



Aesthetic And Intertextual Analysis Of 'The Forty Rules Of Love' by Elif Shafak

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Abstract

A Russian philosopher and theorist, Leo Tolstoy gave the Theory of Art. According to Leo Tolstoy, literature has capability to affect and true art is the one reader gets to experience the same feelings or emotions that the writer has experienced. This research has been conducted through the theoretical perspective of Aestheticism with Analytical method of Fairclough that explores the intertextuality of Forty Rules of Love. Intertextuality as a literary art generates multiple meanings and conveys spiritual themes across cultures. It has been explored with the respect to Tolstolian features that are Clarity of expressions, Sincerity and Truth. The intertextuality of the novel has been discussed with the reference to Norman Fairclough's Model of Discourse. The study considers the Discourse Practice Dimension and The Sociocultural Practice Dimension of Fairclough's Model to explore the intertextuality. This study has used the descriptive methodology, in specific The Correlation Study to develop certain research questions. This study explores the relationship between Art as independent variable and Intertextuality as dependent variable. The present dissertation explores the intertextual connections such as adherence to aesthetic principles, various integrated texts and discourses and multi-layered narratives that show the art of author's creativity of presenting the cohesive and thought-provoking piece of literature.

Keywords: Aestheticism; Inter-textual elements; Literary analysis

1. Introduction

In the realms of literature, novels serve as powerful vessels that transport readers to diverse worlds, offering a captivating escape into the imaginations of authors. As a prominent literary form, novels have the remarkable ability to convey intricate emotions, cultural insights, and philosophical musings through the artful interplay of words and storytelling techniques. A novel is a literary genre that presents a lengthy fictional narrative, characterized by a combination of compelling plotlines, vivid characterizations, and thematic depth (Brooks, 1992). This genre emerged in the 17th and 18th century. Since then, the novel has evolved into a versatile medium, capable of embodying various genres and exploring a wide range of human experiences and emotions. Through the written word, novelists weave intricate tales of love, loss, triumph, and introspection, enabling readers to find solace, inspiration, and profound understanding in the collective human experience. Novels are not only mirrors reflecting the complexities of human existence but also stimulus for cultural and social change. Novels have the power to transport individuals from the real world to an imaginary world, allowing readers to experience different situations through the eyes of fictional characters. This process also reveals how art can serve as a remedy for the frustrations arising from unfulfilled materialistic desires and by exploring the multilayered dimensions of a novel, this study aims to highlight the aesthetic and intertextual characteristics in Elif Shafak's novel *The Forty Rules of Love*.

At the heart of the novel lies the novelist, a master storyteller who brings characters to life, creates intricate plots, and crafts the worlds within which these stories unfold. The novelist yields the power of words to provoke emotions, spark introspection, and challenge preconceived notions (Moyers, 1991). From the classics of Charles Dickens and Jane Austen to the contemporary works of Haruki Murakami and Chimamanda Ngozi Adichie, novelists have shaped the literary canon and contributed to cultural and social discourse. Elif Shafak is a celebrated and prolific contemporary Turkish-British author whose literary skill has won

international acclaim and recognition. Born in Strasbourg France, in 1971, Shafak spent her formative years in Turkey, immersing herself in its rich cultural heritage and diverse traditions. Her unique life experiences as a global citizen - having lived in several countries and identifying as a feminist, intellectual, and social commentator - deeply influence her writing, enriching her narratives with depth and empathy. Throughout her remarkable career, Shafak has authored numerous novels, essays, and non-fiction works, each resonating with readers around the world. Her literary journey began with her debut novel, *Pinhan* (The Mystic), published in 1998, which was followed by a series of critically acclaimed works that have cemented her reputation as an influential figure in the literary world.

Among her notable literary works are *The Bastard of Istanbul* (2006), *The Forty Rules of Love* (2009), *The Architect's Apprentice* (2014), and *10 Minutes 38 Seconds in This Strange World* (2019). These novels indicate Shafak's ability to weave intricate and thought-provoking narratives that bridge cultures and explore the complexities of human relationships. Elif Shafak's literary works encompass a wide range of themes, often delving into identity, multiculturalism, feminism, social justice, and spirituality. Her writing is filled with a profound sense of humanity and a compassionate understanding of human struggles and triumphs. Shafak skillfully weaves together historical events, cultural influences, and philosophical insights, creating tapestries of narratives that challenge prevailing norms and question preconceived notions. Moreover, Shafak's unique narrative style displays a masterful blending of multiple perspectives, intertwining characters and storylines in ways that highlight the interconnectedness of the human experience. Her prose flows with poetic grace, inviting readers to delve into the intricacies of her characters' inner lives and emotional landscapes. The present research focuses on aesthetic and intertextual analysis of Elif Shafak's novel *The Forty Rules of Love*. *The Forty Rules of Love* by Elif Shafak is a mesmerizing and intricately woven novel that follows two parallel narratives, set centuries apart, exploring themes of love, spirituality, and self-discovery.

In the contemporary storyline, the novel follows Ella Rubenstein, an American housewife in her forties, who leads a seemingly ordinary life but feels unfulfilled and disconnected from her true self. Her world changes when she becomes the reader of a manuscript titled *Sweet Blasphemy*. As she delves into the pages of this mysterious manuscript, Ella is transported to 13th-century Anatolia, where she encounters the world-renowned Sufi poet Rumi and his enigmatic spiritual guide, Shams of Tabriz. The narrative of *Sweet Blasphemy* recounts the spiritual journey of Rumi and Shams, exploring the transformative power of love, the pursuit of divine connection, and the breaking of societal norms. As Ella immerses herself in Rumi and Shams' story, she embarks on a profound personal transformation, questioning her beliefs, desires, and relationships. The novel becomes a quest for self-discovery and a journey to unearth the forty rules of love that Rumi himself had learned from his spiritual mentor, Shams. Through the juxtaposition of past and present, *Forty Rules of Love* delves into timeless themes such as the intricacies of human relationships, the search for purpose and fulfillment, and the yearning for a deeper spiritual connection. The novel explores the interplay between love and mysticism, drawing parallels between the contemporary struggles of Ella and the spiritual awakening experienced by Rumi and Shams centuries ago. Her writing style is poetic and evocative, infusing the novel with rich imagery and vivid descriptions. Through her masterful use of intertextuality, Shafak incorporates Rumi's poetry and Sufi wisdom into the novel, enriching the story with profound philosophical insights and cultural references.

This study explores two stories, one in the 13th century Konya and second in Northampton

simultaneously. Elif Shafak has used the technique of intertextuality beautifully through the character of Ella. As she was reading *Sweet Blasphemy* where author presented the story of two mystics Maulana Rumi and Shams of Tabriz. Writer has attractively portrayed her view about mental situation of people of 13th century versus 21st century; it gives a detailed account of people in regards with their psychological and stress level; and it has explained their struggles to meet their spiritual destination. Moreover, the aesthetic delight leads the reader from the 13th century to 21st century.

Aestheticism often celebrates the beauty of art for art's sake, prioritizing the sensory pleasure and emotional response it evokes. Intertextuality serves as a tool to broaden and enhance this aesthetic experience by connecting the work to a larger artistic and cultural context. Through intertextual references, artists can create a sense of cohesion. Tolstoy describes art as an expression of a feeling or experience in such a way that audience to whom art is delivered can share that same feeling or experience. (Tolstoy 1996). In this novel, it is reasonably tried to assume that how a person of this century can please his inner soul by keeping himself close with spirituality through a the story of Shams and Rumi. The novel categorically enlightens the present generation on the notion of love for art considering art as a panacea from frustration, caused by un-fulfillment of materialistic desire. Ella's journey throughout the novel is about finding love. She got to review *Sweet Blasphemy* as an assistant editor in a literary agency where the whole journey of Ella ends discovering rule of Shams stating the fact that life without love is of no account depicting that love has no labels and no definitions. It is what is pure and simple. At last, she finds her true love. By referencing and combining elements from previous texts, novelists generate new senses and depths in their own works. Intertextuality allows for a discourse between texts and different cultural traditions, increasing readers' knowledge. This integrative and collaborative approach enhances creativity, logical skills, and critical thinking, allowing individuals to engage with multifaceted issues and cultural modifications. Fairclough model touches linguistic analysis, analysis of grammar, vocabulary but this research include limited domain of two concepts.

The goal of this research paper is to demonstrate the use of Fairclough's two-part model out of three-part analytical model on forty rules of love as an example of art meet up the Tolstolian concept. Intertextuality is the base of true art. These Tolstolian features truth, sincerity and clarity of expressions helps to justify definition of Leo Tolstoy and in *Forty Rules Of Love* it can be only possible by *Sweet Blasphemy* which is true example of intertextuality in forty rules of love. Nevertheless, intertextuality has many dimensions. Here only one reference is used to enhance the clarity of intertextuality by using Fairclough model. Three concepts are present in this model, but this is qualitative research so the study is based upon only two concepts. One is interpretation, which is delimited and interpret according to nature of text. In addition, the other is explanation, which means relationship between discourse and social and cultural reality like relation between 13th and 21st century.

1.1 Thesis statement

This study explores the role of aestheticism and intersexual analysis in Elif Shafak's novel *Forty Rules of Love* by investigating the strategic integration of literary aesthetics and intersexual references. The research aims to unveil how these elements contribute to generating multiple layers of meaning and evoking specific ideologies within the novel's narrative. Through qualitative analysis and literary examination, this study seeks to deepen our understanding of

Shafak's artistic storytelling techniques and their potential implications for cross-cultural appreciation and the exploration of diverse philosophical and spiritual themes.

1.2 Research Question

1. What are the strategies employed by Elif Shafak in integrating aestheticism and intertextuality into the novel
2. How does the novel employ intertextuality as a literary art form to achieve aesthetics
3. How does the use of intertextuality in *Forty Rules of Love* contribute to conveying philosophical and spiritual themes across cultures?
4. What is the role of the intertextual structure and aestheticism in *Forty Rules of Love* in generating multiple meanings and evoking specific ideologies embedded within the novel's narrative?

1.3 Significance of the study

The study of aesthetic and intertextual analysis in Elif Shafak's novel *The Forty Rules of Love* holds significant importance in the realm of literary exploration and cross-cultural appreciation. By delving into the novel's aesthetic elements, including repetition of lines and themes, truth, authenticity language, imagery, and narrative techniques, the research enhances readers' understanding and appreciation of Shafak's Artistry. Additionally, the analysis of intertextuality sheds light on the interconnected web of literary and cultural references present in the novel, inviting readers to explore diverse traditions and historical contexts. This study's significance lies in its contribution to the understanding of how intertextuality shapes the narrative, conveying profound philosophical and spiritual themes that transcend cultural boundaries. Furthermore, it fosters cross-cultural appreciation by offering readers a glimpse into different cultural perspectives and promoting dialogue between diverse literary traditions. By unraveling the novel's layers of meaning and aesthetic allure, this research enriches the study of contemporary literature, serving as a valuable resource for scholars, students, and enthusiasts alike who seek to engage with literature as a medium for cultural exchange and profound human connection.

2. Literature Review

Aestheticism in literature is a literary movement that emerged in the late 19th century, emphasizing the pursuit of beauty and artistic expression. This literature review aims to delve into the aesthetics and intertextuality present in Shafak's masterpiece, examining how these literary elements enrich the overall reading experience. By analyzing the interplay of artistic beauty and intertextual references within the novel, this review seeks to shed light on the novel's unique and thought-provoking qualities. In recent years, scholars and researchers have increasingly turned their attention to the aesthetic aspects of literature, recognizing the importance of understanding how authors employ artistic techniques to convey their messages and evoke emotions in readers. Furthermore, the concept of intertextuality has gained prominence as a critical tool to comprehend how literary works are interconnected with other texts and cultural contexts, enriching the layers of meaning and symbolism within a narrative (Kristeva, 1986).

2.1 Review of Existing Literature

Research authored by Tolba, M. A., & Hadad, M. (2016) *The Impact of Sufism on the Contemporary American Society* as depicted in Elif Shafak's novel *The Forty Rules of Love* focuses on Sufism, present study varies as it explores the role of intertextuality in defining Sufism, but the present research focuses on the identification of intertextual techniques within the novel *Forty Rules of Love* employing Leo Tolstoy's concept of Aestheticism.

Intertextuality is described as the interconnected relationship between various texts in literary history. For instance, Kathy Acker's novel *Don Quixote Which Was a Dream* (1986) serves as an early 20th-century example of intertextuality. However, intertextuality is more intricate than a mere reference to another text. According to Allen (2006), texts can be seen as permutations of other texts, where multiple utterances from different sources intertwine and neutralize within a given text. Halliday (2003) views intertextuality as an integral part of history, wherein texts are associated in a chain of textual generation. To Halliday, each text is created in relation to historical context, rendering each text interconnected and influenced by its predecessors. This comprehensive and cooperative approach fosters creativity, analytical abilities, and critical reasoning, enabling individuals to interact with complex topics and cultural changes while captivating the audience with a spectrum of emotions.

Intertextuality is defined as the relationship between one text inside the intertwined material of literary history. To explore the intertextual techniques employed by the author in this novel, the researcher applies Leo Tolstoy's concept of art within the framework of aestheticism, combining it with the identified findings of intertextuality with reference to Fairclough model. One of the previous studies conducted by Asma Al-otaibi, Alaa Al-zahrani, Nouf Al-ktheri, Raghad Al-jawir, Rahaf Al-doseri, and Shahad Al-khodair titled "Love is the Center of Everything: love in Elif Shafak's *Forty Rules of Love* utilized a Psychoanalysis approach to explore the connection between Elif Shafak and her protagonist Ella. Both Elif and Ella share a skepticism towards the concept of love, as depicted in Ella's reluctance to believe in lasting love and Elif's personal statement about not marrying again. The research reveals that Ella's portrayal reflects Elif's own fears of abandonment, as seen in her relationship with her father and her decision to change her last name. Both characters experienced love in unconventional ways, with Ella sacrificing her life for a man and Elif having a fleeting relationship with a journalist. Professor Monica highlights the importance of creating relatable characters in literature, drawing inspiration from real-life experiences to ensure the authenticity of their feelings and actions. Elif's portrayal of Ella reflects her own emotional journey and personal experiences, adding depth and realism to the character.

The research revolves around the theme of love, which is central to Ella's life in the novel. Present research focuses on exploring aestheticism through Leo Tolstoy's concept and analyzing intertextuality using the Fairclough model. Despite the different perspectives covered in these studies, they all converge on the significance of love, whether it relates to the pursuit of true art, intertextual elements, or the interpretation of Fairclough's model. In the context of Ella's character, love is a prevalent theme as she yearns for it while immersing herself in novels and identifying with their characters.

One of the previous research projects *Texts within Text: An Intertextual Study of Elif Shafak's The Forty Rules of Love* authored by Saeed, Amna, & Fatima, Z., critically examines the conjunction of several historical, socio-cultural, and political discourses present in Elif Shafak's novel *The Forty Rules of Love*. The study adopts the theoretical framework of postmodern

historiographical metafiction and employs the analytical method of intertextuality (29). While the present research adopts Leo Tolstoy's Aestheticism theory and Fairclough Model to critically analyze aestheticism and intertextuality in Elif Shafak's novel *The Forty Rules of Love*. The previous research focus to explore the novel through the lens of postmodernism which encourages the harmonious blending of innovation and tradition, as well as the integration of past and present, resulting in a cohesive whole, facilitated by Intertextuality while the present research focus on aestheticism and intertextuality in *The Forty Rules of Love*.

The central aim of previous research is to investigate how the author masterfully incorporates historical elements into a fictional narrative and explores the techniques employed to create the historiographic metafictional nature of the text. The study closely examines the intermingling of various other texts and discourses, culminating in a unique amalgamation of multi-layered meanings contained within a single text while the present study's aim is to analyze the various strategies used by Elif Shafak. By delving into the intertextual fusion of historical and postmodern narrative within the novel, previous study seeks to uncover its significant contribution to evoking diverse meanings, beliefs, and underlying ideologies inherent in the text while the present study focuses on the intertextuality and aestheticism in *The Forty Rules of Love* by Elif Shafak.

Another previous study *A Corpus-based Analysis of Conceptual Metaphors in The Forty Rules of Love* by Elif Shafak authored by Nadeem, M., Qadeer, A., & Tahir, A.T.A focuses on the attitudes of writers towards the use of metaphorical language in their literary works. Also explores the trends of metaphors in the context of the conceptual metaphor theory. While metaphors have traditionally been treated as figures of speech, they serve multiple functions in literary pieces and have become essential elements in literary writing, aiding readers in choosing appropriate readings (19-32). Lakoff and Johnson's (1980) conceptual metaphor theory challenges the conventional view of metaphors, highlighting their significance in conceptualizing emotions in everyday writing and speech. Among various types of metaphors related to basic human emotions, "love" emerges as one of the most highly metaphorized ones (Kövecses, 311-320).

2.2 Rational for the present study

The research gap in the study of *Aesthetic and Intertextual Analysis of The Forty Rules of Love* lies in the limited exploration of how aestheticism and intertextuality are intricately woven into the novel's narrative to generate multiple meanings and evoke specific ideologies. This research is unique because previous studies deal with different theories besides aestheticism and this novel finds aesthetic delight with Tolstolian concept. This novel While previous research has touched upon Elif Shafak's literary works and themes, there is a lack of comprehensive analysis focusing specifically on the intertextual structure and its relationship with aestheticism in *Forty Rules of Love*. Additionally, the application of Leo Tolstoy's concept of art in the context of intertextuality remains unexplored in existing literature. Therefore, this research aims to bridge this gap and offer a deeper understanding of the novel's complexity and significance through an intertextual and aesthetic analysis. Intertextuality has been found in previous research but intertextual analysis with the concept of true art gives a new dimension to present research.

3. Research Methodology

3.1 Research Design

The research design adopted for this study is descriptive, as it involves a detailed analysis of the text from Elif Shafak's renowned novel *The Forty Rules of Love*. The study employs a qualitative research method to focus on the aspects of aestheticism and intertextuality present in the novel under significance of interpretation and explanation of Fairclough model. This in-depth research aims to elucidate the diverse strategies employed by Elif Shafak to seamlessly integrate aestheticism and intertextuality within *The Forty Rules of Love*.

The data for this research primarily consists of textual details extracted from Elif Shafak's novel *The Forty Rules of Love*. The study relies on two main data sources: primary data, derived directly from the text of the novel, and secondary data, which includes relevant information from external scholarly works. The text of the novel *The Forty Rules of Love* by Elif Shafak is the primary data source for this study. The secondary data sources for this research comprise online materials pertaining to the novel's text, relevant information from external scholarly works, internet websites, and selected sources that provide additional support for the present study. The text has been thoroughly interpreted by utilizing all related works and previous research.

3.2 Data Collection Technique

The data for this research is derived from a comprehensive analysis of the text of Elif Shafak's novel *The Forty Rules of Love*. The novels themselves serve as the primary source for this study. The Researcher has conducted a thorough examination by applying various literary theories, exploring related literature, and incorporating a selected number of secondary sources obtained online.

3.3 Data Analysis Technique

The researcher conducts qualitative analysis to examine the data, which is collected from the text of the novels and a limited number of secondary source.

3.4 Theoretical Framework

Researcher has applied Leo Tolstoy's theory of Aestheticism that emphasizes the moral purpose of true art, contending that authentic and truthful literature should evoke sincere emotions and offer insights into human nature and ethical principles, and researcher has also applied Norman Fairclough's Three Dimensional Model of Discourse which examines the interconnectedness of language, power, and social structures. The model comprises three dimensions: text (analyzing linguistic elements within discourse), discourse practice (exploring language's role in power dynamics), and social practice (recognizing the influence of broader social and cultural contexts on language use). Both provide valuable insights into the significance of genuine artistic expression and the intricate relationships between language, power, and societal norms.

3.4.1 Leo Tolstoy's theory of Aestheticism

Leo Tolstoy, a renowned Russian writer, was known for incorporating intertextuality into his literary works. Within his novels, Tolstoy adeptly utilized diverse sources, such as literary pieces, historical occurrences, and philosophical concepts, to enhance the richness and intricacy of his narratives. For instance, in his masterpiece *War and Peace*, Tolstoy extensively employed intertextuality by blending actual historical events like the French invasion of Russia with fictional characters and their stories. Through this interwoven approach, Tolstoy sought to offer

a comprehensive portrayal of the era, showcasing the profound impact of historical occurrences on individual lives.

Tolstoy's intertextual approach extends to his exploration of philosophical and ethical concepts as well. In *Anna Karenina*, he skillfully integrated philosophical discussions concerning morality, faith, and the essence of happiness. Through his characters, Tolstoy engaged with the ideas of various philosophical and religious thinkers, like Blaise Pascal and Friedrich Schiller, leading to debates and contemplations within the narrative. By incorporating these intertextual references, Tolstoy expanded the depth of his novel, prompting readers to ponder profound questions and themes. Moreover, Tolstoy's works frequently reference, and challenge established literary conventions and traditions. He deconstructed the romanticized notion of love and presented more intricate and authentic portrayals of relationships. Utilizing intertextuality, Tolstoy deftly questioned and reshaped prevailing literary norms, offering a fresh and innovative perspective on familiar themes.

Tolstoy's theory of art holds numerous captivating elements. According to him, art serves to communicate emotions with the purpose of fostering mutual affection. In his work *What is Art*, published in 1996, Tolstoy displays a keen and critical understanding of art. He defines art as the activity of intentionally calling forth a feeling within oneself and then transmitting it to others through various forms such as movements, lines, colors, sounds, and words, so that they experience the same feeling. Art, in Tolstoy's view, is a human action wherein the artist deliberately conveys their own experienced emotions to others using external signs, leading the recipients to share in those feelings. He emphasizes that the powerful appeal of art lies in the shared emotional connection between the creator and the audience, forming a bond of feeling. When the recipient reaches this state, they perceive the work as their own, and the expression conveyed becomes a replication of their own sentiments.

Tolstoy posits that the success of an artwork is determined by its ability to emotionally "infect" the audience. This "infection" refers to the replication of the artist's emotions in the hearts of the recipients. According to him, the more specific and heartfelt the artist's feelings are, the more deeply the audience will connect with the work. Sincerity is the main value that the recipient captures from the artwork. The degree of infectiousness in the artwork reflects its value. The two essential pillars of successful communication are the uniqueness of transmission and the clarity of expressions. The ultimate standard of success for true art lies in its communicative power; if it is genuine; it infects and resonates with the audience. The blissful outcome of such art is that it enables the audience to experience life events more profoundly without the need for analysis or struggle. The stronger the emotional "infection," the more powerful and authentic the true art becomes. Three main features according to Leo Tolstoy govern how infectious a work will be.

1. **The more specific the feeling or reaches deeper emotions:** Art is realization of beauty in sphere of human soul. Beauty is the perfect perceived through feeling. For a man to explore journey of art, pleasure in art is highest perception, which a person can easily reach because finding a true beauty gives greatest quantity of interpreting experience with feelings and emotions in the shortest time. Beauty lies not in the outer world, nor in the thing, nor in the soul of man, but in look shaped by artist. The thing itself in itself is not attractive, but the artist transmutes it to beauty. It is foundation of love. According to Taine, beauty is the manifestation of real character of certain important idea, more perfect than that in which it is conveyed in actuality. It exactly feels the transformation

of same feelings by reading any piece of writing , the writer wanted to be transfer in readers by his writings to make it Art according to Tolstoy.

2. **Clarity of expressions:** Art gives what is not given by nature. Harmony is key element to create clarity of expressions. Every event follows a sequence to reach at the level of clarity. Beauty is an illusion. There is no complete beauty, but that appears beautiful which seems to us characteristic and harmonious. Beauty is an outcome of our physical feelings, and the goal of art is pleasure, but this pleasure, for some reason or other, is measured highly moral.
3. **Sincerity:** Truth is necessary in fictional as well as non-fictional genres. Reason is being perceived by Truth only. According to Hegel, truth and beauty are same. The difference between these two is idea itself, as it occurs and is thinkable in itself. In addition, the idea, displayed seemingly becomes for consciousness not only true, but also beautiful.

3.5 Framework of Analysis

Norman Fairclough's Three-Dimensional Model of Discourse is a widely recognized and influential framework in the field of discourse analysis. Fairclough, a British linguist, and critical discourse analyst developed this model to offer a comprehensive approach to understanding the complex nature of discourse and its relationship to social practices and power structures (Fairclough, 269-93).

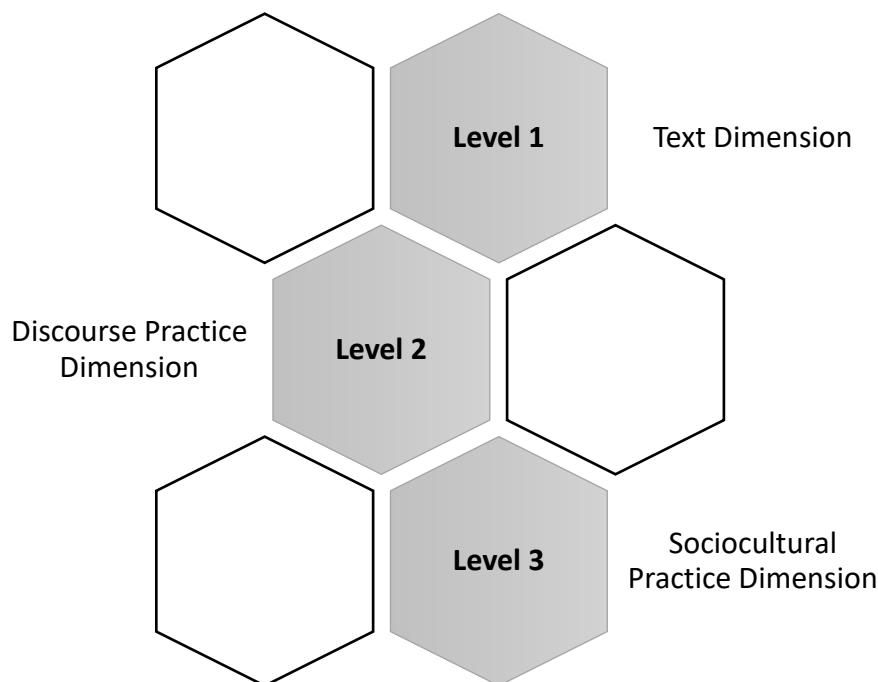


Figure 1. Framework of analysis

Text Dimension: The first dimension of Fairclough's model focuses on the analysis of the linguistic features and structures within the text itself. This micro-level examination allows researchers to identify patterns, themes, and ideologies embedded in the language used (Fairclough, 2013). By closely examining the text, researchers can unveil how language

choices influence the representation of ideas, identities, and social relations.

Discourse Practice Dimension: Building upon the text dimension, the second dimension explores the processes of discourse production, distribution, and consumption (Fairclough, 2013). It looks at how discourse is constructed, circulated, and interpreted by different actors in society. Discourse practices encompass the roles of various participants, their power dynamics, and their influence on shaping and disseminating discourses (Fairclough, 2001).

Sociocultural Practice Dimension: The third and broader dimension of Fairclough's model situates discourse within the larger sociocultural context (Fairclough, 269-93). This dimension delves into the social, political, and historical factors that shape and are shaped by discourse. It explores how societal structures, ideologies, and power relations affect the production and reception of discourse, and how discourse, in turn, contributes to, reflects broader cultural norms, and practices (Fairclough, 2001).

4. Analysis and Discussions

This chapter represents the analysis of Elif Shafak's novel *The Forty Rules of Love* considering Leo Tolstoy's aestheticism concept as presented in his book "What is Art?" The research employs Fairclough's model of intertextuality as a tool for analysis. This model includes two key elements: processing analysis (interpretation) and social analysis (explanation), both of which are utilized in interpreting dialogues within the novel. Moreover, according to Fairclough's model, processing analysis involves the perception of a connection between the characteristics of the text and the interpretive resources and practices that the reader brings to understand the text. Interpretations are influenced by the reader's mindset and the nature of the text. Each person interprets a text based on their own situation, mental state, and emotions, seeking what they are looking for within it. An instance of intertextuality can be found in the novel "Sweet Blasphemy," where a character reads the same line as Ella used earlier, evoking a powerful emotional response, exemplifying true art. Leo Tolstoy explains that literature can deeply affect the reader, prompting them to imagine and experience the words in a profound way. In this case, the line about love stirs the character's thoughts about her perception of love, which she had been using to soothe her soul. Nonetheless, there remains a sense of emptiness in Ella's life that can only be filled by love. In addition, when the story begins, Ella reads that the Shams is the dream interpreter and can read the palm. She goes into an imaginary world and thinks that if Shams could read her hand what would he think? Would he explain to her the reason of her dark thoughts? A stream of thoughts tried to find the reason of her anxiety,

Depression, and a deficiency where the problem exists, reason of her loneliness if she has long loving family so where the point is and what is the missing pillar of my life. She imagined a book character into reality and found the circumstances of her negligence of happiness and at last the situation demands she longed for love. In *The Forty Rules of Love*, the analysis reveals a juxtaposition of the past and present, with a clever portrayal of the present timeframe. The characters Ella and Aziz symbolize the 21st century, while Shams and Rumi represent the 13th century within Aziz's book *Blasphemy*. The narrative explores how history's advantages can flourish in the present through the opportunity of love. The novel starts with Ella as the narrator, dated on May 17, 2008, in Northampton, depicting her life closely tied to her family. Despite spending 20 years of her married life attending to various tasks, her life remains confined to a routine centered on a table.

However, an intriguing question arises when others inquire about any positive news regarding Ella. It is revealed that Ella has performed an impressive artistic job at the office in Boston (5). This sets the stage for her to write a report on the original "Sweet Blasphemy," with the assistance of A.Z Aziz, who represents the present era. Both Aziz and Ella symbolize the present time within Aziz's book. In Chapter 1, on page 15 of the novel, Ella begins reading "Sweet Blasphemy." As she reads, her attention is immediately captured by the first sentence, which she had told her daughter just a few hours ago. This coincidence intrigues her, as she herself is on a quest to find love, but her life seems to lead her in a direction where she encounters the notion that

As Ella continues reading, she has another moment of realization. She starts interpreting the writer's words as if he is intimately familiar with her feelings, knowing exactly what she is searching for and what she keeps hidden within herself. This connection between the text and her personal experiences intensifies her engagement with the novel, making her feel a deeper resonance with the themes explored in "Sweet Blasphemy."

The inclusion of *Sweet Blasphemy* within the novel *The Forty Rules of Love* serves as an example of intertextuality. Some lines from "Sweet Blasphemy" demonstrate intertextuality through the lens of Fairclough's model, highlighting the type of intertextuality involved. Additionally, certain lines within this novel exhibit artistic qualities aligning with Aestheticism. As Ella delves into the manuscript about the 13th-century Sufi poet Rumi and Shams of Tabriz, along with their forty rules of life and love, her world undergoes a profound transformation. The prologue is followed by Part one, titled *Earth* (37). During her reading of *Sweet Blasphemy* Ella begins to grasp the significance of love as:

The water of life, nurturing growth within individuals. She comes to understand that love can only reach those who are open to receiving it and are willing to share it with others. Each of Shams of Tabriz's forty rules of love offers a glimpse into the essence of love.

These passages not only exemplify intertextuality but also resonate with the principles of Aestheticism, highlighting the profound impact of art in conveying emotions and evoking personal reflection on love and its transformative power. Art becomes truly valuable when a person experiences the essence of the text firsthand. Emotions play a significant role in enhancing the beauty of art, and in Ella's case, "Sweet Blasphemy" becomes the stimulus for stirring her emotions. The novel holds a special place in her heart as it provides her with something she had never experienced with her husband - understanding and genuine concern. Ella finds solace in Aziz, who is willing to listen and support her. A line quoted by Aziz, mentioned in his letter to Ella at the end of the letter *The Forty Rules of Love*, captures a mixture of Ella's feelings, expectations, and desires for fulfillment. Through their conversations, Aziz comes to understand the missing element of love in Ella's life. This understanding prompts a renewal of her desires, invoking powerful emotions within her. In accordance with Tolstoy's concept, harmony within the text is crucial for creating clarity within sentences. Each experience follows a specific order, leading to a level of clarity. The sequence of their conversations helps them navigate towards their desired destination, deepening their connection and emotional journey.

The mentioned line serves as an illustration of the idea that content is intricately connected to integrity and wholeness. In this instance, the author elaborates on how virtuous individuals possess the ability to perceive things as if they are alive through the eyes of God. It is through God's grace that these righteous individuals are granted the privilege of seeing whatever He

wishes to reveal to them. In this way, the writer shares divine knowledge and insights with the readers. The novel proceeds to unveil the life history of Rumi and Shams through the incorporation of jokes and narratives. It commences in the past, outside an inn in Samarkand in the year 1242 (28), transporting the readers to a different time and place, where the journey of the characters and their interactions begin to unfold. By delving into the past and exploring the lives of these significant figures, the novel provides a rich and immersive narrative that captivates the readers' imagination and understanding.

In these lines, a discourse unfolds between Shams of Tabriz and a landowner, where Shams sheds light on the concept of the unity of being. He emphasizes that if someone holds negative thoughts about themselves or believes in wrong ideas, those very superstitions may become their reality, as God manifests these beliefs into their fate. Shams highlights the importance of the inner spirit that resides within every individual, highlighting the presence of a righteous personality.

Shams further elaborates on his idea by stating that he sought to find God in every spirit he encountered, leading him to meet various personalities throughout his life. Through this journey of self-discovery, he arrived at the notion of the Oneness of Being, which he proclaims to have proliferated (27).

The significance of these lines (27) lies in their exploration of the idea of the Oneness of Being between Shams of Tabriz and the landlord. Shams alludes to the expression that Allah is closer to someone than their jugular vein, meaning that God resides within the depths of their heart, making this concept a universal truth that God exists everywhere in the universe, from the depths of the earth to the vastness of the sky. This notion challenges the idea of Sufism, which suggests that God is not separate from individuals but rather exists within each person, signifying a profound connection between humanity and the divine.

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The lines (42) portray the idea of a minor character who is a beginner and becomes personally connected to Shams of Tabriz. This character is depicted as being both fascinated and frightened by Shams, unable to resist observing him and eagerly listening to his valuable insights. Simultaneously, the character's inclination to escape from reality adds to the allure of his artistic nature. In this portrayal, Shams possesses divine traits that enable him to perceive hidden paths, invisible to the eyes of ordinary individuals. Elif Shafak masterfully crafts the character, endowing him with the ability to see beyond the mundane and explore the mysterious forces at play. Through these lines, the connection between this character and the divine is revealed, demonstrating how he is guided by God's presence. This emphasizes the uniqueness of this character's perspective, which sets him apart from others. The ability to see and comprehend the unseen within a person is a common trait for those connected to the divine. This aspect points out the mystical and enigmatic nature of the character and highlights the intriguing interplay between ordinary reality and the hidden realms explored through art.

These lines highlight the presence of hyper-textuality in the novel, which divides it into two types

of text: the hypertext and the hypotext. The character of Aziz and Ella represents the hypotext, while the hypertext quality is observed in their communication through emails, their life experiences, emotions, incidents, and transformative work. The hypotext is represented through the fictional autobiography of Shams Tabriz and Mawlana Jalal Uddin Rumi, adding depth and context to the narrative (68). As the story unfolds, the hypertext and hypotext intertwine, creating a rich and complex web of connections and influences between the characters and their stories. By employing hypertextuality, the novel allows for a critical analysis of the interactions and relationships between the characters. It offers a unique and multifaceted reading experience, where readers can explore the different layers of the narrative and discover how the hypotext and hypertext elements interact and contribute to the overall meaning of the story. In these lines, the writing style of Elif Shafak in *The Forty Rules of Love* is revealed, particularly in how the writer has crafted epitext within the novel (69). The epitext refers to the elements surrounding the main text, such as prologues, footnotes, or authorial comments that add depth and context to the narrative.

Shafak's writing style is challenging and innovative, evident in the use of epitext to enrich the storytelling. The novel employs various traditional examples of epitext, enhancing the reading experience and providing additional layers of meaning to the story. Furthermore, the novel stands out as an exceptional intertextual work, with multiple voices contributing to the narrative. Shafak skillfully creates a multi-voiced novel, where each character is complex and not easily categorized as wholly good or bad. Their realities are indefinite, allowing readers to explore the depth and ambiguity of their personalities and actions. Through historical reconceptualization, Ella and Aziz emerge as postmodern characters, depicted through the voices of Shams and Rumi. This Aspect adds to the novel's postmodern artistry, where different perspectives and interpretations coexist, making it a thought-provoking and intellectually stimulating work.

The Forty Rules of Love exemplifies Shafak's mastery of writing style, epitext, and intertextuality, making it a compelling and artistically rich novel that challenges traditional storytelling norms and explores the complexities of human existence. Shafak's argument in the novel blurs the line between the 13th and 21st centuries through intertextual linkage, drawing connections between both eras in *The Forty Rules of Love*. The novel addresses cultural misunderstandings, religious clashes, and fears of one another, reflecting the complexities of human interactions and highlighting the impact of paratextual elements in shaping the narrative.

The pre-textual elements in the novel play a crucial role in shaping the context and purpose of the story. By exploring historical events and intertextual connections, Elif Shafak provides a thought-provoking narrative that delves into the intricacies of human history, cultural conflicts, and religious perceptions. In these lines, Shams engages in storytelling, recounting the tale of the shepherd and Moses. Through his commentary on the story, he reaches a significant conclusion: one should not judge people solely based on their connection with God, as it might not always be apparent or conform to specific references found within the text. This aspect serves as an instance of metatextual element (252).

The novel further explores metatextuality in the tale, leaving the reader uncertain about whether the sources of the story are rooted in Islamic tradition or historical scriptures like the Torah. This ambiguity highlights the idea that individuals have their unique ways of communicating with God, and their experiences and perceptions shape their understanding of spirituality. The

analysis of Elif Shafak's novel *The Forty Rules of Love* reveals her deliberate use of foreignizing techniques to cater to English readers. While the main language of the novel is English, Shafak artitextualizes it by incorporating elements from non-native languages. This approach creates intertextuality within the text, enriching the reading experience. Indeed, architextuality, which deals with various aspects of mixing and hybridization of language in written text, is evident in the structural skeleton of Elif Shafak's novel, *The Forty Rules of Love*. Shafak utilizes generic mixing to create a diverse and engaging narrative, incorporating different forms of discourse throughout the book. One example of architextuality in the novel is the use of email communication between Aziz and Ella, which adds a contemporary and relatable dimension to the story. This modern form of communication intertwines with the traditional storytelling and poetic elements, creating a unique blend of genres and discourses. The introduction of poetry, legends, and the inclusion of "Sweet Blasphemy" as part of the narrative exemplify architextuality in the novel. Shafak masterfully weaves these diverse elements into the text, enriching the reader's experience and contributing to the depth and complexity of the storytelling.

For instance, the verses of Rumi are quoted,

Give us freedom of authority of selecting one another as companion! Don't stop us for freely sit with each other's feet! In wordly, there is great harmony between us- think not about us... that we are not what you can see" (42).

Through email conversation, Ella and Aziz seems like,

Dear Aziz Zahra. It means that let me tell you that there is nothing, but love is essential for life" (44).

Aziz replied to her by these words, how I could speak about love it should not be unappreciated because according to Rumi, '*Love is the water of life*' (54). The email exchanges between Ella and Aziz further exemplify architextuality, with their contemporary language and expressions contrasting with the timeless wisdom and poetic quotes from Rumi. The use of generic mixing, discourse mixing, figurative language, and hybridization of language in *The Forty Rules of Love* demonstrates Shafak's skillful implementation of architextuality, creating a captivating and multidimensional narrative that combines various elements and genres harmoniously. In *The Forty Rules of Love*, Elif Shafak skillfully employs figurative language in the architectural structure of the novel, utilizing literary techniques such as symbols, Similes, metaphors, oxymorons, paradoxes, and allegories to add depth and meaning to the narrative. One example of figurative language in the novel is the metaphorical expression of "wine of love." Shafak writes,

The wine of love made every person who fall in it gently their head spin where shafak realizes the happiness of wind and gratitude found in the heart that no longer whispered" (247)

The phrase "wine of love" symbolizes the intoxicating and transformative nature of love, where individuals experience a joyful and grateful state akin to having their heads gently twisted by the effects of wine. It's worth noting that in Islamic culture and religion, wine is considered taboo and forbidden. Therefore, the use of the metaphorical expression "*wine of love*" in this context represents a departure from the literal meaning of wine and instead embodies the essence of

love's intoxicating and uplifting qualities. The contrast between the Islamic cultural perspective on wine and the more welcoming attitude towards wine in European Christian culture is reflected in the interpretation of the metaphor. While wine is considered essential and celebrated in European Christian culture, Shafak employs the metaphor to explore the spiritual and emotional aspects of love, embracing its transformative power without literally referencing the consumption of wine. Using such figurative language, Shafak crafts a rich narrative that resonates with readers from diverse cultural backgrounds, inviting them to contemplate the complexities and beauty of love's profound impact on the human heart.

5. Conclusion

The aesthetic and intertextual analysis of *The Forty Rules of Love* uncovers the profound depth and complexity of Elif Shafak's literary craftsmanship. The novel's adherence to aesthetic principles enhances the reader's experience, making it a captivating journey into the pursuit of beauty and the exploration of human emotions. The intertextual elements within the novel display Shafak's ability to seamlessly integrate various texts and discourses, resulting in a multi-layered narrative that resonates with readers on multiple levels. The study demonstrates how these intertextual connections provide richness to the story, creating a cohesive and thought-provoking literary work. The novel's aesthetic appeal lies in its elegant prose, vivid imagery, and skillful use of literary techniques. Shafak's ability to craft a multilayered and harmonious narrative, blending contemporary storytelling with historical fiction, adds depth and richness to the reading experience. The figurative language, symbols, and metaphors employed throughout the novel create a poetic and lyrical atmosphere, immersing readers in the world of Rumi, Shams, Ella, and Aziz.

Intertextuality plays a central role in the novel, with Shafak drawing upon Rumi's verses, legends, and mystical teachings to enrich the narrative. By interweaving different texts and cultural references, Shafak creates interconnected stories and themes that resonate across time and space. This intertextual approach not only deepens the emotional impact of the novel but also invites readers to reflect on universal human experiences and truths. *The Forty Rules of Love* is a testament to the power of storytelling and the enduring influence of great literary works. Shafak's masterful blending of aesthetics and intertextuality elevates the novel beyond a mere narrative, transforming it into a profound exploration of the human condition and the quest for spiritual fulfillment. In this novel, readers are reminded of the timeless wisdom found in poetry and legends, and how these ageless teachings continue to inspire and guide individuals in their journey of self-discovery and love. Through the interplay of aesthetics and intertextuality, *The Forty Rules of Love* serves as a testament to the enduring power of literature to connect hearts and minds across generations and cultures.

The Forty Rules of Love is a novel filled with pure and profound love, breaking down the barriers of societal distinctions. Applying the Fairclough model to analyze the text, the processing analysis reveals the reader's interaction with the text, where interpretative resources and practices come into play. Through extensive intertextual analysis, the novel is fragmented into various cultural, religious, political, social, ideological, and historical dimensions. Feminist discourse within the novel encourages women to assert their identity in the face of societal categorization as "others." Shafak skillfully highlights cultural spaces and advocates for intellectual and financial rights, making *The Forty Rules of Love* a powerful endorsement of feminism and cultural discourse. Additionally, the novel embraces architextuality, blending righteous thoughts as per the consent of God with a hybridization of language. This artistic approach enriches the narrative, presenting myriad discourses about religious love and past

controversies, conveying a timeless and relevant message to future readers. *The Forty Rules of Love* stands as a testament to the transformative power of love and spirituality. Elif Shafak's intertextual techniques and architextuality create a harmonious narrative that resonates with readers, fostering a deeper understanding of cultural diversity, human connections, and the pursuit of truth and meaning. *The Forty Rules of Love* is a beautifully crafted novel that transcends time and culture, imparting valuable insights and wisdom to its readers. Through its exploration of love, intertextuality, and feminist discourse, the novel leaves a lasting impact and serves as an enduring piece of literary artistry.

6. Recommendations

The research on "*An Aesthetic and Intertextual Analysis of The Forty Rules of Love*" opens intriguing avenues for further study in the realms of literature, aesthetics, and intertextuality. Conducting a comparative analysis between *The Forty Rules of Love* and other literary works that embrace aestheticism and intertextuality would provide valuable insights into common themes and stylistic techniques employed by different authors. This comparative approach could reveal unique nuances in the interplay of aesthetics and intertextual references across diverse literary contexts. Exploring Elif Shafak's influences and inspirations behind the novel's aesthetic and intertextual aspects would illuminate the connections between her cultural background, personal experiences, and literary influences, further enriching our understanding of her creative process. Surveying reader responses to the novel's aesthetic and intertextual elements could uncover how these aspects contribute to readers' emotional engagement and interpretation of the narrative. Moreover, expanding the scope of study to examine intertextual connections in other works by Elif Shafak would provide a comprehensive understanding of her consistent use of intertextuality as a storytelling tool. These recommendations can provide fruitful directions for future scholars.

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