "dignity", "crown", and "purple". The first line may also be ironical that dignity denotes deserving to be respected, and some people can have this dignity solely when they die:

> One dignity delays for all –
> One mitred Afternoon –
> None can avoid this purple –
> None evade this crown! (Dickinson, 1960, p. 48)

On the other hand, it is highly possible to interpret that dignity connotes death, and death is a ceremony blessed by the priest to crown the dead person irrespective of a king, a queen or an ordinary person in the commendable royal afterlife as it can be deduced in the second line in which the word "afternoon" is compared to a bishop who wears a sacred hat as both metaphor and personification. The third and fourth lines of the poem also emphasize that nobody can escape from this "purple" and "crown". The word "purple" can be thought of as the symbol of royalty and wealth by implying that ordinary people can be also noble and regal when they die. Moreover, the colour purple can be interpreted as an example of imagery because it provides a vivid description of the royalty of death.

In the second stanza of the poem, the deceased's coffin is carried on a coach as 'the hearse' by the footmen as 'the undertaker' regarding the customs of burying a person according to the society that is revealed in the poem. Furthermore, the bells ring in the village while the crowd is walking towards the cemetery, together with "chamber and state":

> Coach it insures, and footmen –
> Chamber and state and throng –
> Bells, also, in the village
> As we ride grand along! (p. 48)

In the eighth line of the poem, the phrase "grand along" may symbolize the impressive and important journey to the cemetery – afterlife, and also can be thought to be an example of imagery because it reflects a picture of an honourable march and road towards the afterlife.

Likewise, the third stanza mirrors how the funeral is held at the place of the cemetery. A hundred of people from the state that symbolizes the high rank and the public who attend the funeral raise their hats while they are saying farewell to the dead person in the final salutation which is the moment when the coffin is put in the grave:

> What dignified Attendants!
> What service when we pause!
> How loyally at parting
> Their hundred hats they raise! (p. 48)

The words "dignified" and "loyally" in the previous lines are used to portray the people who attend the funeral. In this respect, it can be inferred that the attendants show their respect to the dead person by raising their hats during the burial. On the other hand, the phrase "hundred hats" may be an example of the irony in which such a crowd can be seen in an important person's funeral but not in an ordinary person's funeral.

The last stanza states that the "pomp" which denotes all the impressive clothes, decorations or music in the public ceremony turns into something much greater than the "ermine" which denotes kings or queens' expensive white furs in the funerals by connoting that simplicity of the death journey surpasses the royalty of life journey. That is to say, the afterlife reigns over the supreme and becomes more honourable as well as noble than the earthly life. The fourteenth line pictures the funeral of "you and I" that are defined as "simple" in the poem, which symbolizes the equity of the regal and the ordinary regarding death:

> How pomp surpassing ermine
> When simple You and I,
> Present our meek escutcheon
> And claim the rank to die! (p. 48)

On the other hand, the fifteenth line asks the dead to present their "meek escutcheon" which denotes gentle shield with family sign but connotes their identity by symbolizing personality or individuality in order to claim their "rank to die" which also symbolizes deserving to start this honourable journey in which kings or queens possess the same rank as the poor and the ordinary. In other words, all the simple and meek turn into the noble when they die. The word "escutcheon" can be also regarded as an example of allusion as a reference to a coat of arms referring to each person's identity regardless of being ordinary or regal.

Overall tone or mood of the poem can be concluded to be comforting as the portrayal of death as something not to be feared and praising death with the words "dignity", "purple", "crown", "loyally" and "pomp" by denoting respected, royal, noble and honourable. The sad and serious mood can be also felt when the poem remarks that everyone will die sooner or later. Furthermore, the punctuations that are used in the poem like the dashes which may refer to the need to pause and the exclamation marks which may refer to the strong feelings as well as the capitalization of some words like "Afternoon" or "Attendants" which may be used to put emphasis on particular words seemingly enrich the meaning of the poem. On the other hand, the funeral procession in the poem can be said to be described through the first-hand knowledge, and the speaker appears to be the poet herself. Considering the number of the lines in each stanza, the poem can be inferred to consist of quatrains which mean "a stanza of four lines, rhymed or unrhymed" (Cuddon, 1999, p. 719), and the poem is seemingly blank verse which means unrhymed though second and third stanzas appear to consist of xbyb rhyming scheme. Regarding all the previous interpretations, the theme of the poem can be deduced that no matter whom you are – a king or queen or an ordinary person, it is impossible to escape from death which is the best indicator of the equality of all human beings and must be praised as a noble and honourable journey to the afterlife.

3. The Concept of Death in Dickinson's *'Twas Warm – at First – like Us*

In her poem *'Twas Warm – at First – like Us*, Dickinson reveals how a warm living body referring to "us" turns into a cold dead body referring to "it" – in other words, a corpse. The chill and the frost in the first stanza cause a warm living body to turn into a kind of stone or ice beginning from the forehead, fingers, and eyes. The first line emphasizes the warmth of the body is the sign of being alive like every human being, yet the physical death of the body – in other words, the dehumanizing process, begins with the coldness of the body:

> 'Twas warm – at first – like Us –
> Until there crept upon
> A Chill – like frost upon a Glass –
> Till all the scene – be gone. (Dickinson, 1960, p. 253)

In the first and third lines, similes with the phrases "like us" and "like frost upon a glass" create vivid images to picture the warmth and coldness of the body. In the fourth line, a whole life with the memories and thoughts by referring to the scene is gone, and it can be

also inferred that the poem may include an allusion to the winter with the words, “chill” and “frost” in addition to their comparisons to the concept of death itself.

On the other hand, the second stanza of the poem pictures how a living body meets its death beginning from the forehead:

> The Forehead copied Stone –
> The Fingers grew too cold
> To ache – and like a Skater’s Brook –
> The busy eyes – congealed – (p. 254)

Moreover, the second stanza creates vivid images thanks to the metaphor in the fifth line, imagery in the sixth line, simile in the seventh line, and personification in the eighth line. The coldness of “the forehead” and the body is compared to a “stone” whereas the feeling of coldness and pain in “the fingers” is presented through imagery. On the other hand, the coldness of “the busy eyes” are compared to “a Skater’s Brook” through simile (and maybe a hyperbole) – brook means “a small stream” (Longman, 2010), which may refer to the frozen stream or river by also referring to the frozen eyes of a dead person. In the eighth line, “the busy eyes” that are personified through the word “busy” and compared to the living body itself turn into frozen solid things, which is also another sign of dying.

The third stanza portrays the cold dead body as indifferent to people and life but victorious in pride and determination, which the dead body can solely do in its compulsory circumstances:

> It straightened – that was all –
> It crowded Cold to Cold –
> It multiplied indifference –
> As Pride were all it could – (p. 254)

In the ninth and tenth lines, the body is portrayed as lying straight on the ground by getting colder and in the end becoming “it” rather than a person. The corpse stands still and seems dignified on its journey to the afterlife, that’s why the uncomplaining, silent and obligatory acceptance of the dead body. Similarly, the last stanza states through similes and imageries that the cold lifeless body lowers to the ground like “weight” and drops like “adamant” without making any signal and demurring.

> And even when with Cords –
> 'Twas lowered, like a Weight –

It made no Signal, nor demurred,
But dropped like Adamant. (p. 254)

In the fourteenth and sixteenth lines, the dead body is compared to the "weight" and "adamant" with similes in which a vivid image is created how the dead body falls down as it is just a stone that has weight but no importance. The word "adamant" is an effective choice to picture a dead body, which means "the hardest metal, diamond" in Longman (2010) by possibly implying that a valuable living body turns into a lifeless and useless stone. The word choice of "adamant" may be also an example of the allusion – that is to say, a biblical reference to the prophet Adam by revealing that every living being will meet their death and turn into a corpse as the body of first born man, the prophet Adam met before.

Overall tone or mood of the poem can be deduced to be dark, unrelieved, worrying, and horrified especially through the words "chill", "frost", "ache", and "congeal". Repetition of the word "cold" puts emphasis on the coldness of death. Especially the idea of turning the living body into a cold stone or the eyes into frozen river creates frightening images for the readers. The punctuations such as the dashes and a comma for pause, a full stop for the end, and the capitalization of some words like "Us", "Chill", "Forehead", "Stone" or "Cold" which may be utilized to emphasize particular words apparently enrich the meaning of the poem. On the other hand, the vivid description of the dying procession in the poem is seemingly portrayed by the first-hand knowledge, and the speaker appears to be the poet even though the use of "it" as a pronoun and "the" as an article before the words "forehead" and "fingers" may create a distance between the speaker and the body. Regarding the number of the lines in each stanza, the poem includes quatrains as *One Dignity Delays for All* does, and it is seemingly blank verse which means unrhymed although the first stanza begins with abab rhyming scheme, and the second as well as the third stanzas appear to consist of xbyb rhyming scheme, which means the stanzas lose the rhyme. Considering the entire interpretations, the theme of the poem can be inferred that every warm living body will inevitably turn into a cold dead body and fall down to the ground like a useless stone at the moment of dying, which may create frustration and terror in human mind.

4. Conclusion

To sum up, it can be highlighted that Dickinson's *One Dignity Delays for All* and *'Twas Warm – at First – like Us* share some similarities especially in terms of the central theme and the use of vivid imageries despite their particular differences especially with regard to the use

of literary devices and figurative language such as tone and similes. The most notable similarity between the two poems is their central theme as the inevitability of death whereas *One Dignity Delays for All* describes the funeral procession and *'Twas Warm – at First – like Us* illustrates the physical dying procession of a living body. In both poems, the common theme is evidently the fact that death is an inevitable part of life, and each living body will eventually die sooner or later. In this regard, *One Dignity Delays for All* emphasizes the equity of all the human beings at the moment of dying, hence death is a concept that destroys all kinds of discrimination – poor or rich, ordinary or royal, man or woman. On the other hand, *'Twas Warm – at First – like Us* pictures how a warm living body turns into a cold corpse or stone in an objective manner. Both poems also share the similarity of telling the burial and dying procession in the chronological order through vivid images such as crowd, footmen, coach, chamber, throng, grand along, pomp or ermine in *One Dignity Delays for All*, and chill, frost, brook, cold, stone or adamant in *'Twas Warm – at First – like Us*.

In both poems, Dickinson masterfully uses the words and figurative language such as metaphors, similes, symbols, denotations, connotations, and imageries to mirror her perspectives towards death, funeral and corpse even though their diction – in other words, the choice and use of the words, differs regarding their purpose of conveying different meanings. In this respect, the words "dignity", "crown" or "purple" can be given as the examples of the connotations and symbols of death as the process of setting off a noble journey in *One Dignity Delays for All* whereas the words "chill", "frost" or "stone" as the connotations and symbols of death as the process of turning into cold corpse in *'Twas Warm – at First – like Us*. Thus, it can be deduced that the tone of the poems is different from each other – that is, the tone of *One Dignity Delays for All* appears more optimistic, comforting and praising whereas the tone of *Twas Warm – at First – like Us* seems more pessimistic, discomforting and horrifying in the vivid descriptions of the physical death stage by stage.

The use of similes and metaphors in addition to the personifications is the next apparent difference between two poems – in other words, there appear metaphors and personifications including "mitred Afternoon" or "crown" but no simile in *One Dignity Delays for All* whereas several examples for similes such as "like Us", "like frost" and "like Skater's Brook" can be seen in *'Twas Warm – at First – like Us*. On the other hand, in both poems, speakers seem to be the poet herself though there appears a distance between the speaker and the poem in *'Twas Warm – at First – like Us*. Both poems can be said to be in the form of quatrain – each stanza includes four lines – and blank verse with their unrhymed schemes

though there appear abab or xbyb rhyming schemes which are not seen in the entire poems. Furthermore, some words are intentionally capitalized to most probably emphasize the importance of these words in both poems. It is also possible to see the uses of caesura as a moment of stop or pause that is shown by punctuation (!) or grammatical boundary (–), which may be used to break up the rhythm of a poem, to have the effect of a dramatic pause or an aesthetic choice. In this regard, it can be inferred that capitalization, punctuation, diction, and repetition in addition to figurative language are all used to create and enrich the meaning in both poems in accordance with the perspective of New Criticism.

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A BOOK REVIEW OF PHILLIPA K. CHONG'S *INSIDE THE CRITICS' CIRCLE: BOOK REVIEWING IN UNCERTAIN TIMES*

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In this academic book, Phillipa K. Chong aims to investigate the rarefied domain of journalistic review of books, distinguished from essayistic and academic criticism, emphasizing on the process of evaluating fiction and the way critics perceive their work. The book is structured in three sections that explore the way in which epistemic, social, and institutional uncertainty affect the way book reviewers come to a literary judgment. Chong presents an in-depth view of the profession of book reviewing that offers a remarkable look at the world of critics.

Chong uncovers the process of selecting books for reviewing as well as the way of matching reviewers with books. Besides, she reveals the process of assessing books with their own criteria of evaluation. In Brief, she discusses the anatomy of reviewing books. In addition, she explains the considerations underlying in producing a favorable or unfavorable review, and the uncertainty induced by the absence of a standardized framework of professional practices for reviewers.

Chong's prime objective, having realized this uncertainty, seems to question certain book critics what they are up to, although she does not suggest so. Instead, she suggests that she grounds her study of uncertainty on the experience of agents of assessment bring about a phenomenologically precise image of assessing work, and a greater appreciation of the way uncertainty and its contingencies form action. She, therefore, tackles her subject out of a social sciences point of view, and her style in the book guarantees to inform the readers so.

In the first section of the book, Chong reflects on what she refers to as "epistemic uncertainty", in the context that epistemic is linking to knowledge indicators that are

appropriate for evaluating fictional works. Such indicators are highly intangible because aesthetic evaluation is not always treated as an objective fact but as idiosyncratic. If the epistemic uncertainty is limited, Chong proposes that it is better to deal with an entity which has an uncertain quality, but essentially "knowable". However, when an entity is dramatically uncertain, its significance could be unknowable.

The second section shifts to the "social uncertainty", a subject full of complicated matters. It is complicated since social uncertainty indicates that critics cannot foresee how relevant other reviewers and authors will react to their reviews. However, not just that, reactions will inevitably come from the literary community. What makes matters more complicated is what Chong terms "switch-role reward" system of review, which reveals the situation that reviewers are usually themselves writers requested by editors to switch for a limited time from book publishers to reviewers and after finishing the review they turn to their essential roles as authors.

Chong elaborates in "switch-role reward" system i.e. people who publish literary works yet review books. This is why many of her generalizations in the matter of critics' playing nice depend on the notion that they simply avoid being adversely reviewed mostly by their old victims. In addition, they understand and sympathize with the agony of having a bad review. She infers that the majority of reviewers are novelists. This could be common in the USA; however, it is less evident in other countries. And the majority of the prominent reviewers (who are often fearless) are not members of the community of novelists.

The final section focuses on what is identified as "institutional uncertainty", or the weak execution of processes, protocols and structures that coordinate the activities and experiences of critics as reviewers. This becomes clear in the light of how this lack affects the self-perceptions of critics whether they make sense or not as a critic. This is attributed to the apparent lack of established standards or procedures for delineating whether someone is qualified to work as a book reviewer or not. There are no specific processes by which individuals be constrained from entering the circle of book reviewing. With the strong position of reviewers as both "cultural consecrators" and "tastemakers" – a situation which is more critical to journalistic than academic book review – it seems conceivable that Chong underlines critics' vulnerability and anxiety in case they result in wrong review.

Chong also argues that reviewers of journalist books are more vulnerable to the increasing prevalence of the amateur reviewers, like the reviewers on Goodreads. This is because the reviewers are not needed to present academic credentials for writing journalistic reviews

unlike the reviewers of academic criticisms. She discusses how book reviewing affects reviewers' roles as authors and as representatives of a "larger literary community". In addition, she discusses how aware the reviewers are of the sensitive balance that they need to achieve between writing valid reviews and maintaining their own prospects of a positive review in the long term.

To conclude her book, Chong points to the problems presented in her book of not only criticism, or what it is in the contemporary publishing world, but the feeling of confidence or danger that reviewers may experience in the context of their assessments. Though there are occasions where Chong becomes a bit repetitive and even wordy, her overall criticism on book reviewers is well structured and insightful. It is a must-read for those involved in book reviewing.

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THE BLUES THAT ROCKS MARRIAGE

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Abstract

In this paper, two marital relationships will be analyzed – the one between Mr. and Mrs. Bovary as presented in Madame Bovary by Gustave Flaubert and the other one between Mr. Karenin and Mrs. Karenin in Anna Karenin by Leo Tolstoy. The focus will be on female partners in these marriages and there will be an attempt to explain why these marriages did not work. Particular attention will be paid to the main female protagonists' behaviour as described by the authors within their historical context in order to hypothesize that the underlying cause of the marriage breakdown of both Emma Bovary and Anna Karenin could have been linked to medical reasons exacerbated by social constraints as well as expectations set by male-dominated societies. Although social and cultural factors should not be overlooked in the analysis of the reasons for the marital breakdown in both novels, it is hypothesized that the lack of understanding of Emma's and Anna's mental health problems by their husbands, relatives and few friends they had, and the lack of proper medical or social support consequently arising from that lack of understanding, contributed to their suicidal final ending.

Keywords: Emma Bovary, Anna Karenin, mental health, marital breakdown, marriage blues

1. Introduction

Marriage is a union between two people and it has been traditionally regarded as a union based on love. The goals of this union are happiness and mutual fulfillment in sharing deep emotions of love, respect, understanding, compassion and joy. It is a legitimate union, a contract signed before a religious or civil authorities' representative, obliging both parties to be devoted to each other, to share the goals of marriage and thus ensure continuation of ethical values and social customs of a particular society. As Denis de Rougemont indicates in *Love in the Western World*, "the success of any given marriage depends upon an individual notion of the nature of happiness" (Rougemont, 1983, p. 280). There are, nevertheless, many

other different reasons why people enter into marriage: for example, for convenience; for prestige in social status; for financial gains; or for political reasons. There are also examples in history of a marriage of state where a marriage is concluded to gain peace or guarantee an alliance between two nations or countries. Such were the unions between Cleopatra and Mark Anthony, or Henry VIII and Catherine of Aragon for instance.

2. Discussion

The aim of this paper is to discuss the possibility that psychological problems of two famous nineteenth century's fictional heroines could be contributing factors to their marital failures. Two marital relationships will be investigated – the one between Mr. and Mrs. Bovary as presented in *Madame Bovary* by Gustave Flaubert, written in 1856[1], and the other one between Mr. Karenin and Mrs. Karenin[2] in *Anna Karenin*[3] by Leo Tolstoy, written between 1874-1876.[4] The focus will be on female partners in these marriages with a hypothesis that the underlying cause of the marriage breakdown was linked with some mental health problems that both Emma Bovary and Anna Karenin experienced, which remained unrecognized or misunderstood by their social environment and for which consequently no emotional support or medical assistance could have been provided.

Both *Madame Bovary* and *Anna Karenin* have been regarded by critics and readers as literary masterpieces. They appeared twenty years apart, *Madame Bovary* being the predecessor, having been published in 1856. The story was considered so scandalous and amoral that the author had to stand the trial, during which he apparently defended his authorship. On the other hand, views about *Anna Karenin,* from the first reviews of the novel to the most

[1] All references to the text are based on the translation of this work published in 1995 Penguin Popular Classics edition; the translator's name has not been mentioned.

[2] The translator noted in Two Notes that Russians commonly use three names: the first, the patronymic and the family name. Consequently, as Karenina is not Anna's patronymic but her married family name, the translator adapted the female protagonist's name into Anna Karenin "since the feminine form (Karenina) is not usual in English". This version thus differs from those which keep the Russian original – Karenina.

[3] All references to the text are based on the revised translation by Rosemary Edmonds published in 1978 Penguin Classics edition.

[4] There have been a number of translations of this famous novel into English. Edmonds first translated the novel in 1954; however, as she explains in the Note on the 1978 Revisions, a number of "mistakes in copying, editing and type-setting went undetected by the author", so these mistakes went under revisions "edition after edition for ninety-two years, until a definitive text was established for the *Collected Works of L. N. Tolstoy* (ninety volumes) published in 1970. The critical analysis of all previous versions of *Anna Karenin* in preparation for this final edition was entrusted to V. A. Zhdanov and E. E. Zaïdenshnure of the L. N. Tolstoy State Museum in Moscow."

contemporary ones, have changed throughout years. Its dual plot was confusing for some critics and Anna's character was interpreted differently from what Tolstoy himself was aiming at, or what the majority of readers enjoyed (Knowles, 1978). Nevertheless, it has been highly acclaimed as one of the world's greatest novels and has been also adapted for the screen or theatre. Both works have a female protagonist as a central character; furthermore, they also vividly depict contemporary life, social customs, ethical values and moral hypocrisy in both France and Russia, as well as the inferior status of women in both the familial and public domains.

Both female protagonists are adulteresses, condemned by the society for their amoral behavior and for the neglect of their husbands and children. They are criticized for their selfishness and for being inconsiderate of the societal ethical values of the time. Their passion seems to be the main locomotor force in their extra-marital love affairs, whereas absence of such passion towards their husbands was detrimental for their marriages. Although most critics and readers share the opinion that both lovers in the affair should be blamed for their adulterous actions, it is the final condemnation which results in the suicidal death of the adulteress that implies whose fault has the bigger share (Browning, 1986).

The story of a married woman from the middle or upper class who engages in a passionate extra-marital love affair with an unmarried man of the same rank, eventually leading to the marriage breakdown and public humiliation of both married partners and the woman's lover, was so popular in the nineteenth century that it has been classified in literary criticism as a female adultery novel subgenre (Overton, 1999). One of the outstanding female socialites and authors in the first half of the nineteenth century, George Sand, questioned conventional ideas related to marriage and "several of her novels construct adultery as a response to problems of marriage" (Overton, 1999, p. 319). Although Emma Bovary as well as Anna Karenin are fictional characters, one cannot underestimate, however, the influence of the unconscious male author's viewpoint in creating such characters. As Turner puts it, "the rhetoric of moral condemnation is an inseparable part of Tolstoy's art" (Turner, 1995, p. 265). The core cultural values are expressed through norms and rules imposed by the communal beliefs, interest, tradition, or other important collective terms of reference. Mack-Canty suggests that culture is related to men (Mack-Canty, 2004). Therefore, as most of these female adultery novels were written by male writers, their attitudes, rules, and judgements apply as the core societal values. Overton puts it that in Balzac's novels *A Woman of Thirty* (1832-42) or *The Muse of the Department* (1843), for instance, husbands are portrayed as

modest, moral, and above all, tolerant of their wives' infidelities (Overton, 1999, p. 317). Female adultery is generally characterized as a flaw in the woman's character, whereas male adultery, if not accepted, is considered tolerable. For instance, Anna Karenin negotiates reconciliation between her brother Stiva and his wife Dolly. Stiva is remorseful for his "momentary infatuation" with the governess and asks his wife for forgiveness (Tolstoy, 1978 p. 23). Dolly, however, does not approve of his love affairs and calls him a "detestable, disgusting stranger" (Tolstoy, 1978, p. 24). Anna Karenin, "the wife of one of the most important personages in Petersburg and a *grand dame* of Petersburg society" (Tolstoy, 1978, p. 80) comes to console Dolly, offers her sister-to-sister talk and understanding, and reassures her that Stiva is humiliated not only because he hurt his wife's feelings and abused her trust, but that he also feels ashamed for what he did because of his children. Therefore, condemnation of a love affair of a married man is softened because of the man's feelings of guilt, remorse, his plea for forgiveness, and as such, his sin is not as deplorable as an adulteress's is. This is not a new notion, however. Moller refers to Capellanus that in the early twelfth century, men were considered boisterously bold for being adulterous, yet for the same thing women were condemned and their "good name was ruined by it" (Moller, 1960, p. 40).

The social expectations of married partners in the society adhering to the traditional, conservative patriarchal values can have an impact on the success of their marriage. As Kushner puts it, ideology played a role in characterization of female suicides in the nineteenth century popular fiction (Kushner, 1985). Based on these literary conventions referring to the adulteress as the 'fallen angel', a female character is judged by her close environment and by the society, as well as by herself, as someone who is unworthy. Beside these socially-dominant values influencing their relationship, spouses can also have deeper, inner individual psychological problems which can consequently affect their behaviour, communication or relationship in general. Both Flaubert and Tolstoy meticulously describe psychological conditions of their heroines and provide ample examples which suggest that both Emma and Anna could have suffered from personality disorders or psychological disturbances, which may be the underlying cause of their dysfunctional marital relationships. This hypothesis could not have been validated in the nineteenth century, as the so-called female hysteria accounted for most psychosomatic symptoms and almost any ailment could fit the diagnosis, in which light the illness itself was not taken seriously enough. Lawrence Rothfield suggests that Flaubert links hysteria as a symbol of the medical discourse with the

world of fiction he created (Rothfield, 1985, p. 59). Furthermore, "Emma's life is shaped by medical discourse's assumptions about hysteria, even though her death is caused by the discourse's absence", namely by the lack of medical support (Rothfield, 1985, p. 60). Medical dictionaries of the nineteenth century would describe hysteria as a medical condition affecting mostly females between twelve and thirty years of age and that a melancholic, angry or passionate person would be more prone to the hysterical attacks caused by severe disappointments, jealousy or unrequited love. Rothfield contends that this medical dictionary explanation "describes Emma Bovary's condition quite accurately: her tendency to convulsive affections from an early age is shown by Flaubert in the flashbacks to her convent days, when 'her nature, positive in the midst of its enthusiasms', had led her to devotional excesses; every word used to describe the 'hysterical character' is also used at some point in the novel to refer to Emma" (Rothfield, 1985, p. 66). Rothfield further suggests that Flaubert projected some of his own experiences onto Emma's character when he described some manifestations of his own epileptic episodes as Emma's hallucinations (Rothfield, 1985, p. 75). This connection between the author and the character he created using the "symptomatic identification" is, according to Rothfield, that which "Flaubert had in mind when he remarked that 'Madame Bovary c'est moi'" (Rothfield, 1985, p. 76).

Psychiatry and psychology as medical sciences gained their momentum towards the beginning of the twentieth century thanks to pioneering works of Pinel, Kraepelin, Freud, Jung, and many others who identified and explained psychological or physiological problems pertaining to deviations in human body functions and corresponding behavior (Burton, 2019). Behaviour of the female protagonists in both *Madame Bovary* and *Anna Karenin* shows signs bordering with symptoms of bipolar disorder, mood swings, post-natal depression and other psychological disorders or disturbances which affect their behaviour. In the nineteenth century these manifestations of mental health issues could be interpreted as flaws in the character or female hysteria. For instance, Rothfield quotes Baudelaire's review of Flaubert's work in which Baudelaire "argued that Flaubert was using hysteria not adultery" (Rothfield, 1985, p. 58).

Bipolar disorder is one of the mental health problems which manifests in depression, mood swings, non-bizarre delusions (including the erotomanic, grandiose and jealous types), nightmares and fatalistic attitudes (Grohol, 2020). Most of these symptoms have been described as experienced by the female protagonists in both novels. Flaubert's choice of

expressions describing Emma Bovary's time at the convent in her tender teenage years foreshadows her inclination to self-sacrifice and bodily harm:

> She *loved the sick*[5] lamb, the Sacred Heart *pierced with sharp arrows*, and poor Jesus falling beneath His cross. *To mortify the flesh*, she tried to go a whole day *without food*; and she puzzled her head for some vow to accomplish. (Flaubert, 1995, p. 48)

Having been alienated from her immediate family, she stayed with nuns and succumbed to the escapism of romantic novels and their exaggerated passions.

> They were all about love and lovers, damsels in distress swooning in lonely lodges, postillions slaughtered all along the road, horses ridden to death on every page, gloomy forests, troubles of the heart, vows, sobs, tears, kisses, rowing-boats in the moonlight, nightingales in the grove, gentlemen brave as lions and gentle as lambs, too virtuous to be true, invariably well-dressed, and weeping like fountains. (Flaubert, 1995, p. 50)

Emma gets married to Charles Bovary, a widower and a country doctor, whose actions are governed by laws of the society. Emma, on the other hand, lives a lonely life in the world she constructed based on the English and French romantic novels. In accordance with the customs of the time, her dowry is used by her husband to set his private business and consequently he has benefited from that marriage both financially and emotionally. His self-esteem is boosted. "Possessing such a wife, Charles came to have an increased respect for himself" (Flaubert, 1995, p.55). He takes it for granted that she will be happy with him only on the basis that he provides for her financially. His work takes him away from her most of the day so Emma feels bored and her communication with Charles become routine; they deal only with daily matters. "Charles' conversation was as flat as street pavement, (…) provoking no emotion, no laughter, no dreams" (Flaubert, 1995, p.54). The clash between the imaginary and unfulfilled desires and the commonplace reality occupied Emma's mind: "for her, life was cold as an attic facing north, and the silent spider boredom wove its web in all the shadowed corners of her heart" ((Flaubert, 1995, p. 57). As Stallman notes, "all Emma's romantic moods of illusory happiness crumble in countermoods of despair" (Stallman, 1949, p. 197). She experiences depression in her early adulthood which is a warning sign of potential development of mental health disorders. (Bipolar Disorder in Children and Teens, 2020).

[5] my emphasis

Landgraf asserts that "in love, we wish to express ourselves authentically and find ourselves acknowledged and appreciated for who we are" (Landgraf, 2004, p. 29). Emma feigns her feelings towards Charles because she feels unacknowledged and neglected from the beginning of their marriage; gradually, she becomes indifferent; and finally starts to hate him for not being a knight on a white horse. "She sought in Balzac and George Sand a vicarious gratification of her own desires" (Flaubert, 1995, p.71). She first feels the pain because she is afraid she will lead a boring life in a small town; then this fear aggravates into anxiety, leading to panic attacks and feelings of not having control over her life. She needs to compensate that feeling of not being loved as much as she is worth and seeks love from an outside source of emotions, internally blaming Charles for being beyond her intellectual or artistic capacities.

> Had Charles so wished, had he guessed, had his eyes once read her thoughts, it would instantly have delivered her heart of a rich load, as a single touch will bring the ripe fruit falling from the tree. But as their outward familiarity grew, she began to be inwardly detached, to hold herself more aloof from him. (Flaubert, 1995, pp. 53-54)

Emma then starts experiencing mood swings. She becomes capricious and starts developing physical symptoms of anxiety – "she grew pale and had palpitations of the heart" (Flaubert, 1995, p. 80). Some days she is overly talkative, then she suddenly goes into the silence and apathy. Despite having some treatment, her condition does not improve and they move to Yonville. She is pregnant; however, having had no financial means on her own, Emma "forfeited the pleasure of those preparations that whet the appetite of mother-love; and this perhaps enfeebled her affection from the start" (Flaubert, 1995, p. 101). After the birth of her daughter, Emma exhibits symptoms of post-natal depression as she shows little interest in the infant, who is taken care of by a local wet nurse. She seems to be indifferent to or to lack maternal interest in her daughter Berthe which implies that Emma is a bad mother. The outward indifference to the child may have also resulted from her indifference towards Charles, the baby girl's father (Overton, 1999, p. 320).

Her dreams of a courtly love could be interpreted nowadays as her having non-bizarre delusions. People who have this type of psychological disturbances usually do not appear out-of-the-ordinary and their social or daily functions may not be impaired. There are three main types of this disorder: an erotomanic type – delusions that another person, usually of higher status, is in love with them; a grandiose type – delusions of inflated worth, knowledge, or

special relationship to a deity; and a jealous type – delusions that the individual's sexual partner is unfaithful (Grohol, 2020). There is evidence throughout the text that Emma experiences such delusions. Firstly, she believes that Rodolphe is madly in love with her. She is also "intoxicated with love" (Flaubert, 1995, p. 177). However, similar to Charles, Rodolphe "certain of her love, […] began to be careless; imperceptibly his manner changed" (Flaubert, 1995 p. 183). Emma refuses to see it at first, but then gradually her mood changes and she becomes more and more depressed. Eventually, when Rodolphe breaks up their relationship, she suffers from a severe depression which lasts for several months. "She lay with mouth hanging open, eyes closed, hands straight down at her sides, motionless, white as a waxen image" (Flaubert, 1995, p. 219). During the depression phase in the bipolar disorder, people may stay in bed all day; they often feel worthless and that their life is meaningless; they may think or speak of suicide (Grohol, 2020). Then, Emma starts having visions:

> She let her head drop back on to the pillow, seeming to hear through space the harps of the seraphs playing, and to see, seated upon a throne of gold in an azure Heaven with His Saints around Him bearing branches of green palm, God the Father, resplendent in majesty, at whose command angels with wings of flame descended to Earth to carry her up in their arms. (Flaubert, 1995, p. 225)

During her physical recovery, she has delusions of grandeur, becomes very religious and "she wanted to become a saint" (Flaubert, 1995, p. 225). Her self-esteem gets inflated, and she increases her goal-directed activities: she starts knitting for the poor, welcomes the poor at home for dinner, and so on. In her strife for happiness, Emma believes she leads a morally virtuous life. She wants to achieve eudaimonia – a state of being similar to a deity or a saint, or at least to be protected or looked after by a saint. These are all characteristics of a bipolar disorder: in the manic phase, an individual is excessively emotional, excited, euphoric; the depressive phase is, however, characterized by apathy and underactivity, accompanied by feelings of sadness, guilt, and fear of the future (Glanze, 1990, p. 149).

In her second love affair with Leon, Emma exhibits other characteristics of uncontrolled temperamental behaviour, for instance sensation seeking: she becomes excessively involved in pleasurable activities that have a high potential for painful consequences. She goes on buying sprees, gets a Power of Attorney for her husband's financial affairs and signs a number of promissory notes with extended due dates, thus corrupting Charles' financial

stability which anyway has been on thin foundations. She becomes self-centred and pre-occupied with her lover.

According to Jung, it is the female anima, embedded in our unconscious "other" that exists in each male, and vice-versa, the male animus is the supplementation of the female in the sphere of the unconscious "other" (Stein, 2007, pp. 143-152). Emma is not insensitive; still, she is too self-centred. She displays some characteristics usually associated with animus, or male personality. For example, she takes initiative in her encounters with both Rodolphe and Leon; initially shows interest in her husband's business affairs; and pressed by financial hardship, shows some bargaining skills. "She took to raising money on her old gloves and hats, and on the old junk in the house. She drove a hard bargain, the lust for profit running in her peasant blood" (Flaubert, 1995, p. 298). Charles, on the other hand, is sensitive, but unable to articulate his feelings; he is more feminine in that respect, passive, and needs guidance. He appears stoic in his attitude and free of passion. However, as Caston explains, "despite their adamant opposition to the passions, (…) the wise man's life will not be empty of feeling" (Caston, 2006, p. 274). Nevertheless, he takes Emma's love for granted. In his view, marriage is a union for life; therefore, he should not work on it. In his professional environment, Charles is defined by the author as a mediocre and inept medical professional. Although he ventures to treat a patient's minor deformity caused by his lack of experience and inability to apply proper disinfection procedures, his experiment ends tragically with the amputation of the patient's leg. Thus, due to professional negligence, he becomes partially responsible for the onset of gangrene in the patient's limb.

Finally, Emma's jealousy and obsession for confirmation of love from Leon prevail and her incapacity to control her urges goes into a full swing. She loses a sense of reality and falls into irreparable debt dependence from a local loan-shark and, from her viewpoint, her only exit from such circumstances is in suicide. She has previously contemplated suicide when Rodolphe left her; however, this did not eventuate. Kushner points out that in the nineteenth century, the suicide among females was associated with the individual emotional act, while the suicide among males was linked with the financial or social burdens (Kushner, 1985, p. 541). In this respect, Emma's animus prevails and she shows characteristics of male gender as she feels the financial burden which she cannot repay. This pressure aggravates her already shattered sense of control over her life and she succumbs to the suicidal ending. According to the modern approach in suicide prevention, "feeling suicidal is not a character defect, and it does not mean that a person is crazy, or weak, or flawed. It only means that the person has

more pain than they feel capable of coping with" (HelpGuide - Suicide Prevention, 2020). Despite few people around her, Emma is a loner. She has no relatives, no friends and no acquaintances. She blames Charles for not being there for her, while at the same time she is blind for his affection towards her and their child. She is unable to acknowledge his love despite the efforts Charles put in their relationship. As Stallman's analysis suggests, "her dream states are inevitably followed by fits of depression" (Stallman, 1949, p. 197). In conclusion, she is unaware what she takes in and that she does not give back anything in return.

Compared to Emma, Anna Karenin has had even more pronounced symptoms of mental health disturbances manifested by non-bizarre delusions of a jealous type. She becomes obsessed with Vronsky and constantly seeks ways to test his feelings and devotion to her, perhaps subconsciously aware that she has built an image to which he cannot respond in reality. As a result of such obsession, she also becomes extremely jealous and bitter. "Abandon me, abandon me!" she murmured between her sobs. "I'll go away to-morrow. I will do no more. What am I? A wanton! A millstone round your neck. I won't torment you any longer. I'll set you free. You don't love me; you love someone else!" (Tolstoy, 1978, p. 778). After Vronsky reassured her that he did love her and nobody else, her behaviour changes from "despairing jealousy" to "desperate, passionate tenderness" (Tolstoy, 1978, p. 778).

Anna often has grim fantasies, deceptions which are increasingly perilous, and she withdraws herself into a mean individual with destructive personality. As Browning suggests, "Anna imagines death to possess a morbidly titillating appeal" (Browning, 1986, p. 329). Concurrent to non-bizarre delusions, Anna has a premonition of fate. Anna meets Vronsky in unfortunate circumstances when a man threw himself under a running train.

> Madame Karenin seated herself in the carriage and her brother noticed with surprise that her lips were trembling and that she had difficulty in keeping back her tears.
>
> 'What is the matter, Anna?' he asked, when they had driven a few hundred yards.
>
> 'It is a bad omen,' she said." (Tolstoy, 1978, p. 79)

In her delusional affect, Anna associates herself with Frou-Frou and when Vronsky killed the horse after the steeplechase accident, she feels as if Vronsky killed her love. Furthermore,

when she discusses her son Seriozha with Vronsky, she feels desperate and that her fate is sealed, that she would not be able to have the son in her care, which may not be only her fatalistic ideas but the grim reality of the time she lived in. "In pre-Revolution Russia only the innocent partner could apply for a divorce, which was difficult to obtain. The guilty party was not allowed to remarry and was deprived of the children" (Tolstoy, 1978, Translator's note).

Later, she frequently suffers from nightmares, which can be seen from the following excerpt:

> At dawn a horrible nightmare, which she had had several times even before her connection with Vronsky, repeated itself and woke her. A little old man with unkempt beard was leaning over a bar of iron, doing something and muttering meaningless words in French, and – this was what always made the nightmare so horrible – she felt that though this peasant seemed to be paying no attention to her he was doing something dreadful to her with the iron, doing something dreadful to her. She awoke in cold perspiration. (Tolstoy, 1978, p. 785)

Anna feels strongly for her son Seriozha. She wants him to be an ideal, strong, lovable man, husband and father in the future. Overton suggests that "Anna channels into her relationship with her son the need for loving that is not met by her marriage" (Overton, 1999, p. 320). Anna also idealizes Vronsky, compares him with herself and imagines that he is much finer than he really is. After the humiliation at the opera, Vronsky notices that Anna has changed and that her mood has become incomprehensible. In an instant she would change from someone being deeply in love to someone cool, irritable, impenetrable.

Anna shows her own lack of confidence and integrity. She wants a courtly love – to be part of the divine connection between two souls – and at the same time yearns for a carnal, passionate, sexual relationship, which makes her feel impure – less divine – less deserving the status of a lady in the "courtly" sense of an unreachable, only admired, lover. Anna is also narcissistic and afraid of old age leading to the loss of her physical appeal. "Her chief preoccupation was still herself – how far she was dear to Vronsky, how far she could compensate to him for all he had given up" (Tolstoy, 1978, p. 674).

She constantly wants affirmation of Vronsky's love towards her. Although still a young woman, Anna may have experienced symptoms of perimenopause, when "lots of women are ready to release grudges, guilt and blame so they can free themselves of old hurts"

(www.womenshealthnetwork.com). Irritability and mood swings have deep physiological roots in hormonal imbalance. This condition may not be considered a psychological disorder per se; however, Anna's melancholic character, prone to self-deception and dual personality added to her problems. She continuously exaggerates the hopelessness of her situation. Not being prepared to accept her husband's offer for divorce, she cries: "Oh, why did I not die? It would have been better!" (Tolstoy, 1978, p. 461). Browning also notices that "after she gives birth to her daughter, she might have obtained a divorce from her husband, kept Seriozha with her, and married Vronsky; but Anna chooses not to permit her own happiness. Rather, she prefers her fantasy of desperation and misery, and thereby causes immense suffering for all who are near her" (Browning, 1986, p. 331). All of these behavioural expressions may be associated with borderline personality disorder. Eventually, as Paskow suggests, "Anna commits suicide to end a life made unbearable by her husband's punitive behaviour and by her tortured conscience" (Paskow, 2005, p. 323).

Some critics suggest that both Emma and Anna show disappointment when they give birth to a baby girl whose future might be unprivileged like their own so they envy "the greater freedom available to men" (Overton, 1999, p. 319). The birth of Anna's new child was life-threatening, so it could be from exhaustion, post-natal depression, or generally due to her psychological imbalance that Anna does not show the same amount of interest to her newborn daughter as when she gave birth to her first child – Seriozha. Anna's visit to her toddler daughter was "an uncommon event", she even did not know how many new teeth her girl had (Tolstoy, 1978, p. 650). When both Anna and Emma regard their baby-girl with detachment, it is highly likely that they do not have a motherly bond due to the "baby blues". As the term suggests, to "feel blue" means to feel depressed, in low spirits, as blue is the colour associated with low energy, or even death (the colour of the corpse). Anna is taking advantage of her illness, though. She is egocentric in her demands. Both her husband and her lover do love her, but she is not satisfied with it. Essentially, her lack of self-confidence blames them for being inadequate for her, while she feels inadequate for either of them. Another reason why Anna perhaps feels alienated from her baby girl could be that she is afraid that her beauty might be affected and that she may not be as attractive to Vronsky as she used to be. Taking the 19th century socio-cultural perspective into account, Overton suggests that Anna feels that she could not be happy with Vronsky because their child does not have equal rights, opportunities or privileges like Seriozha, her child with Karenin. Being a child of an adulteress, Anna's and Vronsky's child could not inherit Karenin's property

(Overton, 1999, p. 320). "All this suggests how deeply the novel is rooted in conservative, patriarchal ideology. Fundamentally, Anna's children function as part of a case against female adultery" (Overton, 1999, p. 320).

Like Emma in *Madame Bovary*, Anna has almost no close friends, especially not female ones with whom she could share her feelings, fears, and to whom she could turn in distress. Her alienation from society which ostracizes her and labels her as amoral makes her suffering unbearable. Similar to Emma, Anna feels that there are "social codes that arrest a woman's development, requiring her to be seductive yet chaste, and which doom her if she falters" (Cook, 1958, p. 125). On the other hand, Emma's husband does not repudiate Emma as he is not aware of her affairs with other men, nor do her neighbours or townsfolk ostracize her when they do know of her affairs (Paskow, 2005, p. 323). Yet, that lack of interest by the people in her environment could be the locomotive force which built the frustration and feeling of alienation (Paskow, 2005, p. 325).

These two heroines compromised themselves as adulteresses and have been viewed as victims of patriarchal society in which an adulteress is punished through denial of access to her children, not being able to get a divorce, or having to be financially dependent on her husband. Had the authors decided differently, both Emma and Anna could have succumbed to the patriarchal conventions of marital convenience to keep appearances and remain silent, like Stiva Oblonsky's wife Dolly, or Emma's mother-in-law, Madame Bovary had done.

Although both Emma Bovary and Anna Karenin are fictional characters, it is also possible that both Flaubert and Tolstoy have been inspired by some real-life women. Tolstoy based the plot on a newspaper article about the woman who had committed suicide by throwing herself under the train. Paradoxically, the woman who did it was not an adulteress herself but she ended her life it when she discovered that her husband had been cheating on her. Given that Flaubert's father was a prominent provincial doctor, Flaubert could have observed particular forms of behavior of his father's female patients. Furthermore, Rothfield suggests that both Emma Bovary as well as Dr Larivière "may be seen as projections of Flaubert's own personality" and that both Flaubert and Dr Larivière in particular "assume the status of deities" as they work on their patients/characters from above (Rothfield, 1985, p. 77).

3. Conclusion

In conclusion, most studies of these two novels focus on social and cultural factors as the reasons for the failure of the two female protagonists' marriages, which is undeniably justifiable. The fictional characters are the product of the author's imagination and the author

decides who can and who cannot have a fulfilling and happy marital relationship and under what conditions. Nevertheless, it is also evident from all the arguments presented above that both Tolstoy and Flaubert described symptoms which may be associated with mental health problems experienced by the female protagonists. Neither of these fictional characters is presented as insane, but they exhibit behaviours which in certain circumstances can be classified as extensively irrational or destructive. This analysis is not intended to add to the stigma related to people with mental health issues and it is not meant to create more biases in this respect. It attempts to draw attention to the fact that the lack of understanding as well as the lack of proper medical or social support, evident in both novels, might have exacerbated the mental health condition in both Emma's and Anna's cases which led to suicide as the final attempt in escaping the suffering through self-sacrifice.

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