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**A Semio-Intertextual Approach  
to *The Forty Rules of Love* by Elif Shafak  
(2010)**

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## Abstract

This dissertation presents a new approach, semio-intertextuality, to analyse a novel entitled *The Forty Rules of Love* by Elif Shafak (2010). This qualitative approach aims to highlight the systems of semiotic signs and of absent and intertwined texts that the author has used in her novel, including the signs that are concretised in the characters, the title, the cover, and the chronotope structure. Besides, this work of analysis is done through different narrative techniques adopted in the new contemporary novel. It made it possible to identify and analyse two main narrative characters: the first historically represents Jalal Din Rumi, as for the second fictitiously manifests Ella Rubinstein. Furthermore, semio-intertextuality illustrates the interrelationships between the previous and present texts of the novel, reflecting the system of human values through polyphony, which helps to enshrine the principle of dialogue between different cultures and civilisations. Finally, semio-intertextual approach results in deconstructing and decoding the structure of the literary work, providing new insights and efficient reading of *The Forty Rules of Love* in particular and novels in general.

## **Dedication**

To my beloved parents for their endless love, support, and encouragement. To my only two lovely brothers who make the sad and challenging times happy and funny moments. To the soul of my sweetheart grandmother, my second mother, from whom I learned how to see the world with a different eye and with whom I shared joyful and precious memories.

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# **General Introduction**

## General Introduction

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The Tel Quel poststructuralist semioticians, amongst them Julia Kristeva, Roland Barthes, and Gerard Genette put into question the uniqueness of the text and the derived sense of authorial creativity and originality. They adjust the rigidly fixed dichotomies from which, according to structuralism, the meaning is produced. They explicate such dichotomies paradoxes trying to get the better of them by undermining the first concept of each pair. This change of perspective foregrounded the processual and intertextual quality of signs as well as the meaning-producing function of interpretation.

In like manner, every sign is a signifier whose signified is another signifier (Derrida, 2002). The process of producing meaning, therefore, is infinite as well as circular since signifiers keep transforming themselves into new signifieds and vice versa. The before mentioned, indeed, evoke the idea of texts that are defined as a series of quotations formed from culture, and writers only simulate what is anterior. In other words, their works are never innovative nor original (Barthes, 27). The latter echoes, thus, the notion of Julia Kristeva of intertextuality, which is the interconnectedness of texts in which old texts function to make new ones.

Besides, poststructuralist semioticians' approaches are founded on the semiotics of Charles Sanders Peirce and the Semiology of Ferdinand de Saussure. Both of them were born with similar ambition and thought to develop a field of signification, elucidate, and search the meaning behind signs and symbols. Conceptually, in regards to dichotomy and the duality basis, de Saussure established his theory. To his mind, a sign is composed of two necessary components, namely, the signifier (sound pattern) and the signified (concept). The former and the latter, according to him, have a reciprocal need in which both notions cannot be separated and complement each other. Said differently, one aspect does not exist unless the other one does.

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For example, the word horse is meaningless until the image of this animal takes place in one's brain. In contrast to the binary concept of de Saussure, Peirce's theory of sign concentrates on the three-dimensional triadic system. He classifies sign into (1) - sign or representamen, (2) - object/ referent, and (3) – interpretant; he denotes their triadic relationship of signs interpretation as Semiosis. Accordingly, three significant trends studying signs semiotically come to be part of the European Criticism, the first trend is known as Semiology of Communication, the second is the Semiology of Signification, and the third trend is the Cultural Semiology that includes intertextuality. These trends, indeed, pave the way further to examine literary components like characters, titles, covers, chronotope, and discourses.

For all the aforementioned, since intertextuality is based on semiotics theory, it is possible to raise the question of how possible the two theories can be brought under the umbrella of semio-intertextuality, and to what extent this hybrid approach is useful in analysing *The Forty Rules of Love novel (2010)* in particular and the literary works in general, in a new way. The innovative compound analytical approach semio-intertextuality is driven by the fact that intertextuality was born from the womb of semiotics by virtue of semiotics studies signs in association with other signs. Similarly, intertextuality insists on the claim that there is no zero degrees writing. Therefore, the new approach offered an alternative way to analyse literary works such as *The Forty Rules of Love (2010)*, using semiotics and intertextuality simultaneously rather than separately.

It is hypothesised that the approach of semio-intertextuality can provide an efficient analysis of literary texts and serve to deconstruct both their surface and profound structures. Besides, it can also study linguistic and non-linguistic systemic signs such as discourses and images. Finally, it reveals to one the concealed discourses on which Elif Shafak based her novel, such as the ideological, historical, cultural discourses.

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Usually, literary works, including novels, are composed of a multiplicity of discourses and different currents. Correspondingly, this research aims to employ an approach in which a group of cognitive spheres overlap to read literary works in all respects. The narrative of *The Forty Rules of Love* is a model in which its various discourses in regards to ideology, folklore, society, and culture are unearthed using semio-intertextuality as an analytical approach. This study also aims to go beyond the traditional contextual readings of the novels, focusing on the language structure of texts to reach the core, and thus, the absent texts and meanings. The latter is, indeed, what the post-structural semiotics mostly concentrates on.

The steps taken to achieve this study is through discussing the unique synthesis of past and present in addition to the blend of multi-layered meanings residing in a single text, *The Forty Rules of love*. Shedding light on the discourses that seek to ameliorate the image of Islam and the western view towards women as it is in the Quran, attempting to reinforce the principle of equality and tolerance between humans. Besides, This new approach analyses the way semiotics plays a significant role in literary criticism by establishing key practical models, which provide insights so that the association of broader signs meaning structures to texts can be better understood within literary practices. Finally, this study targets to bring about a disclosure of the role of semio-intertextuality between the literary texts based on the overlapping between cultures and civilisation, strengthening the bond of two different worlds, east/ west and modernity/ancient.

What brings about motivation to conduct this research is, first, its inclusion in the so-called cultural criticism prevalent in literary and cultural studies at present. Second, through this study, the student gets the opportunity to employ the information and knowledge she/he has received over the past five years. Last but not least, it allows the application of theories of linguistics as an analytical approach, including semiotics, which the student received in a general theoretical framework rather than a detailed practice to read literature.

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Bearing in mind, the novel, early on, has been studied only concerning fascination for Jalal-Din Rumi and spirituality under the title «An Exploratory Study of The Sufi Mystical Concept' Wahdatal Wujud” by (Ahmed Ayesha, 2016). Furthermore, the novel was investigated in the light of “Negotiating Space and Time: Knowing the Past in the Present in Elif Shafak’s *The Forty Rules of Love*” article. However, the current research tends to analyse the novel in the light of semio-intertextuality, bringing out what is beyond words unveiling absent texts and discourses.

To the best of one’s knowledge, therefore, this study is worth investigating because of its originality. Besides the limited use of semiotics and intertextuality theories in analysing novels, as far as one knows, these two theories have never been paired with each other to, eventually, obtain a compound approach to comprehensively analysing literary works, and this is what makes this study original and unique. Furthermore, it addresses a new contribution to fill, as far as one knows, the void at the level of the Algerian literary criticism arena in the English language due to the lack of studies of this kin

A bunch of works has relied on while constructing this research paper. When investigating semiotics within a literary text, it is necessary to mention Ferdinand de Saussure’s *Course in General Linguistics* (2012). De Saussure studies the relation between discourse and the development of language and examines language as a system of structured signs. Besides, Charles Sanders Peirce’s book of *Peirce on Signs: Writings of Semiotics* (1992), in which he challenges the traditional models by describing thoughts not as ideas but as signs, external to the self and without meaning unless interpreted by a subsequent thought. It includes Peirce’s comprehensive theory of semiotics, is remarkably relevant to methodologies that are discussed in many disciplines.

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It is also worth mentioning Roland Barthes' *Elements of Semiology* (1977), which mirrors the idea of any signs systems, whatever their essence and purposes; illustrations, body language, vocal sounds, and the complex associations of all these, which form the content of the ceremony, convention or public performance: these compose, if not languages, then signification systems. Besides, his *Essay of S/Z* (1970) is also essential to be checked while having a semiotic analysis of literary works. *S/Z* is an examination of the French novella "Sarrasine" by Balzac, through which Barthes significantly contributed to many schools of theory, including social theory, semiotics, anthropology, and structuralism.

Finally, Julia Kristeva's work *of Desire and Language: A Semiotic Approach in Literature and Art* (1980), in which she contends that the relationship between language and society is crucial to the understanding construction of meaning through literary narratives. She demonstrates that the metaphysical assumptions upon which language holds are crucial in showing the signifying process, the subject matter of semiotics. Furthermore, the book discusses the intertextual relation between words and their prior existence in the past text. These are the major works taken as a model to accomplish this research; still, there are other works, including articles, helped in constructing the between hand dissertation

The present study is based on the qualitative approach because there is a textual analysis of *The forty Rules of Love*, aiming to reach the hidden meanings and texts through measuring the experiences and attitudes of personas towards crucial and sensitive issues. Hence, Semiotics and intertextuality serve as instruments to unveil the absent texts. Further, it is fulfilled by the conceptual research method due to the books, articles, and finally, websites' data collected.

Lastly, this research is based on a descriptive- analysis research approach because it describes how semio-intertextuality applied and what new discourses semiotic signs one

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reaches after the theory application. It is also conceptual for there are observation and analysis of already present information in the narrative that is attached to abstract concepts and ideas.

This research consists of three chapters; the first chapter, entitled Introduction to Semiotics and Intertextuality, highlights the theoretical background synoptic ideas about semiotics and intertextuality. It also discusses how intertextuality is derived from semiotics about the works of the main semioticians amongst them Ferdinand de Saussure, Charles Sanders Peirce, Julia Kristeva, and Roland Barthes (1960s). Furthermore, this chapter unveils the main streams of Semiology, including the Semiology of communication, Semiology of Signification, and Semalysis that pave the way to the theory of intertextuality, therefore, to semio-intertextuality.

The second chapter, labelled Semiotic Analysis of The Forty Rules of Love, explores the literary and non-literary images found in the novel, in which it examines the thresholds of narrative, focusing on the book jacket and the title. Besides, it explains the way the characterisation of characters carrying semiotic signs, which helps to uncover the other absent signs that help in discussing a plethora of topics. Finally, this chapter calls attention to the semiotics of the chronotype (time/space) the author used in her narrative.

The third chapter contains a semio-intertextual analysis of the novel about the veiled used discourses. The latter leads to the semiotic signs from which intertextuality of ideological, religious, historical, social/cultural, and folkloric discourse takes place, under the title of Semio-intertextual Analysis of *The Forty Rules of Love* Discourses.

# **Chapter 1: Introduction to Semio- intertextuality**

### **Introduction**

Humans are always subjected to external stimuli and internal ideas and convictions. A broad assortment of possible thoughts, concepts, and perceptions can be present in a person's mind at a given instance of time, and this is often what, mostly, intrigued individuals of how come a person to think or perceive. When individuals attempt to examine and study their stream of thoughts, they seek to uncover phenomenology, and this can only be achieved through the so-called semio-intertextuality, which is defined as an analysis of how meaning is produced and transmitted.

Besides, it is a primary method to ensure that the receiver interprets the desired interpretations (e.g., a form of communication or a new product) unambiguously. Frequently, there are valid explanations why not anyone grasps the real purpose of a message and, thus, semio-intertextuality will help determine the ambiguity and provide consistency of context. It is, expressly, composed of two main theories of discourse analysis, semiotics, and intertextuality that are derived from the semiotics of Charles Sanders Peirce and the semiology of Ferdinand de Saussure.

### **I. Semiotics and Semiology**

Contemporary studies of sign system emerge of two principal sources, which are classified as the two significant streams paving the way to many semioticians to develop their theories, among them, Philip Hamon, Gerard Genette, and Mikhail Bakhtin. Both Charles S. Peirce and Ferdinand De Saussure had a similar ambition and thought in the evolving scope of signification. In other words, to elucidate and search the meaning behind signs and symbols, which consequently resulted in the emergence of multiple genres of semiotic analysis of discourse and texts such as semiotics of characters, titles, chronotopes, body language.

Indeed, the two semioticians had the same interest to study signs; however, each of them composed his theory differently.

### **I.1. Peircian Theory**

Terminologically, Peirce develops a classification scheme in phenomenology, calling it “phaneroscopy,” or the “phanerons analysis,” which is a collection of potential elements that influence a person’s mental consciousness. Besides, these elements can be unrestricted to ‘actual’ physical objects in the external world. It involves elements generated by the mind in the person’s internal ‘semiotic’ universe. Therefore, he classifies these elements into three conceptual categories, discussing how these three levels function in the meaning-making cycle known as Semiosis. The latter is a triadic approach of the relationships among a sign/representamen (firstness), an object (secondness), and an interpretant (thirdness). In the same token, he formed other triadic types of sign, namely, “icon,” “index,” and “symbol.” Of course, each of them is categorised, semiotically, according to their linguistic or non-linguistic function in the language ( Brent, 108-202).

#### **I.1.a. Sign Classification**

Because the field of semiotics covers quite a diversity of signs, Peirce has developed a classification in which he distinguishes between firstness/object, secondness/representamen, and thirdness/interpretant. Peirce’s visualisation of firstness is described as a “beautiful, delicate, vivid and independent entity [and that] the thought of first is valid in the ideas of pureness, being, and independence” (148). As an illustration, the concept of “yellowness” is independent of every colour-yellow entity. Which means, yellowness as firstness belongs to the realm of possibility that is defined as “monads that do not refer to none except itself” (148).

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What is more, Peirce gives the meaning of firstness as “an example of that sort of awareness which requires no interpretation, comparison or any process whatsoever [...] it has its nature which does not consist of whatever things” (152). For instance, if an individual continually stares at the flame of the candle and only look at it for an extended period, he/ she may lack awareness of the candle or the flame as visible artefacts and can only see the yellowness of the flame. Therefore, these feelings are not due to anything. It is a general feeling of some quality or latent potentiality. However, if another thought enters, then [the thought] of firstness, as a new and free entity, disappears (148). Because yellowness, generally, is a trait or condition of being but not by itself, it has to represent or embody some entity. Hence, if another entity serves the representation, secondness occurs.

Accordingly, secondness is the level of awareness at which the “truth” concept comes into action. Although firstness is about being, secondness is about the existence in some experiential universe (Peirce, 164). It embraces a dyadic connection in which effort is made to associate a latent quality with a manifestation of an entity. In other words, while firstness is pure sensation, secondness is an intellectual categorisation. It is the level of realistic “existence” and practical experience (164). For example, the firstness of the quality of “whiteness,” like yellowness, when attached to a white flower, it turns out to be secondness. This means if someone concretises white colour with anything tangible or abstract, the whiteness becomes a second entity. That is to mention, even negation of whiteness [-white] is associated with a purple rose, it turns out to be a secondness (164).

Secondness, therefore, manifests itself when firstness relates to another object through relations, effect, negation, occurrence, or dependence. The example Peirce uses to explain secondness is that when individuals see a light beam, they may feel the essential experience of just the light beam (firstness), or they may perceive the light beam as ‘God’s existence.’ This is, in fact, a derivative perception secondness, in which it acts as a constraint of force on

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firstness. Secondness, however, arises from an unpredictable will or blind power, a common correlation, without active mediation. When some powerful mediation attempts to shift the course of perception when someone tries to interpret, for example, God's existence, thirdness, consequently, takes place (222).

Thirdness is the mediator through which a first and a second are brought into relation. Where the Second is the ends, the third is the means. It corresponds to the conformity to the form in which the man's mind is moulded. The previously mentioned can be taken as the predetermined or conditioned mode of thinking. Generally, these frames are constructed to fulfil the real intent of the interpreter. Therefore, thirdness is the Semiosis division of thinking, expression, interpretation, and process. So, it allows social contact possible as it corresponds to intellectual experience' mould,' which is a product of cultural socialisation. Here, the interpreter takes the role of a third aspect between the sign and the object. Thus, the third becomes a bridge between the first and the second in which it is defined as a "synthetic consciousness driven by the sense of learning, thought, memory and habit" (Peirce, 243).

In short, Dansei (2004) associates the first step of physical sensation as firstness, the mind as secondness, and culture as thirdness (62). However, when reading Peirce's book *of Peirce on Sign: Writings on Semiotics* (1991), the reader is going to sense that firstness is more than a mere physical sensation. It is the sense of 'being' or consistency that is pure (146). Firstness can be particularised for any latently dormant state or condition of being, without real consciousness. For example, one may conceive "healthiness" as a universal shared concept. However, what is considered healthy in one culture does not coincide with the views of health in another.

As an illustration, in the west, they consider slim people as healthy and sporty, but when it comes to the east, slim may be considered as unhealthy and fragile. This differentiation, indeed, is due to the culture of particular individuals of a specific society. It

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can exhibit itself either through secondness or thirdness means of signs, which is associated with culture because of socialisation (152). It plays a significant role in the way one's stream of thoughts are hooked up to make a move in the brain, and that what Dansie confirms, "we are born into an already fixed Semiosphere that will largely determine how we view the world around us" (22).

Logically, after having access to Peirce's theory, one may wonder how Semiosis occurs in thirdness. For this very reason, Pierce has established the structure of meaning as a triad. I.e., the Semiosis sequence involves a triadic correlation between a "sign" or "representamen" that refers to something that represents another thing, its object. For instance, the letter 'X' as representamen represents the object of danger or caution sign that can be interpreted as there is a savage and dangerous animal in the area. Before it is interpreted, the representamen is a pure probability; it is firstness. An object is what the sign represents; it is secondness. An interpretant is what makes both concepts, as mentioned earlier, more understandable and workable, and this is thirdness.

Moreover, the semiosis triad process represents a man's thinking stream when introduced to signs; therefore, a continuous chain of semiotic flow course. For example, the scenery of the clouding sky, which stands for the representamen, it undoubtedly evokes the idea that it will rain, which is the object. Thus, this evocative thought of 'it will rain' becomes a new representamen in one's brain, which further provokes the next interpretant of 'I need to get an umbrella,' or 'I should stay home.' Therefore, it is right to say that thirdness keeps proportional to meaning, presenting infinite new signs (Peirce 345).

Notwithstanding, Nicole (2011) has a different view. In her review of "Peircian Semiotics," she notes that although the practicability of Semiosis is theoretically unlimited, in practice is limited. Practically, it is "short-circuited by force of habit" (54). It means that the force of habit momentarily blocks the infinite recursively of one sign to other signs, which

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allows interlocutors to reach consensus on reality in a given communication context quickly. That is to say, when one is given the red to interpret, he will relate it to nothing else but crime, blood, love, hatred, or danger. Because the person is already familiar with the context of the red colour sign from the premise that the contemporary culture and language shape meaning and allow for communication by the usage of conventional signs and symbols.

Furthermore, as mentioned before, Peirce classified sign into three main types: first, an “icon,” which is referred to as a sign that is physically similar to and almost a direct depiction of the object. For instance, an image of orange represents a real orange fruit. Second, an index that represents a symbol connected to another entity without a definite resemblance. For instance, snow represents cold. The third kind of signs is the icon that is a general or conventional sign, which gets signification through frequent connection. As an illustration, the no-parking sign (Peirce, 301). To sum up, Peirce’s semiotic theory is universal and practical:

*It is universal in the sense that it involves aspects of emotional, functional, and intellectual experiences of the mind. It is practical in the conclusion that it deems for the context in which the representations or signs are produced and interpreted, as it involves the interpreter (and his/her cultural socialisation) in the introduction of the triad (Pierce, 198).*

### **I.2 De Saussurian Theory**

In contrast to Peirce’s theory, de Saussure set the concept “Semiology,” which arises out of the conception of a dichotomy or foundation for duality. According to him, a symbol is comprised of two key elements, respectively, the signifier (which in the language is a set of speech sounds) and the signified (the meaning behind the sign). Besides, he specified that the semiological sign is related to the analysis of the social life sign because Semiology is “a

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science which studies the signs life at the heart of social life” (de Saussure, 33). Further, de Saussure affirms that both signifier and signified concepts are in a reciprocal relationship complementing each other. Simply put, without a signifier, signified will not exist, and vice versa.

As an illustration, the signifier ice cream is associated with the concept summer; whenever a person hears the word ice cream, he/ she automatically associates it with the summer season. As if ice cream and summer are two sides of a coin. Accordingly, de Saussure’s famous analogy may be recalled, which is the bond between the signifier and signified as “two faces of a sheet of paper” (47). The thought is the front side, and the sound is the backside of the same piece of paper in which one cannot cut off one side without cutting the other simultaneously; likewise, in language, sounds cannot be separated from thoughts and vice versa (Saussure, 47).

Undoubtedly, these two main fields in semiotics lead by Charles S. Peirce and Ferdinand De Saussure have paved the way to many modern semioticians to construct their theories. They have applied Peirce and Saussure’s principles to a variety of fields, including aesthetics, anthropology, psychoanalysis, communications, and semantics. Among the most influential of these thinkers are the French scholars Claude Lévi-Strauss, Jacques Lucan, Michel Foucault, and Jacques Derrida. However, this study focuses exclusively, on the most influential semiotic poles Julia Kristeva, Roland Barthes, Eric Buysens, so on, due to its lack of breadth to further information. Of course, these two fields have given birth to new streams, if one may say, of semiotics, such as the Semiology of communication stream lead by Buysens, the Semiology of signification stream under the leadership of Barthes, and the Semanalysis stream introduced by Julia Kristeva.

### II. Semiological Trends

Many trends have emerged due to the informational revolution brought about by semiotics. They diverged due to the diversity of human understanding and the different founding ideologies and the logical and cultural foundations. Therefore, trends from which the semiotic data emerged can be limited to three trends:

#### II.1 Semiology of Communication

According to Ferdinand de Saussure, communication is not restricted to explicit, intentional verbal messages between the sender and the recipient only. However, it is the number of control mechanisms and influence between interlocutors, in which each event and every activity becomes a part of the process of communication once it happens. Accordingly, Buysens described Semiology as a science dealing with communication methods, explaining that anything that affects an individual may be a communication device (system) as long as it is perceptible and connected to states of consciousness. Everything that surrounds a person can be a communication tool (medium) as long as it is perceptible and linked.

Semiotic behaviour in this way is determined as an aspect of an action, which is not seen in its literality but rather perceived as a human coding, which is part of a cultural dimension rising from the existence of society (Saussure, 104). Communication from this point of view is that to which the laws of the linguistic system apply. It may be impossible, according to Buysens, to speak of communication outside the problematic classes belonging to semiological realities, which differentiate them intentionally or not within the linguistic system where the semiological sign constitutes a tool of conscious communicative intentionality.

This discourse, therefore, limits the subject of semiology to the system of semiological language of structured rules and grammatical forms, which are systematised in spirit and

subjects it to the methodology of linguistics and its procedural requirements. According to which the linguistics, in the opinion of de Saussure, is a branch of semiology that studies communicative semiological systems whatever their function (203). It triggers a limitless cognitive state of consciousness, based on a merge of linguistic and non-linguistic interdisciplinary, especially after Buysens alongside Pierto who laid the groundwork for classifying and describing the process of all systems of non-linguistic communication starting with publicity flashes, announcements, vehicle registration, and fashion and other semiotic communication systems (qt. Semiotics in Belgium,33).

Furthermore, what Buysens, alongside Pierto, describe non-linguistic communication systems based on the concept of the function of language as a communication system, poses problems of contradiction between the sign based on the intention to report and inform on one hand and the linguistic sign as defined by de Saussure on the other. Nevertheless, this inconsistency, according to George Mounin, is just one dimension of the distinctions, in reality, between the semiology of correspondence and the semiology of meaning as is the case in Roland Barthes' writings, where Jacques Derrida sees a bold theoretical approach compared to what de Saussure brings when he imagines the centrality of the linguistic sign in the semiology of communication under the advantage of the theoretical difference. It is considering that "a language is a form, not a substance" (Barthes, 42), which manifests itself in human thought through a communication process in which the world is linguistically organised (Klinkenberg, 193-199).

### **II.2 Semiology of Semantics**

Roland Barthes differentiates, in the light of the analysis of de Saussure, between signifier and signified, and puts them as crucial semiotic concepts. He states that the signified sometimes has an existence outside language and social construction, but the signifier does

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not. Therefore, the relationship is essentially arbitrary (129). According to him, there exist varieties of ways to convey a specific concept in language or separate various objects. Hence, none of these is inherently equivalent to others. Besides, he is profoundly reluctant to the belief that there is nothing contained in a specific signifier, which makes it naturally correspond to a particular signified.

For instance, there is no such thing as human nature. (This might be taken to mean that everything ultimately exists in an imminent, extensive plane of being) (Barthes, 77). The division into categories is often a process of social construction. People do not start with thoughts or impressions of objects, which they then convey in language. Instead, language categories determine how people classify objects into types. Furthermore, all signs depend on the entire system of signs. None of them has meaning apart from the system (82). Barthes is best recognised for exhibiting the social contractedness of language by reference to familiar daily experiences. However, he does not frequently employ de Saussure's theory. He largely supersedes de Saussure's word of 'arbitrary' with the term 'motivated.' The signified/signifier arbitrariness relationship is only from the language's point of view. In which it directs particular concerns or desires.

Further, the above mentioned can be explained by the indication of signs operation in society and the place of the signs within them. Nothing is incomprehensible. Signs are neither irrational nor natural. They are used to work on a continuum from 'iconic' with a definite meaning to users through 'motivated' to the actual 'arbitrary' ( Barthes, 81). I.e., according to de Saussure, the relation between signifier and signified has no natural connexion in reality, whereas, in the mind of Barthes, there is a reason to connect a signifier to a signified. It can be motivated in different ways: caution, resemblance, indexation, and intention.

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The motivation, in this case, makes ‘signs proper’<sup>1</sup> like icons and indexes. The icon is a motivated ‘proper sign’ due to the physical resemblance or similarity between signifier and signified, e.g., a map is an icon of its territory. Similarly, the index is ‘proper’ because of some physical connection or causal relation between signifier and signified, e.g., smoke is an index of fire. However, not all signs are motivated. Symbolic signs are arbitrary; e.g., paintings are symbolic because it depends on the interpretation process only. They differ because they are defined, strictly, along this continuum. Most signs have ample connotations and connections to be at least partly ‘motivated.’ When used, they refer to previous conventional uses. For Barthes, language mediates most signs; as an illustration, he reads non-linguistic signs (such as fashion journalism) by linguistic signs (such as fashion) (81-88).

Indeed, Barthes, in his work of *Elements of Semiology* (1963), inserts that language mediates even actions. He views non-linguistic signs as carrying linguistic meanings (110). However, unpacking the act from its context is difficult. For instance, in psychoanalysis, it is argued that a person might kill or steal to ensure her or his sense of being guilty in the other’s eyes. The guilty act is a means to provide self-sign. He assumes that it is hard and almost impossible to act (e.g., to dress) ‘innocently’ in the sense of not conveying anything when it comes to meaning. Signs of deviance from traditional standards, such as an outdated religious look, are just as common as the mainstream. They mean rejecting dominant norms and attaching to particular alternatives. Signs are often used to distinguish one person from another. Taboos, for example, can create freedom by breaking them to reject dominant norms.

Moreover, Barthes assumes that meaning acts are usually ‘guilty’: the image they are designing is intended (98). I.e., how people use language has little relation to underlying intentions, feelings, or perceptions. Beneath each text, whether a novel or speech-act is simply the immense framework of the language-system, from which each person borrows words in

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<sup>1</sup> Proper sign: a sign that has an intermediate degree of motivation. For example, a photograph is a proper sign.

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an unceasing act of writing. The most significant dispute here is with the view of language as something like mathematical symbols designating specific objects. Such reference is one of the language's functions, known as denotation. However, a second use form, known as connotation, often tends to influence language-usage. Misconnotations for denotations are one aspect that makes new uses seem ordinary.

Equally important, Barthes rejects art views like literature as working in this way. He opposes the perception of language as predominantly instrumental, as a way of rationally interpreting knowledge (102). Instead, language exists to generate sensuality or sensory responses. He also disagrees with the perspective that people first create integrated sense-perceptions or thoughts. They then give names through language. Like other structuralists, he sees linguistic categories as separating phenomena into classes. Barthes' work is characterised by an absolute recurrent concern for closure arising from linguistic viewing. The language also means a wrong way of thinking, choosing those features as necessary, overlooking, or discarding others. For example, 'intellectual imperialism' or 'fascism' is integrated into the nature of language (102).

Said another way, every statement prevents something from being said. This prevention is inevitable once it is said or written something; it cannot be changeable. It undermines vocabulary accessibility or, simply put, it goes against the language openness. Later, Derrida suggests that this is a kind of 'violence' against a multitude of meanings. Thus, human freedom can be affirmed against language in two ways. First, by calling language into question, this is done by literature and semiotics. Second, by opening texts to new readings and preventing finalisation. It is accomplished through 'writerly reading,' and through forms of writing which escape its restriction to communication, using signs for their own sake (Derrida, 265).

### II.3 Semanalysis

Julia Kristeva also plays a significant role in the study of signs. Kristeva first came to prominence for her work on Bakhtin, suggesting ‘Semanalysis,’ a portmanteau term derived from the Semiology of Saussure and Freud’s psychoanalysis to communicate an element beyond language. However, in an overly self-critical way, she questioned its assumptions and idealism. With Semanalysis, Kristeva reintroduced; therefore, the body into language, arguing that the logic of signification is already present in the material body, and solid drives find their way into the language. Besides, for Kristeva, there are two elements in signification:

- a) The semiotic is equated with the Chora<sup>2</sup>. The Chora stands for the material, poetic dimension of language. At this stage, according to Kristeva, individuals are purely controlled by their drives (both life drives and the death drives). The Mother is the unrepresentable place of motherhood. It is a kind of origin but an unnamable one (for, if named, it would be placed in the symbolic realm). It is the origin of language, but not its source.
- b) The symbolic, on the other side, is the element of meaning that signifies– the syntax and grammar. It corresponds to the “pheno-text,” standard, which is the communication language, the level at which one usually reads when seeking meaning. The threshold of the symbolic is the “thetic phase” of the positioning and identification of the subject.

Therefore, the semiotic challenges the symbolic, and both of them are involved in what Kristeva characterises as a dialectic oscillation, between symbolic identity and semiotic rejection. It occurs in the following manner: without the symbolic, texts have only contradictory, erratic, and (perhaps) indecipherable “delirium,” without the semiotic, one

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<sup>2</sup> It is the earliest stage in your psychosexual development (0-6 months).

would have empty language (they speak because of a driving semiotic force). It is, hence, a subject-in-process. Kristeva's work consistently seeks to put the speaking body back into language and vice versa by arguing that the language pattern-logic is already present in the body and the structure and that the pattern-logic of otherness is, as well, present in the subject (Kristeva, 123).

Indeed, Julia Kristeva attempted to fuse semiotics and psychoanalysis in her work of *The Revolution in Poetic Language* (1984), producing a method of analysis capable of comprehending the process of the formation of texts. Kristeva shortly dropped it herself, and her succeeding work seems not to utilise the term *semanalysis*. Out of the scheme of elaborating, *semanalysis* emerged the perception of intertextuality, which turns to be a bedrock concept in critical theory.

### III. Intertextuality

The concept of intertextuality is rooted back to ancient periods when the early human history and discourses on texts started to develop. Conceptually, it is described as a collection of relationships with other texts and discourses belonging to different fields and cultural realms. The beginning of intertextuality was set forth by the theorists Ferdinand de Saussure, Mikhail Bakhtin, and Roland Barthes as a critical theory and approach to texts before the term 'intertextuality' was issued in 1966 by Julia Kristeva. Due to its extensive and inclusive nature, the concept of intertextuality may be used to re-contextualise the array of the corpus, such as operative, descriptive, literary, non-literary, fictional, non-fictional, factual, posterior, anterior, visual, verbal, and written documents. The definition of intertextuality is highly elusive due to its tendency to incorporate and develop new trends, amalgamations, and innovations.

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In this aspect, Kristeva (1980) believes that the text is a reduplication of previous discourse and that authors are not the masterminds behind their works. They owe their work to primary texts, instead. She explains that the text is a transformation of texts in which they disconnect and reconnect (53). Besides, Barthes (1975) defines intertextuality as it is impossible to be apart from the infinity of texts (36). Kristeva adopts the concept of intertextuality from the view of Bakhtin on “polyphony or heteroglossia- the coexistence and interplay of several types of discourse reflecting the social or class dialects and the different generations and age groups of society” (Bakhtin, 157).

Together, Kristeva and Bakhtin share a standard ground that texts are extracted from the deeper social and cultural contexts. Further, Kristeva argues that textual structures are made up of particular ideologies and social frictions emanating from the discourse. She brings to the table a distinct terminology for the text or text jargon as an “ideologeme” due to its presence as a venue of an immense social and historical stress and conflict (Kristeva, 67). Additionally, on account of the derivative, unoriginal, non-linear dependent, and multi-dimensional nature of the text, Barthes (1977) states that text cannot be kept within bounds to a line of words emanating singular connotation but a multi-dimensional realm in which plenty of unoriginal and derivative writings clash. Bakhtin also supports the dialogic “clash and crisscrossing of differently oriented social accent in the small arena of a word” (qtd. Morris, 12).

Further, Kristeva (1980) redefines this dialogic collaboration of texts as a junction of vertical and horizontal texts, contributing to intertextuality. The former emphasises the reader’s operational position, eliciting countless meanings from a specific text. It disrupts the sole ownership notion by a single author. In this regard, Umberto Eco states, “it is not true that their authors create works. Texts create works, all together they speak to each other independently of the intentions of their authors” (as cited in Plett, 93). Authorial ownership is,

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first of all, challenged by Barthes (1977), who maintains that “the text is a tissue of quotations drawn from the numerable centres of culture [...] the writer can only imitate a gesture that is always anterior, never original” (146).

Another novelty assumed by intertextuality is the difference between text and work. To intertextuality theorists, work is a commodity consumed, and a text is a process created. Intertextuality is a philosophy that gives the reader various ways of deciphering texts, including literary works, as it deems a literature work not as a closed network, but as an interactive entity containing roots of other texts. Yes, Kristeva first saw no distinction between literary and non-literary texts. Intertextuality’s primary emphasis is the texts’ interdependence. It means all texts are intertexts as they refer to recycle and extract from pre-existing texts. For Kristeva, any art piece is an intertext that connects, rewrites, transforms, or parodies other texts. Moreover, intertextuality implies a variety of connections between a text and other texts, appearing in various forms such as a direct quote, quote, allusion, echo, reference, imitation, collage, satire, pastiche, literary conventions, structural parallelism, and all sorts of references either consciously or unconsciously mirrored. Thus, an intertext transforms or reproduces previous texts.

Besides, an intertext, like post-colonial discourses, often has the power to subvert and respond against another in the utterly discursive region. Another axiom that intertextuality theorists say is that the reader’s current experience of a particular historical and cultural space is, among many others, a determinant of the significance of the text. Therefore, the process of reading is an ongoing endeavour. Writers, before and during the writing process, are considered as readers of the previously written texts. S/he either borrows from previous or simultaneous texts and discourses in the network by allusions, observations, references, quotes, and associations or is influenced in specific ways by other texts. An author’s work, therefore, would still have echoes and reminders of the other texts to which it relates directly

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or indirectly, either explicitly or implicitly. It will also have layers of meanings rather than a consistent and secure meaning created through the authorial vision of the writer.

Overall, intertextuality disturbs the traditional belief in the originality of the text and the uniqueness of the authorial consciousness. Furthermore, the inventiveness has deflected the focus of literary criticism from the authorial issues to the textual ones. The author is no longer the source of the work and its meaning, since the semiotic signs, the text is composed of keep cycling and transforming; thus, unoriginal. Further, in the intertextual practices, the text has not been accepted as an autonomous entity deciding its meaning. Henceforth intertextuality is a promising theory opening new avenues of investigation in literary studies.

### Conclusion

To conclude, semiotics and intertextuality are two complementary theories in which the former is the original, and the latter is the branch. When the first deals with semiotic systems and prefixed signs, the other deals with texts as a semiotic system. In semiotics, language is the system that everything in it belongs to signs network and its association with the other signs to determine the sign meaning. Similarly, in intertextuality, the signification of texts relies upon its relation to other texts in the system. The relational nature of the text makes it always in combination with texts and other signs. That is to say, the subject of semiotics and intertextuality is the same, which makes it acceptable to combine them in one approach. Therefore, semio-intertextuality as a unified method helps analysts and readers to reach the texts and signs that are absent in the literary work, i.e., it is possible to merge the branch with the original under the named semio-intertextuality.

## **Chapter Two: Semiotic Analysis of The Forty Rules of Love**

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### Introduction

This chapter is devoted to the examination and interpretation of the main narrative elements that Elif Shafak employed in her novel. Further, this analysis focuses on *The Forty Rules of Love* cover and its title, its fictional characters, and its chronotype structure. It is considering these elements as semiotic signs that include multiple connotations articulated at the level of the deep structure of the narrative programs<sup>3</sup> in the novel. Indeed, this inquiry sheds light on an assortment of fundamental human values among the Eastern and Western cultures, and to what extent these values contribute to expanding the culture of dialogue and peaceful coexistence between different cultures.

### I. Book Cover Semiotics

Despite the famous claim “do not judge a book by its cover,” which allegorically resembles the idea of do not judge the value of the thing by its appearance, when it comes to actual books, this saying is only a piece of metaphorically sound advice. As Judith Graham (2013) puts it, “we are all powerfully influenced by book covers [...] a book’s cover illustration is critical in reader’s choice of a book and remains significant during their reading and subsequent reflection and recall” (28). Indeed, book jackets (or covers) -as modern printing calls it- provide a visual summary of the content of a book for potential readers.

This jacket, according to Genette Gerard, contains two main elements: (1) the typographical information that comprises linguistic features (such as the name(s) of the author(s), translator (s), editor(s), publisher (s), the title, and blurbs). (2) The image information consists of visual elements (like drawings, photographic images, and illustrations). Genette (1997) classifies all these elements under the concept of “Paratext.”

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<sup>3</sup> The narrative program (NP), developed by Greimas, is an abstract formula used to represent an action (qtd in the narrative program - Revue Texto).

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Therefore, paratext is the collection of semiotic signs that surround a text and generate expectations about it. It is included in the continuous process of creating a literary value.

Genette, in his book *Les Seuils*, discusses the book's cover, the title, the dedication, the front matter of a text, and all that is written on the book jacket as being the threshold of texts. Hence, confirming that paratext can change the way a text is read, understood, and consumed. Thinking of all these supplementary materials as a "threshold"—that takes readers to cross through reaching the text (or the story meat) itself. Hence, this study deconstructs the paratext of *The Forty Rules of Love* (2010), and precisely, its jacket and title, looking to all the images and conventions under the umbrella of the methods and theories of semiotics, which allows one to amount to Shafak's meat of the matter.

Looking at the cover of Elif Shafak's book, the reader's attention is drawn to the colours and images on the page, indicating that a spiritual and historical journey is about to be undertaken. It represents a male figure with a long beige skirt, a redshirt, and a green jacket. The man wears a tall cylindrical hat that its colour corresponds to that of the skirt. The image conjures the spirit of a whirling dervish who is practising the Sema dance with his arms open in which the right hand up symbolising the received God blessings with the right hand while turning away from everything and everyone else and handing out these blessings with the down left hand.

Further, the colour palette of the image contains different shades of indigo and blue turquoise, in addition to the circle of light that surrounds the dervish. Furthermore, the lavishness of the colour blue with its shades attracts the viewers' attention to its possible cultural connotative interpretations. Blue is traditionally charged with the meanings of refreshing and calming. Also, in Sufism, blue is generally used to represent spiritual grounding, love, energy, wholeness, balance, harmony, growth, and life. Moreover, it is noteworthy that the style of the picturing and the combination of colours adopted in the jacket

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emphasise their spiritual connotations, revealing the essential attitude of the image as a religious urging. Therefore, the ideological meanings the author conveys through the book cover can be linked to the realm of religion.

The Sema dance means death to this world and rebirth in the everlasting dance of the pure spirits around a sun that neither rises nor sets (Ibn al-Arabi, 234). Eradication and everlasting life in God can be performed in movements of the mystical dancing as understood by Jalal-Din-Rumi and his followers. In the inner of the convent reigns, a shadowy atmosphere and the silky tones of flute (Ney) and tambourines, which fill the ambience with a plaintive and insistent wailing. After a long period of mediation, the dervishes form a circle, and their movement is slow and concentrated. Their expressions are so much out of the world that their eyes look without seeing as if they are looking to the profound of their inner world.

Slowly, rising the right arm, as the cover shows, towards the sky while the left arm points to the earth, and they leisurely begin to move around themselves and the centre. In their minds, the dervishes believe that they are going through a changing process of the Nafs (self). They are transferring from depraved Nafs to the purified one, through which they step on each of the five stages or maqamat of Nafs that a spiritual change request: accusing, inspired, serene, pleased, and pleasing selves. According to Sufism, when a person reaches the purified Nafs means man is perfect. The latter is the seventh and the last stage a Sufi or any human being to encounter in which one is surrounded by God and satisfied with whatever comes from God. Hence, this is what the cover indicates; a person with a purified self is a sign of spreading tolerance, love, and harmony.

In recent years, with the emerging of ISIS<sup>4</sup>, discrimination of and prejudice towards Muslims has reached a fevered pitch. In addition to overt physical assaults or acts of vandalism, surveys indicate that negative sentiment towards Islam's adherents runs deep and

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<sup>4</sup> ISIS: Islamic State in Iraq and Syria.

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has expressed itself in several ways. Consequently, religious intolerance and conflict lead to severe hatred between believers and other people's mindsets. Accordingly, Elif Shafak offers critical insights on how every human being at large can counter instances of prejudice and help realise a world that values pluralism and diversity through her novel *The Forty Rules of Love*. The first impression that comes into mind when analysing the book cover, as a semiotic sign, is that the author is trying to spread something positive, something peaceful and tranquil. Furthermore, everyone is aware of the Sema dance and whirling dervishes that indicate Sufism will quickly figure out that the author is about to discuss a critical issue that still has a significant impact on humanity, which is the religious intolerance and how it possibly meets tolerance.

The author focuses on Sufism mainly for it being a bridge that can unite diversity and understanding between men. A bridge that unites the transition parallels within all religions and shows that harmony and peace arise through interreligious dialogue between them. A dialogue that encourages and semiotically signifies liberality and equality. Indeed, disciples of the 'religion of love' (as Sufis often call it) abstain from asserting Islam's claim to superiority. They usually accept the religiosity of non-Muslims, and even honourably believe that all religions teach kind things. The Sufis diffuse unity and lenience not only among the rest of the schools and cults but also among other creeds and religions as well.

A Sufi will not dismiss a person who approaches him on the grounds of his sect or religion. I.e., a true mystic would never want the state to propagate a particular ideology (Shafak, 22). He will not judge people as true or false believers, wicked or pious, demons or angles and Muslims or heretics. He will look at them with an eye of justness. That is why Sufism is described as the town of Anatolia that is made of:

*a mixture of religions, peoples, and cuisines. Where people can eat the same food, sing the same sad songs, believe in the same superstitions, and dream the same dreams at*

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*night. Thus, why should they not be able to live together? [As far as one knows], there are Christian babies with Muslim names and Muslim babies fed by Christian milk mothers. "Ours is an ever-liquid world where everything flows and mixes (112).*

That is to say, if humans embrace the universe as a whole, with all its differences and contradictions, everything will melt into one. As an illustration, the shrines of great Muslim saints<sup>5</sup> in India and Pakistan attract all of Muslims, Hindus, Sikhs, and Christians alike. They visit the shrines for prayers and penance. If one looks at the people dancing and singing at the shrine of Lal Shahbaz Qalandar, It is impossible to discern which cult or religion they belong to. This is what one thinks about when looking at the novel picture, which as a semiotic sign representing unity. Indeed, Sufism essentially indicates a pluralistic way of life, which entirely signifies a multicultural society in which all religions and precisely the Abrahamic religions are part of.

Furthermore, when all people have the same faith experiences and consider the image of God similarly, they will obviously have a common belief that "Love for all, hate for no one," which reflects the Sufi understanding of fundamental equality of all descendants of Adam. Therefore, Elif Shafak chooses Sema dance the ritual ceremony of Sufism to say,

*The universe is one being. Everything and everyone is interconnected through an invisible web of stories. Where we are aware of it or not, we are all in a silent conversation. Do no harm, practice compassion. And do not gossip behind anyone's back, not even a seemingly innocent remark! The words that come out of the mouths do not vanish but are perpetually stored in infinite space, and they will come back to us in due time. One man's pain will hurt us all. One's joy will make everyone smile (115).*

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<sup>5</sup> Note: Muslim saints here means 'the holy men' found in 'Zawya.'

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The abovementioned quote is one of the rules the title *The Forty Rules of Love* embraces.

### II. Title Semiotics

The title in the artistic works represents a full text, reduced to the point of its generation from a restrained number of statements or words. It is, therefore, a semiotic sign indicating an absent text. This latter is a set of hidden texts that compose the novel. Also, the title works in an organic and obscure way to concretise this text and its meaning. Thus, any process of understanding this complex text (the novel) is disturbed and vague indication without real knowledge of this absent text and its semiotic signs (Genette, 88). From this, one concludes that the title's relationship with the novel is integrative and associative; the first announces, and the second explains. Considering that each text, according to Kristeva, "is absorption or a conversion of an abundance of other texts" (Kristeva, 54), hence, it requires a semiotic reading and rewriting through a specific intellectual and aesthetic model, based on specific technical skills, which differs from a literary text to the other.

It is noticeable that the novel of *The Rules of Love* title consists of three statements, which are (the rules, the love, the forty), and these statements are considered as semiotic signs, each of them being represented by another sign in the novel. The title is misleading because the first impression it gives is that it is just a love story, love as an earthly one. It perhaps signifies an invitation from the author to the reader to be aware of the deceptiveness of appearances, and to the danger of jumping into conclusions. Besides, the word "rules" connotes something to be strictly followed or dictated, but this is the farthest from what the novel is about. Jalal Uddin-Rumi identifies the rules as a way of practising Sufi rituals freely and without any restrictions, and by which the Sufi will reach the level of divine knowledge (Shafak, 166). As for love (Al-Ishq), it is a semiotic sign indicating solidarity and brotherhood, which one of the main conditions of Sufis contained in the forty rules.

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Furthermore, numbers are culturally and religiously given special attention, for they hold specific connotations. In Islam, the age of forty is the high time for human beings to reach their intellectual and understanding perfection of life ( Al-Ahkaf, 15). Indeed, at the age of forty, the common man Mohammed changes to be the prophet Mohammed ( peace be upon him) after he received the revelation from Allah. Similarly, in the novel, Ella and Rumi embark on changing themselves at the age of forty. Besides the rest of the characters also the number forty has an impact on their lives like the Desert Rose who leaves the brothel on the coldest night in forty years, and to reject her old self, she goes to a public bath and washes forty times with forty prayers to get rid of the dirt she had from her work. The number semiotically indicates the suffering on the path of spiritual salvation towards which all these characters aspire; and “in mystic thought forty symbolises the ascent from one level to a higher one and spiritual awakening” (Shafak, 22). Conclusively, each of these signs is a reference to unveil the absent texts the narrative is constructed of and which are going to be discovered through the course of events.

### III. Characters Semiotics

Elif Shafak believes in multiculturalism, where she travels between a variety of ethnicities, cultures, and religions. Accordingly, she constructs her novel of multiple voices of different colours and stripes. She opens her fiction with a 21st-century female persona, Ella Rubenstein, an American-Jewish unhappy homemaker. Who through the course of events, she falls in love with a Scottish man who has an Eastern name, Aziz Zahara, and lives in Turkey. The Forty Rules of Love leads its readers to intertextuality; the second narrative embraces, entitled Sweet Blasphemy by Aziz Zahara, which contains about Jalal-Din-Rumi and his town Konya, one of the most prominent cultural centres in Turkey. It is where he meets his spiritual

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mystic mentor, Shams of Tabriz, whose spirituality is a very embracing universal and inclusive voice that puts love at its centre,

*All humans are connected—no one is excluded from that circle of love. In an age replete with cultural prejudices, dogmas, fundamentalisms of all sorts, and clashes, Shams's alongside Rumi's voice, tells humanity something different, something much more crucial and peaceful (Shafak, 120).*

In this sense of seeking for humanity, its horizon is boundless and only found in Islamic Mysticism because a Sufi holds a strong belief that,

*We were all created in His [God's] image, and yet we were each created different and unique. No two people are alike. No hearts beat the same rhythm. If God had wanted everyone to be the same, He would have made it so. Therefore, disrespecting differences and imposing your thoughts on others is an amount to disrespecting God's holy scheme (Shafak, 23).*

Shafak employs characters that can be tackled as semiotic signs to refer to this integrated Sufi vision at Rumi and Tabrizi, aiming at arriving at the expression of this vision, which is a semantic and racial pluralism expressing multiculturalism and different human values. Besides, the vision includes the author's position of the culture of bias against women and of the patriarchal mentality dominance, where she defends via building her characterisation on opposing binaries (women/men), achieving the consecration of equality between men and women principle. Therefore, in the light of Hamon's suggestion of character analysis, Shafak's depiction is treated.

Philippe Hamon, in his *Pour un Statut Sémiologique du Personnage* (1977), proposes that characters are interpreted as textual signs. Hamon's analytical method divides fictional into three main categories:

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1. Personnages-Référentiels: are the characters that correspond to people in the outside world. They are usually historical or social characters.
2. Personnages- Anaphores: are the personas that cohesively organise given texts. Personnages-Embrayeures: are the spokesperson figures for the author (usually narrator).

In the like manner, Hamon takes more generally into account the entire system of characters at work, exploring both their actions and interactions. He defines them as the communicational point between the discourse and its readers. i.e., personas are a dynamic, active product/ production of the readers' attraction with the text. Therefore, it is the role of the author to construct characters as textual indications and coding guide to readers to determine the construction of the fictional characters, with remaining the text, the base for this communication ( Hamon, 158).

Hence, the focus of this analysis relies heavily on the first category Hamon has set, referential characters. It works to develop a clearer understanding of the foundation of the historical and social characters Elif Shafak uses in the novel, which resides not in its actual social or historical believability, but in its ability to project an ideological discourse on history and society as a whole and its ability to convey universal truths. At this particular point, a semiotic-based approach is established to decode the used signs that encoded with elements promoting readers to exceed beyond words on the diegetic level and play an active role in uncovering the more profound meanings in the novel.

Ironically, the author deconstructs for encoding purposes while the reader reconstructs for decoding purposes. This double process is for two partners and is the outcome of an unwritten pact between both sides. The real target of this compact is “to reach narrative analysis by which interpreters reconstruct the story-worlds encoded in narratives” (Herman,

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5). I.e., the way readers interpret distinct textual details as information about characters' endeavours to make sense of the world around them. Accordingly, Shafak's characters are analysed as textual elements, employing both de Saussure and Peirce semiotic theories and methods to provide access to deconstruct the used language to give a means of approach to literature, then to the world.

Shafak divides her narrative into five parts that correspond, with slight variations, to the five symbolic components of nature, namely earth, water, wind/ air, fire, and void, which, interestingly enough, this division related to the Yin/ Yang theory<sup>6</sup>. In which the first category has to do with the Yin aspect, which stands for the inner-directed, soft, gentle, and passive, symbolises femininity. Whereas the air, fire, and void features stand for the Yang, resembling the outer-directed, fast, robust, and focused category signifies masculinity (Needham and Wang, 242,243). At the beginning of each section of the fiction, one page devoted to these components, where each shortly explained. Although there is no additional linear reference throughout the sequence of the account to any of these segments, the reader can discern all these features at work through the characterisation Shafak employs.

Ella and Rumi, the heroes of the novel, are characterised as water-type people; that they are tranquil, intelligent, introspective, and frequently in search of knowledge and truth. Because the dominant emotion of the water-type is fear, they mostly prefer to be alone, and this may lead to their isolation. Thus, social and spiritual rituals, openness, and sensitivity can compensate for their imbalances, and they mainly represent femininity. Besides, the concept of the void is, metaphorically, portrayed in the last part of the account, in which both Ella and Rumi suffer from a gaping void, and it is only filled by the presence of Aziz Zahara for the former and Shams of Tabriz for the latter (350-354) who stands for masculinity. They are the

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<sup>6</sup> In Ancient Chinese philosophy, yin and yang is a concept of dualism, describing how seemingly opposite or contrary forces may actually be complementary, interconnected, and interdependent in the natural world, and how they may give rise to each other as they interrelate to one another ( Encyclopedia).

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perfect foils for Ella and Rumi, respectively, delineated as fire-type. They are energetic, intuitive, fond of virtue, and unconcerned about material wealth. Their dominant feeling, in contrast to that kind of water-type, is joy. They are, usually, content and try their best to hearten those around.

Notably, the two groups of persons examined above have contradicting attitudes that hold the same principle as the binary opposition theory. The latter, as a semiotic instrument, discloses that their contradictory traits fascinate and compliment the other side. Both poles are equal, and the decrease in one pole inspires an increase in the other to reach their ultimate goal: harmony. From the previously used theory view, it resembles de Saussure's thought of, from oppositions, besides the arbitrariness of signifier and signified, meaning occurs. He suggests, "In language, there are only differences without positive terms" (de Saussure, 67). That is, individuals can recognise and understand one linguistic item, say masculine, only by contradicting it with everything feminine. He continues to say, "the entire mechanism of language is based on oppositions of this kind (e.g., between the word 'day' and 'night') and on the phonic and conceptual differences that they imply" (73).

Hence, the water-type and fire-type characters the novel embraces are units of language that have a value and meaning that each of these units circumscribed in reciprocal determination with another term, as in 'binary code.' It is not "a contradictory relation but a structural, complementary one" (73). Nevertheless, there is a different interpretation of this phenomenon, in which Shafak contradicts the most throughout the events, whereby people consider one part of this binary opposition over the other based on cultural and conventional contexts (Mortad, 99). Thus, this paves the way to Peirce's cultural (outside-directed) analysis giving an entrance to the real world.

As maintained by Peirce in his triadic theory, firstness (Representaman) refers to the secondness (object), which represents it through a mediator denoted by a thirdness

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(interpretant) (224). Simply put, the set of ideas and cultural projects that exist in the mind of the novelists by force in the world of possibility are the initial data that Peirce named (firstness). In which she seeks to concretise as their narrative (secondness) through a law that guarantees the permanence of the referral and determines its existence with the so-called addressee (thirdness). From this, one concludes that firstness is embodied in the fact that the Shafak as an author always has messages she wants to convey, and these messages hold her views and perspectives of particular issues and subjects. Thus, she reifies them in the form of characterisation, concretising secondness. Whereas thirdness, determined based on the relationship between what is present in the consciousness of the writer by force, and what already exists through the narrative characters she makes use of.

Shafak, because she has a voice that needs to be heard; thoughts and estimates she wants to communicate, and truths to uncover, she puts forth her personas as a means to reveal what is circling in her mind of impressions and beliefs that refer to none except themselves (Peirce, 148). She positions her female hero, Ella Rubenstein, as a forty-years-aged woman who lives in 21st-century America. She is married to David, a prosperous dentist, who has provided his family with many luxuries such as a large Victorian house and prestigious apartments. Ella described, in the prologue of the novel, as a woman who requires nothing in her life but still unhappy and completely lacks love and mutuality, claiming she and her husband "did not connect on any deep level" (Shafak, 3).

Furthermore, back to the thirteenth-century, Konya features three central female characters, namely Kerra, Kimya, and Desert Rose, each of whom has a different life story. The fact racks both Kerra and Kimya, they do not receive the attention they deserve from their husbands and that they are deprived of reading books and, therefore, of intellectual freedom. Both of them experience their gender as a "painful obstacle" (166). The writer depicts Kimya as a gifted and an unusual girl, just like her name signifies. Believing in her creative talents, a

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hermit advised Kimya's father to send her to school. However, her mother directly rejects the idea: "what would a girl need education for? She should stay by my side and weave carpets until she gets married. She is a talented carpet weaver" (Shafak, 170).

Hence, Kimya's mother believes that a girl does not need books but learning housework and childcare. Likewise, Kerra, Rumi's second wife, complains of her being born a woman for multiple reasons, the most important of which is that "nobody gives women books to open their eyes" (200). Besides, Desert Rose, who suffers from disrespect and humiliation because of her being in a brothel to earn a living (155). Thus, firstness, the ideas in the novelist's mind, is no longer an independent entity; another entity serves the representation, which is the characters, secondness.

Consequently, Ella and all the other female characters decide, throughout the events, to leave this hollow life behind and start a new one, managing to fill the black void and to solve the "unnamed problem" from which they keep suffering. This last manifested in Ella's open rebellion that happens against the established rules and regulations that David has set for her. She eradicates "an unquestioningly accepted rule of the society: a woman is the honour of a family, and her responsibility is to protect this honour no matter what are the conditions" (Shafak, 10). Ella explains how the effusive Valentine's Day card received from David "felt like [...] an obituary" (3). She believes that others think of her as a woman who built her "whole life around her husband and children," and she "lacked any survival techniques to help her cope with life's hardships on her own (3).

Inevitably, she starts to think that a woman needs a private room, freedom, and courage to create (Woolf, 122). Therefore, she fills for divorce and moves away not only from her husband but from her melancholy life as well. Moreover, Kerra and Kimya fight to gain knowledge and learn about religion and Philosophy regardless of their society's norms and beliefs. Desert Rose also goes through a changing spiritual process, escape her life as a

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prostitute, so that she will be able to embrace faith wholeheartedly, despite the thorns in her psyche and the rocks on her path.

Therefore, women's reaction in the face of their patriarchal mindset is what Peirce categorizes as thirdness in his triadic semiotics, which is the consciousness of an interpreter that determines the direction taken between the firstness and the secondness (218). Indeed, thirdness is the third element Peirce added to his Semiosis, contradicting de Saussure's view of signified. He puts it within the border of the mind of the subject. His innovative part of his triad shows how one perceives and understands a sign and its relationship to the object it refers to, allowing social contact possible in which it corresponds to intellectual experiences (Peirce, 227). Moreover, thirdness/ interpretation the semiotic character provides is a product of cultural socialization that plays a vital role in the way one's streams of thoughts hooked up to make a move in our brains, representing a continuous chain of signs that permits for a semiotic flow course.

Analogously, Shafak sheds light on the truth that womanhood and manhood are two sides of one coin for harmonious coexistence. She meets the Aristotelian conception that "to be a human is to be a man; a woman is an imperfect man" (Aristotle, 27). Thus, through her polyphonic female characters, she underscores the significance of demolishing such thinking and create a dissimilar one based on independence and fairness for women. She redefines and recreates Rumi's ideas in her 21st-century novel, adopting his definition of equality as a semiotic sign to show how egalitarianism must pervade the relationship between women and men. Thus, she portrays all of her female characters as brave, bold, fearlessly breaking taboos, and running the risk to reach for happiness.

The way she describes her personas is a signifier of her rejection, alongside Derrida, the fact that "we are living in a certain culture and act similarly in situations when we want to pick out one concept in the binary oppositions or while seeking truth or centre"(Nasser, 67).

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The latter is a signified expressing that the cultural setting a reader is a part of influences their interpretations in regards to the subject of women and men in a society where “only one concept from the binary is ready in our minds to be privileged, and the other is usually put aside as having the second priority” (67). Analogously, women in patriarchal societies, according to feminist ideology, are pushed to the periphery, making them believe that man by nature is privileged because it is conceived as original, authentic, central, and superior while the other is considered as peripheral, secondary, and derivative. This semiotically provokes Gayatri Spivak’s proposal of “Can the Subaltern Speak?”

With the rise of postcolonial studies, the term “Subaltern” has become a widely discussed topic in literary and cultural studies. A subaltern stands for a person or a group of people excluded from society, where local customs and beliefs rule its individuals. Briefly, Spivak claims that women are objectified by society and men, and because of their “culture,” it is deemed acceptable. Women, the persecuted, the unlettered, the pauper, and the subaltern assemblage are all treated unjustly and need to speak out. They have voices and stories to share. They should not be considered as fiddling due to their socioeconomic status or gender. These humans need to be heard, but are they heard, ‘can the subaltern speak?’ The answer is no, ‘the subaltern cannot speak’ (Spivak, n.p).

However, Shafak has a different view. The concept of Subaltern is embodied in the novel as a semiotic indication of her constant attempt to hear the subaltern speak. In *The Forty Rules of Love*, there are minorities like Suleiman the Drunk, the Beggar, Kimya, and Kerra. Nevertheless, women are often on the fringes of society that need their voices to be heard. Whether in the thirteenth or twentieth century, they are permanently oppressed. This is hugely portrayed in her female characters that, along the story process, are restricted to some of their patriarchal beliefs as previously explained.

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Moreover, Desert Rose, when she attempts to abandon her misery life along the road, meets Baybars, the Warrior who continuously molests and troubles Desert. Baybars is depicted in the novel as one of the security guards of Konya, who supposedly has responsibility for ensuring public safety. Ironically, he considers himself a man of moral while he keeps with his brutal treatment of Desert Rose, reducing, literally, her to nothingness. Shafak's depiction of Baybars as barbaric is a connotation of the west, thinking that Baybars' savage behaviour is what the Quranic verse of Al-Nisa: "women beating" requires men to do.

Furthermore, they derived such stereotyped ideas from some Muslim men's mistreatment of women and neglect of their' feelings. Baybars is a vivid example of this. This misconceived notion in western societies that in Islam, the woman is enslaved and oppressed is "the tendency of an idea to bring along other ideas with it" (Pierce, 156). In which a woman is empowered to call for and realize all her rights on par with a man to achieve parity between genders. She also adds that they think that Arab and Muslim nations do not practice human rights in the cases of Muslim women, and there is some disparity between women and men in Islam. Such disparity is concerned with the outcome of multiple rules explicated in Islam, which they stigmatize as unjust, and this is what Shafak aims to make right.

Shafak rejects both Western Feminism and Islamic orthodoxy and strives for justice within an Islamic framework, advocating a re-reading of the Quran, a reinterpretation of Islamic history, and contextualization of Islamic traditions. In the novel, the Quran is linked to a "gushing river," indicating that it can have multiple interpretations where each interpretation is meant for those

*who like to swim close to the surface are content with the outer meaning of the Quran.*

*Many people are like that. They take the verses too literally. No wonder when they*

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*read a verse like the Nisa, they conclude that men are held superior to women because that is what they exactly want to see (Shafak, 197).*

After this stage of reading and understanding, Shams calls upon the second level of meaning, which is more profound than the first one, but still close to ‘the surface.’

He claims that when a person plunges a little deeper into the river of awareness, it simultaneously expands his understanding of the Quran. The third undercurrent, which forms the basis of the meaning that the Sufi’s take into account, is “the esoteric, Batini” reading,

*If you read Nisa with your inner eye open, you will see that the verse is not about women and men but womanhood and manhood. Moreover, each one of us, including you and me, has both femininity and muscularity in varying degrees and shades. Only when we learn to embrace both can we attain harmonious Oneness (Shafak, 198).*

By talking of harmony and coexistence, both concepts can be taken as semiotic signs that signify a safe, peaceful, and harmonious life that all humanity must think about and work to achieve, and this is the same idea which Shafak builds her characterization on.

Moreover, in the novel, Shafak discusses the notion of hatred that is manifested in Sheikh Yassin’s character, who hates Shams of Tabriz for being different, exotic, and a mystic dervish. When Shams comes for the first time to Konya in a mission to mentor the great preacher Rumi, zealots amongst them Sheikh Yassin, Baybaros, and Rumi’s youngest son Aladdin reject his presence in their homeland for being a Sufi. They believe Sufis are people who are morally corrupted and are such a bad influence. Zealots assume that they are “no different from a ghastly disease that comes without warning and spread fast, infecting the rich and the poor, the old and the young alike” (Shafak, 140). The earlier stated is

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semiotically, a sign of the scientific concept “Xenophobia,”<sup>7</sup> which resembles fear of the other, which usually stems from not knowing the other. In their opinion, this disease infects their scholar Rumi who is no longer preaching or even going to "Madrasa."<sup>8</sup>

Instead, the great scholar starts to go to the tavern, seat with beggars, and welcome in his house the repentant harlots like Desert Rose. He starts seeing people who are not like him, after being blind when he used to be a preacher. Therefore, Sheikh Yassin and his followers are pictured as bigotries and extremists to the extent of killing Shams at the end of the novel. Thus, Shafak, through those mentioned above, it is clear that Shafak attempts to discuss a significant problem consuming the world today, which is religious prejudice. She sheds light on the fact how the religion of love, Sufism, is being disfigured and turned by zealots to be a sheer blasphemy, when in fact it is a *Sweet Blasphemy*.

Through the character of Ella, she sheds light on the stereotyped western view of how to think of Muslims: “fanatics of all religions were bad and unbearable, but deep inside she thought of fanatics of Islam were the worst” (Shafak, 130). This Stereotypical perspective is actually due to a linguistic problem. Language hides more than reveals the Truth, and as a result, people frequently misunderstand and misjudge one another: “In a world beset with mistranslations, there was no use in being resolute about any topic because it might as well be that even our strongest convictions were caused by a simple misunderstanding” (131). In general, instead of hating and killing Shams, the Sufi, because of the mystic way of speaking and thinking, insulting Desert Rose, disrespecting Suleiman the Drunk, and mistreating the Beggar, Sheikhs and their followers would have embraced their diversities and not being too

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<sup>7</sup> two scientific fields in particular deal with xenophobia: social psychologists examine forms of ingroup/outgroup behavior in which xenophobia can appear in its latent form, while researchers in the social sciences and humanities explore and interpret the social construction of xenophobia as well as its effect in modern societies.

<sup>8</sup> It is a theological seminary and law school, with a curriculum centred on the Qur’ān.

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rigid about anything unusual and different because “to live means to shift colours constantly” (130).

In short, the racial segregation of women and men within the Islam and Sufism contexts opens the door for readers to think that Sufism is not a monolithic block; instead, it is a “tapestry of multiple colours” (130). It is as many brooks, rivers, waterways, all of which flow in the same direction, towards the same ocean. In the narrative, mysticism is not presented as a theoretical bulk of information. It is a living and breathing story. In that sense, the focus of the author in what Sufism means for the modern world, aiming at bringing out how Rumi’s philosophy appeals to individuals today, even when it seems to be miles and centuries away. Shafak spots light on the importance of rethinking of Islam as a religion of tolerance, freedom, and connections.

### IV. Chronotope Semiotics

Shafak's persona Ella goes through a journey of inner space, to reach an intellectual as well as an emotional exploration of divine love, faith, and transference. Accordingly, Shafak describes such a journey as, “East, west, south, or north makes no difference. No matter what your destination, just be sure to make every journey a journey within. If you travel within, you will travel the whole wide world and beyond” (86). Ella receives a letter from a renowned literary agency to review the manuscript of a novel entitled *Sweet Blasphemy*, written by A. Z. Zahara, who is from Holland. Zahara spends his life wandering around the world and writes about the great philosopher, mystic, and poet Rumi and his beloved Shams of Tabriz.

Ella takes a deep breath, turns the page, and starts to read, finding herself travelling from Northampton, May 17, 2008, to the peace and tranquillity of Konya 1942. Shafak invokes new spaces and unlocks the secret space of spiritual transformation and freedom of the self by juxtaposing the past and present. Accordingly, Bakhtin’s chronotope is used as a

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semiotic analytic tool dealing with the representation of the literal as well as the fictional concepts of time and space within *The Forty Rules of Love*. Chronotope intertwines time and space into a joint model that infuses the meaning to significant signs within a novel. Such signs of time and space, to Bakhtin, are not only temporal dimensions of spatial references.

However, they provide an alternative meaning that can be relevant in fiction as well as in reality and can thereby create consistency in world images across the sphere (Bulman, 29-30). In the novel, the author makes use of two types of Chronotope: (1) Minor Chronotope, which has to do with ‘local Chronotope’ or ‘chronotopic motifs’ such as the road, the meeting, the castle, the provincial town, the threshold. These serve as a reminder of an appointed kind of space and time that functions in a specific way. (2) Major Chronotope is the overall image that remains when all Chronotope is perceived and discovered in the structure of the narrative. It sums up the predominant impression the reader gets. It is only reached after unearthing the minor Chronotope.

### IV.1 Minor Chronotope

**Konya:** Konya has a general significance as it represents the past both in terms of Rumi’s struggle and the past of the non-fictional space. According to Bakhtin, “[Konya] is saturated through and with a time that is historical in the word’s narrow sense, that is, the time of the historical past [...] and is a constant past events reminder” (Bakhtin, 246). The author describes every area of this place with positively loaded words and statements, which gives a positive impression on both readers and the character Ella. Additionally, Shafak uses this chronotype as a significant image for Rumi’s transformation and as a constant encouragement guider for Ella to embrace something that is often considered as a source of anxiety and stress, which is to change. Konya, consequently, is governed by the spiritual and intellectual transformation of Ella.

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**The Encounter:** the chronotope of the encounter that is examined here is Ella's chance meeting with Aziz. This meeting may seem random to the reader but is used by Shafak to show how Ella's feelings change when near an object of her desire. Consequently, she understands that she is free, having denied a place as a wife. This chance meeting, thus, bears significant meaning for the novel. In the mind of Bakhtin, this chronotope type is "marked by a higher degree of intensity in emotions and values" (243). That is to say, Ella realizes that she is still young and must live with no restraints.

Ella is transformed ideologically and spiritually through Aziz as if he is an angel that has been sent to make her aware of her errors and the way forward. She moves to live in Amsterdam, where Aziz used to live before he passes away, establishing a life where strictly dedicated and followed patriarchal rules do not exist. This encounter happens after she has turned her back to patriarchy immediately. Shortly, encounters are chronotopes where anything can happen, time and space around the meeting fuse together and become obsolete, and that transcends time and place. This place in itself is a sign of a rebirth and a radical change in one's life.

**The Crisis/The Threshold:** it is a metaphorical one since the threshold is a connotation of being on something new verge, a change based on a turning point or crisis. This chronotope is, according to Bakhtin, "quite charged with values and emotions [...] and is connected with a decision that changes an indecisiveness or life that goes awry to change lives[...]" It is the fundamental places where crisis events occur, the resurrections, renewals, the falls, decisions, and epiphanies that determine the whole man life" (Bakhtin, 248). Several times in the novel, Ella finds herself at these points of crisis or decision-making. For example, when she has to decide whether to go and meet Aziz or not. Alternatively, when she should talk with her husband about his affairs. It is apparent to the reader that Ella is in a state of

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crisis as her whole body is affected to the extent of sickening point by this decision. However, such a crisis is what makes her embrace the change that has always been frightening.

### IV.2 Major Chronotopes

The structure of Ella's life in the novel is taken as a chronotope of "the life course of someone seeking true knowledge" (Bakhtin, 130). Through the course of her life, Ella goes from being self-sceptic to having an authentic and self-knowledge about the world around her. This enlightenment road Bakhtin calls the 'Platonic Scheme' or the 'seekers path,' which implies the chronotype of "the life course of someone seeking true knowledge." This kind of chronotype is made up entirely of Ella's life events, as Bakhtin qualifies it like this "the passage of seekers goes through a philosophical schools series with their different markings and tests of this path by temporal divisions determined by their biographical projects" (130).

Besides, this chronotope is characterized by the fact that there is always a moment of rebirth and struggle. Ella, the protagonist, is reborn several times in the five chapters of the novel. Shafak starts each chapter in a state of balance, but this state quickly develops into a crisis and sends the life of her character into chaos. Each chapter ends with a release of struggle and suspense for Ella, resulting in her rebirth into a new state of harmonious freedom. The structure where each chapter sets her up for failure time again can be seen as a clear semiotic sign of crisis and rebirth within the major chronotope of 'the life course of someone seeking true knowledge' (Bakhtin, 130).

The narrative construction also functions as the chronotope of an "adventure novel of ordeal" (Bakhtin, 86). Here, the focus is on something called a time of adventure, where the construction in time is ever-changing in the text, and often something different and new is continuously happening for the protagonist Ella. It occurs when the motif of the story is composed of characters that meet unexpectedly. That is for Ella through *Sweet Blasphemy*,

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though she does not meet them physically; still, she encounters them through words like Hossam, the student. An ‘adventure novel of an ordeal’ is always composed of a series of short segments that together portray an adventurer’s life. In *The Forty Rules of Love*, the adventure is the growing up of Ella’s life, and this adventure is only told through a short series of narrations that add to the whole upbringing of Ella. Furthermore, the novel structure could just as well be considered as the chronotope sign of an ‘adventure novel of everyday life’ (111).

### Conclusion

Concluding with, the semiotic approach applied in this chapter allows the disclosure of the elements and the narrative programmes and techniques that the novelist used in the novel as semiotic signs that permit interpretation. These elements were represented in the cover, title, characters, and structure of the chronotype, where they came as cultural, social, and historical references, forming a semiotic scene in which a collection of Eastern and Western cultural semiotic signs intertwine. Therefore, this study will allow us to uncover the absent texts semiotically, which refers to absent discourses that the following chapter will tackle.

**Chapter Three: Semio-Intertextual  
Analysis of The Forty Rules of Love**

### **Introduction**

In recent decades, the theories of "semiotics" and "intertextuality" have been widely used in discourse analysis. Both theories can be merged to attract considerable interest from researchers in different disciplines. Literature is among the fields where semio-intertextuality as an approach is used for interpreting signs and texts. Thus, this chapter deals with the discourses Elif Shafak employs in her novel *The Forty Rules of Love*, including historical, religious, ideological, and social-cultural, and folkloric discourses.

#### **I. Semio-intertextuality of the Historical Discourse**

*The Forty Rules of Love* is a womb in which past and present enfolded together. In which Elif Shafak amalgamates historical themes, discourses, events, and texts in literary contemporary to connect the fictive and the real in one melting pot. This amalgamation treats them as semiotic constructs, and they appear as equally intertextual, spreading out the texts of the past to understand the present. In this context, Shafak brings on the table the story of Rumi and Shams, the most pious and spiritual leaders recognized in Sufism history. In which their story is characterized by the historical discourse of the destruction of Asian states and the decline of Muslims wrought by crusaders as well as Genghiz Khan and his allied Mongols in the thirteenth century, which was a tumultuous time in Anatolia.

Accordingly, Shafak intertextually contextualizes this historical discourse, shedding light on the act of killing Genghis Khan's ambassadors. Some people believe that Genghis Khan himself conspired into getting his diplomats killed so he could wage this massive war against Baghdadis. This referral intertextuality has a semiotic connotation in which by doubting Genghis Khan's intentions back in the thirteenth century, leads one to doubt the probability that it might be the American authorities and then the president George Bush himself who had those twin towers destroyed in of 9/11 in the terrorist attack so that they

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could wage ‘crusade’ against Muslim states. Thus, spreading trepidation among people towards Islam leading to Islamophobia. in which humiliating Muslims and killing them is the only cure.

This Semio-intertextuality of the historical discourse set not to recite past events but rather to shed light on the transposition of thirteenth-century ideologies to the 21st-century in which, according to Julia Kristeva, “ intertextuality denotes a transposition of one or several sign systems into another or other” (Cuddon and Habib, 424). I.e., she points not merely to the way texts echo each other but to how discourses or semiotic systems are transported into one another so that meanings in one set of discourse are superimposed with meanings from another kind of discourse. Similarly, Shafak talks about the persecution history of Muslims in the thirteenth-century and the conspiracies that were launched against them not to recount the history, instead to correct the image of Islam that was distorted after the 9/11 explosion and the emergence of the ISIS. Therefore, Shafak makes use of the Sufi discourse in which its principles are used as semio-intertextual signs in order to re-question history and the told common truth about Muslims and are being part of the terrorist organizations, including Al-Qaeda and ISIS.

### **II. Semio-intertextuality of the Religious Discourse**

Religion, any religion, is a field for peaceful coexistence, spreading love among people, and mutual respect. Nevertheless, it may turn from a wishful paradise into an unbearable hell because of the sectarian fanaticism that empties religion from its original content and turns it into a struggle in which blood is shed, and human dignity violated. Shafak adds a semio-intertextual dimension to reach the belief that Sufis strongly believe in "do not search for heaven and hell in the future. Both are now present. Whenever we manage to love

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without expectations, conclusions, negotiations, we are indeed in heaven. Whenever we fight, hate, we are in hell"(125).

De facto, humankind is crushed by fanaticism, dogmatism, quarrels, and lethal views because of the religious clashes, power disputes, and political arguments in this world. Elif Shafak's novel, *The Forty Rules of Love*, unveils the theory that in this chaotic world, still, people can find peace and contentment by meeting all the odds in their life. People can unite under the roof of affection and love. Indeed, the expression "love" has a semiotic and, at the same time, intertextual mystical Islamic dimension, which signifies the alchemical power of enlightenment, the lightning strike that brings you back to life.

Besides, love symbolizes the emotional element of religion, the strength of the martyr, the faith of the believer, and the supreme principle in Sufi ethics and awareness. Shafak makes use of divine love because its nature lays on the love for others despite their racial, beliefs, and religious differences. She claims that Sufism, the religion of love, is the pure cure for all human dilemmas. Further, spiritual devotion and the embodiment of divine quintessence into human existence will only provide relief to humankind, and all problems can resolve by a firm conviction in God.

The above mentioned indeed refers to the use of the author to the Quranic verse, which says, "The believers are nothing else than brothers, so make reconciliation between your brothers and fear Allah that you may receive mercy" (Al-Hujurat, 10). Furthermore, Shafak to enhance the idea of equality and goodwill, she intertextually inserts some of the Quranic stories. Thereof, Al Kahf and translated as 'the cave,' a parable about the prophet Moses and Khidr. Through the citation of this tale, Shafak relates the spiritual connection between the historical story of Moses and Khider to that of the thirteenth century's, Shams and Rumi, and, finally, to that of the postmodern characters Aziz and Ella.

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Moreover, Shafak alludes to the Holy Scriptures by mere mention of the fabulous personas, Cain and Abel, who are, respectively, located in the holy book of Muslims, Christians, and Jews. Curiously enough, in the narrative, a criminal named Baybars is portrayed as a twice reviving of Abel and Cain to excuse his horrendous killing acts. Prone to violence and negativity, he is misled to believe that waging wars is the innate nature of human beings ever since. Such a belief is a sign of the “Jihad” that many Islamists and bigotries have mistaken it. They believe that Allah calls for Jihad by struggling and killing non-Muslims. Whereas, its true meaning is the struggle with the carnal self. Indeed, Shafak utilizes love and jihad as Semio- intertextual clues unearthing the fact that Jihad is never intended to be a violent concept but rather an integral part of love.

As explained earlier, Shafak’s figures also play the negotiating role of mediators amongst diverse faiths. While cruising through his mystical journey, Shams comes across Arab travellers, Christian pilgrims, Gypsy musicians, Jewish Merchants, Buddhist priests, Persian Artists, and Frankish troubadours. He observes that “despite their seemingly endless differences, all of these people gave off a similar incompleteness air, of the work in progress that they were, each an unfinished masterwork” (Shafak, 109). Similarly, Rumi’s wife, Kerra, a converted woman from Christian to Muslim, notes that “when it comes to the basics, ordinary Muslims and ordinary Christians have more in common with each other than with their scholars” (178).

Sufis’ passion for God is straightforward, non-negotiable, purge, clear, and untainted. The author, in essence, urges the contemporary people to discern beyond the religious prejudices and serve humanity irrespective of their sacred discrepancies to create this world a peaceful and quiet place to live in. If Christians, Jews, and Muslims seek merely love for God and humanitarianism as a standard and mutual ground, there will be no more wars on terrorism and crusades. Islam, indeed, condemns terrorism, which is considered a crime

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against humanity. Hence, it is a huge problem when people do not perceive issues in context; it is terrible when they follow religion blindly without entirely comprehending it.

Consequently, the novelist suggests a reinterpretation of the Islamic ideology in which she debates the behaviour toward women in western feminism and the orthodoxy of Islam. According to Shafak, “No wonder when they read a verse like the Nisa, they conclude that men are held superior to women. Because that is what they want exactly to see” (197), one in effect, cannot apprehend the authentic essence of Quran verses by analyzing it literally; it requires contextual and intertextual interpretation. Therefore, Shafak concludes, “Every man has a degree of womanliness inside” (198).

Furthermore, through her persona Kimya, the author rejects the point that the westerners always consider Muslim women as being oppressed and irritated so that they escape to the West to feel liberated. They believe the Quran is brought to set women inferior where men superior because of their word for word reading of the thirty-four verse of Surah Al- Nisa. Indeed, at the time of 7th century Arabia and before Muhammad (peace be upon him) became a prophet, women had few, if any, rights. Even the advantage of life was questioned since it was not surprising for little girls to be entombed alive during times of poverty and scarcity. However, Islam came with certain principles revealing and teaching humanity that men are equal to women before God.

Islam yields women divinely authorized inheritance, property, social and marriage rights, including the claim to reject proposal terms and to initiate divorce. She represents those Muslim women who have a profound relationship with their religion and are empowered from it, suggesting that the sacred space, which Islam can create, might well be a place to seek refuge in rather than to escape. Accordingly, she insists that no one should pretend that his personal opinion comes directly from God because God always calls for justice and fraternity. Thus, as a Muslim feminist scholar, Shafak claims to be providing

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counter-narrative to foreground the spiritual dimension of Islam and, thereby, insisting on a deep feministic paradigm of this religion, spotting light on the fact that pure Islam glorifies, respects, and values women.

Shafak also hints at the Quranic story of Yusuf and Zuleikha, along with some other tales obtained from Persian springs. The torment of unrequited love of Zuleikha is intertextually embedded with that of Kimya, like Zuleikha at one point, attempts to lure Shams to consummate their marriage, but her efforts become futile at the end because Shams refuses to reciprocate her advances. Consumed by her passion for Shams, out of grief, Kimya, resultantly, loses her life out of grief (216). In the same token, Zuleikha's desire for Yousuf is interlinked as a semio-intertextual interpretant to that of Ella for Aziz. Thus, Aziz, similarly to both Yusuf and Shames, does not want to go any further in their relationship to spare her from any sense of guilt and regret afterwards.

The Mathnawi, Rumi's most celebrated poetic collection, composed during the last years of his life, holds an abridgement of Sufi parables, ethical guidance, and mystical teachings that are intensely saturated with Quranic connotations. The narrative starts with an epigraph (before the Foreword) that is direct, related to The Mathnawi gathering:

*Sufi mystics say that the secret of the Quran lies in verse Al-Fatiha, And the secret of Al-Fatiha lies in Bismillahirrahmanirrahim, and the quintessence of Bismillah is the letter {ب}. There is a dot below that letter[...] The dot underneath the B embodies the entire universe [...] The Mathnawi starts with B, just like all the chapters in The Forty Rules of Love parallel narrative, Sweet Blasphemy ( Shafak, 9).*

This deliberated intertextuality once again, suggesting that everything is ultimately one. As explained above, this is a sign of hybridity that hinges on spiritual unity. For creating a hybrid amalgam, the deliberated intertextuality in the text is used as a tool for exploring and

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accentuating positive relationships between the cultures of the East and West. It is such hybridization that would enable the text to move beyond national and cultural boundaries, encouraging the reader to reconsider both the text and its intertextual and semiotic space in a comparative, universalizing light. However, it should also be noted that the way semio-intertextuality is deployed causes the two parallel narratives (Ella's story and Aziz's novel) a means to enhance the aim of all humanity melt in a single pot where their fundamental characteristics finds solidarity and love.

In short, to consolidate her ideas, Shafak benefits from semiotic signs and intertextuality technique by weaving Rumi's words into Joseph Campbell, the 20th-century American literary critic, and Samuel Taylor Coleridge, the 19th-century British Romantic poet, to deliver a sense of unity beyond the diversity of human experience, the clash of civilizations and religions, and power rivalry. *The Forty Rules of Love* unites the readers under "the banner of the essential ingredient of the life of mankind: love, acquired by the quest of self-discovery, by the process of unlearning to re-learn [...] to live and [to] love" (Dayekh, 1718, 1719).

What Ella and Rumi experience, the amalgamation of both qualities of masculinity and femininity functions as larger semio-intertextual signs, which signify that the experience could not have been gained without the element of "love" that is a "stone [...] hurled from out of nowhere into the tranquil pond of their lives" (Shafak, 3). As Gail, the protagonist of Shafak's *The Saint of Incipient Insanities* (2004), explains, "We tend to resist being changed by our [loved ones] for fear of losing them, but maybe the alteration that comes with love is our only saving grace" (22).

### III. Semio-intertextuality of Ideological Discourses

Ideologies are patterned collections of normative ideas and concepts, including particular occurrences of dominant relations. Such conceptual representations help people manage the complex dynamics of their political world, carrying claim to universal truth. The former mostly targeted by discussants and writers as the main themes of their writings. Such ideologies can be, therefore, revealed by semio-intertextuality that requires close reading, understanding, and systematic analysis if language users explicitly or unwittingly communicate their doctrines through language and communication. Shafak, similarly, employed a bunch of social, cultural, religious, and political ideologies within her narrative, *The Forty Rules of Love*, to criticize the racist views among humanity.

#### III.1 Feminism Discourse

The previous usage of the binary opposition (male/female) in analyzing Shafak's characters as a semiotic theory for ensuring women's rights is, semio-intertextually, considered as a metaphor that has an influential suggestive force. In which it contextualizes the principles of the yin/yang to re-examine the male-made perceptions about women. Accordingly, Shafak conduces to grant women their rights to speak out of the harassment and cruelty they encounter daily in their societies with zero fear. Hence, if one considers the initial idea as a semiotic sign, one will, consequently, come up with an endless series of interrelated signifieds, which help, ultimately, reaching intertextuality.

In this context, Semioticians such as Kristeva, Barthes, and de Saussure, define the meaning of signs depends upon its combinatory and associative relations with other signs; therefore, signifiers and signifieds are helpful to illuminate the attachment of intertextuality to text. Thus, Feminism discourse Shafak utilizes is an ideological sign that semio-intertextually signifies the encouragement of women to dismantle the binary of self/others in which men are

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supposed to occupy the 'self' privileged position while women are treated as "other." It also indicates that once women become self-actualized about their social, moral, intellectual, and financial rights, they claim their individuality in the male-dominated cultural space. Thereby, demurring the othering attitude of manly society, women become able to convert the binary of self and others as an endorsement of feminism.

Shafak delineating Ella's persona as a woman struggling for obtaining a place within the 21st-century world betokens that women's state is strangely familiar, like *Deja vu*, to that of the thirteenth-century. The world, instead of moving forward, is going backwards with the same patriarchal beliefs and values, progressing without any least improvement. Statistics show that at least a woman in eight is beaten, abused, and, sometimes, even killed every single day because of their claim of their human rights. Sometimes this latter happens just because women are physically not strong enough like men, so they are maltreated. Such behaviours are hugely exposed nowadays in the light of the Covid-19 and the quarantine.

As a result, the old discussed issues concerning women's rights once more come to light, attempting to reduce the violence towards them. However, the patriarchal mindset cannot welcome their claims; instead, they consider them as Taboos that no one should argue. Even if their situation is discussed, women are always faulty, and thus man is too perfect that he would never be mistaken. Indeed, Shafak's female characterization echoes some of the feminist thinkers' ideas who share the same ideology with the author, amongst them Virginia Woolf and Simone de Beauvoir, that it is time for women to raise their voices against female exploitation and establish their identities as equal counterparts of men in their full approval of feminism.

Furthermore, Shafak's use of feminism as an intertextual discourse provides even deeper significations. Through her calling for equality for women, she aims, simultaneously, at achieving unity and fraternity among individuals in all the world around. To accomplish the

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latter, she puts forward her characters as polyphonic with a mosaic of opinions and perspectives each character has. They are grouped of disparate and different elements that are placed side by side, constituting such an apparent unity. Besides, the use of polyphony paves the way to more ideological semio-intertextual connotations, for instance, the ideologies of cosmopolitanism alongside orientalism.

### III.2 Cosmopolitan and Orientalist Discourse

Based on the Islamophobia phenomenon and in the context of a general Western Orientalist vision, *The Forty Rules of Love* is constructed by personas that belong to different backgrounds with a diversity of ethnicities, colours, and beliefs. As an illustration, Ella's family includes Jews, Christian, later on, Sufi individuals, likewise, Rumi's family except for the Jews. Also, the narrative story of *Sweet Blasphemy* is located in Konya, one of the largest multicultural towns in Turkey. The novel includes encoded messages to attract attention to multiculturalism as a reaction to the prejudiced view of orientalism against of the Arabic Islamic culture. For the sake of a world in which individuals accept and respect others' cultures and religions. In this way, cosmopolitanism where all in the way humankind, despite their political alliance, are (can and should be) citizens in one community.

It is fulfilled through the vision of the Christian character Kerra, which unearths that it is not about beyond where everyone is the same and one, but about the peaceful coexistence of differences and similarities. The theme here is not loving, but bread and sustenance. That this insight is bestowed upon Kerra is no coincidence, a non-eastern female character who believes in the heterogeneity of this world is a granted voice for Shafak's commitment to move beyond oppositions and to underline the incommensurability of differences. Thus, this text opens the door to more texts to be analyzed and reach the absent texts used implicitly in

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this narrative. This analysis, indeed, refers one to more semiotic signs through which the overlapped texts will come to the surface.

Therefore, multiculturalism is considered in the novel as a semi-intertextual sign of both orientalism and cosmopolitanism that Shafak tacitly discusses. In other words, multiculturalism is “a word with the semantics, containing an ideological [orientalist] component or a worldview paradigm wrapped in [a semio-intertextual] form” (Kupina, 183). Subsequently, *The Forty Rules of Love* manifests how orientalism is knotted with cosmopolitanism. As an illustration, the American literary, which is perceived to be global and cosmopolitan, has been overwhelmed with Rumi's phenomena embedded in Shafak's narration, which is eastern and orientalist.

Besides, Shafak aspires intertextually Edward Said's view of orientalism, first, as a sign of cosmopolitanism. Second, as a factor to communicate the Eastern countries obsession such as Algeria and Turkey with westernization that has a profound impact on the national identity of their motherlands. Such an obsession symbolizes that the east is a place where individuals cannot live in because of its backward lifestyle and its people's way of thinking. Thus, they immigrate to the west to boundlessly express themselves and live with total freedom. Consequently, Shafak unveils that the Western biased viewpoint is due to the way Easterners behave toward their countries and how they eager to leave them at any possible opportunity.

Additionally, the narrative acclimatizes the Sufi mysticism that also suggests the global conveyance of the philosophies, which comes below the supervision of hegemonic control as well as a complex world that echoes around the Ottoman Empire multiculturalism in the multicultural society (Shafak, 116). Shafak believes that the inclusion of different cultures in society could escalate the fear of each other beliefs. She mentions: “We live in an increasingly polarized world in which the number of people who believe in a clash of

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civilizations between Islam and the West is escalating by the day, and today, there is a considerable degree of fear of Islam in the West and a considerable degree of fear of the West in the Muslim world” (Shafak, 2019). I.e., xenophobia becomes a semiotic sign of how individuals are no longer able to coexist and are in constant conflict.

For this same reason, Shafak adds a critical voice in her novel to maintain a relative balance between its orientalist perspective and occidental content. That is of Kerra’s: "Ours is an ever-liquid world where everything flows and mixes" (112), underlining the permeability of borders and the fluidity of identities, Kerra demonstrates the active political significance of heterogeneity. Thus, the ideology of discrimination and hatred is carried down through ages, and what is happening between Turkey and Greece nowadays concerning Aya Sophia is a vivid example.

Indeed, both peoples re-establish the impression of prejudice and resentment in the minds of future generations, while religious scholars on both sides could have tranquillized down the situation. However, it appears that the politicization of religion seems to overwhelm the religion itself. Hence, it seems that Shafak, through her characterization of various ethnicities and religions, is trying to resolve crises of this kind. One does not know why this immense amount of hatred and animosity between religions when God said, “I created you, tribes and peoples, to know each other” (Alhujurat, 13).

That is to say, in the opinion of Bakhtin: "every word/discourse betrays the ideology of its speaker; great novelistic heroes are those with the most coherent and individuated ideologies. Therefore, every speaker is an ideologue and every utterance in an ideologeme" (57). Conclusively, this previous analysis is the result of a semio-intertextual interpretation of all the characters and the ideologies carried by signifiers and signifieds used in the novel. Where the analysis tends not to reveal the principles of the ideologies Shafak adopts, instead,

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it sheds light on the way she appropriates them to question and discuss critical and sensitive issues of orientalism; and argue about them critically and cognitively.

#### IV. Social and Cultural Discourses

Shafak tends, regularly, to employ polyphonic characters in her novels because her thoughts and perspectives do not fit in a single character. According to Durkheim, "individual and collective represent [...] self which, as their substrate and efficient cause referred to by the pronoun 'I' " (122). Similarly Bakhtin asserts that "polyphony requires a plurality of [social] consciousness" (88). To this very point, Shafak constructs her writings based on operating a multifariousness of meanings and discourses. That is to say, Shafak, in her account, does not tackle one ideology or one single issue; instead, she discusses a set of ideologies, notions that have socio-cultural, local, and global resonance with a multiplicity of character.

Shafak, remotely, alludes to the revolutions taking place in the 1960s in an epistolary email from Sufi Aziz to Ella, indicating both the cultural and the social situations in the 1960s; the world represented quite a "scene of student demonstrations, revolutions, and hijackings" (212). However, such slight and allusive revelations are, semiotically and intertextually, sufficient to trigger the readers' memory for delving deep into the significant socio-cultural and political revolutions that ensued in the 1960s, such as the Chinese cultural upheaval and the American social revolutions. Briefly reminded, the American social unrest simmered in the early years of the 1960s when the American masses elected John Kennedy as their president. According to the American nation, the youthful president was an icon of optimism and hope. In 1963 when Kennedy was assassinated, many felt their morale down and their hopes doused, particularly the youth and minority classes. Consequently, the two horrific murders lead to disorder in various states across the country (Watson, 2012).

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The American social revolution impact and hippie culture was felt all across the globe and, particularly, in Europe. This fact is intertextually evident by the Aziz portrayal in the novel. Shafak depicts how Aziz is victimized by the hippie culture of drugs, nightclubs, and general debauchery back then in the 60s and 70s. Aziz himself admits of being lost “in an addicts circle, becoming a regular at all-night parties and dance clubs in Amsterdam” (226). He also becomes addicted to drugs like marijuana, cocaine, acid, and hashish and regrets at becoming a night creature and befriending the wrong people. Conclusively, the cultural and social discourses Shafak incarnates in the emails between Aziz and Ella are, according to Barthes, “a tissue of quotations drawn from the immutable creates of culture” (Barthes, 27). That is to say that, such discourses show how their social and cultural ideologies influence writes to the extent they refer to them through their description and depiction of novels. Simply put, it reflects the ideological departure of the author.

### V. Folkloric Discourse

Folkloristic has always been connected to intertextual distinctions, even though it is rarely explicitly described. As the concept of tradition underlies every folk tale, each story is a link in a narrative chain spanning generations. Every new version contains narrative patterns and motifs from previous versions, alongside changes made to adapt them to the current time, place, or purpose. It is a process typical of the large majority of folktales, in which a new text is created through the interaction between earlier textual elements and new elements. Likewise, Shafak alludes to the Persian romantic folklore of Farhad, Shirin, Layla, and Majnun that have a semiotic dimension and an intertextual feature of incorporating the historical art of storytelling in the formation of the genre of the contemporary novel.

Shafak merely implies “Farhad and Shirin” (311) and, briefly, describe Layla’s encounter with the Abbasid caliph Haruna- Rashid. Where she narrates how the emperor

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feels anxious and intrigued to meet the woman whose name was buzzing around the city and whose ravishing beauty has turned a sane man named Qays into an insane, disappointed at her sight, the emperor wonders if she has anything exceptional about her and why Qays has gone lunatic for this woman with simple beauty. Getting his point, with a smile, Layla explains that she is Layla, but the ruler is not her Majnun. She points out that the monarch has to see her with the eyes of her lover to solve the mystery of love. Intertextuality among all these folkloric and historical tales, as well as the postmodern narrative of Aziz and Ella, as a semiotic entity, lies in their shared concept of the ethereal passion of love.

Shafak makes use of this story tales not to cite a love story and its hardships and affections, but rather to talk about how, eventually, humankind's epiphanic experience of love and spiritual awakening becomes strong and self-actualized enough to identify and reach the 'True Spirit of [divine] Love, Wisdom, and Knowledge' (Shafak, 344). Besides, Shams' first rule of love, intriguingly, refers to the intertextual meaning that the whole universe is like one being and that everyone and every atom is interconnected via a complicated and intangible interweaving of tales. Moreover, the voices of humans are interminably deposited in an infinite expanse. Shams' historical sense, indeed, prophesies the postmodern notion that the world has turned into a global hamlet through a digital network of 'worldwide web' filled with semiotic signs and symbols and intertextual texts that can be readable and interpretable.

### **Conclusion**

Ultimately, it is concluded that from this chapter that Elif Shafak was able to employ semiotic signs with historical, religious, ideological, social and cultural, and folklore connotations. As she summoned absent texts in this context to form a creative scene, in which polyphony is interconnected, expressing the intention of the novel. Besides, through the multiplicity of these voices, the novel reflects a form of dialogue of civilizations and cultures

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between generations over time. Thus, it facilitates to study this novel semio-intertextually, discussing the absent signs and texts that lie under intertextuality.

## **General Conclusion**

## General Conclusion

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This study has attempted to examine the multifariousness of tacit signs and texts that helped in erecting Elif Shafak's novel *The Forty Rules of Love*. It has revealed some ambiguities and equivocations plugin Shafak's specific use of Sufism symbols. Therefore, from the lens of the semio-intertextual approach, it has been possible to unearth such obscurity and reach the author's exact intention, which is unity. The most striking result to emerge from the collected data by the innovative approach is that it is useful and effective in discourse analysis and the encoding and decoding signs process.

Indeed the results of this analysis are in line with the hypotheses the research was built on. Firstly, semio-intertextuality was able to provide an efficient reading of *The Forty Rules of Love*, where one was able to deconstruct and decode both the surface and profound structures of the work through analysing characters, chronotypes, titles, and the jacket of the book reaching what is beyond words. So, it is approachable to read the non-linguistic systemic signs such as the image Shafak has chosen for the cover has enabled the person to arrive at different overlapped signs and discourses, which paved the way to requestion the prevailing ideologies that were transcending through generations.

Further, the approach was able to seek the profound structures of the work by analysing the systemic linguistic signs. In which the characters and the chronotope of the novel were treated as semiotics signs referring one to the absent signifieds that comprise the intertextual texts in the novel. It is noteworthy that studying the characters in the light of Philip Hamon's theory is much better than studying them in accordance with Greimas's structuralist narrative theory, which focuses only on the actions. Instead, taking the persons as a semiotic sign, they, in effect, provides one with new insights, first, of how the contemporary novel is composed and second, why poststructuralist writers are sceptical of the metanarratives that are ideologically dominant over the world.

## General Conclusion

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Last but not least, interestingly, for high values of the semio-intertextuality, a plethora of cultural, historical, folkloric, and ideological discourses were found. Of course, this innovative approach involves not just language but spoken digital and cinematography as well. Besides, it makes discourses intermingle to give rise to new ones that may help in not judging and reaching out to the absolute truth; however, it helps in deepening conversations among different people of various perspectives and viewpoints. The former will only result in avoiding linguistics problems and the misjudging of each other. This is the very point Shafak tackles in the novel in which she talks about solidarity and the importance of co-existence between different cultures and civilisations.

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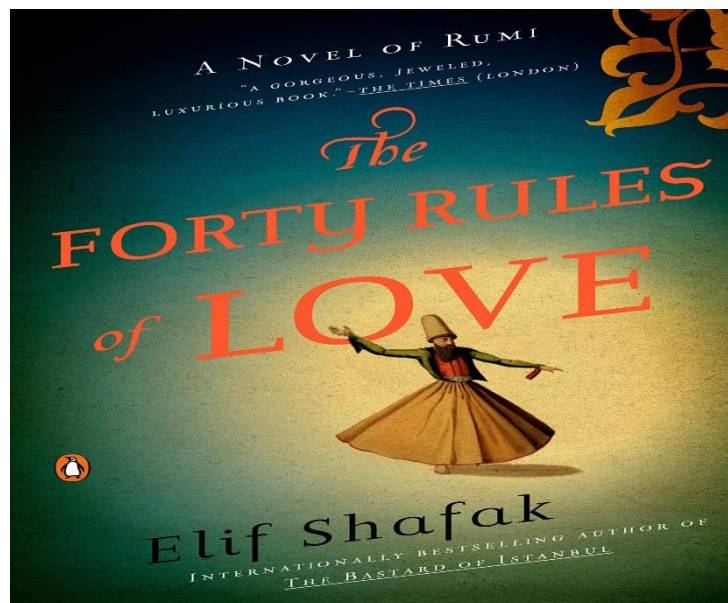
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## Appendices

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### Book Cover



### Plot Summary:

*The Forty Rules of Love* is a 2010 novel by Elif Shafak. The book tells the story of Ella Rubinstein, a woman in her late thirties who has settled into the complacency of her life. She lived without drive or passion. The narrative follows her unlikely escape from what at first appears to be inevitable unhappiness. The novel also concerns itself with the deep, fraternal love between Sufi dervish Shams of Tabriz and the mystical scholar-poet Rumi. Their story comes to Ella through a book named *Sweet Blasphemy*; she is reviewing for her job as a new assistant to a literary agent. It is a novel about the lives of the two mystics and the friends, families, and enemies they touched. As Ella reads *Sweet Blasphemy*, she becomes increasingly aware of the lack of love in her life compared to the love experienced by the characters in the book. Ella tends to relate to the world around her through her relationships, and her dual roles of mother and wife. Pouring over the pages of *Sweet Blasphemy*, Ella grows discontent with her passionless marriage to David and inspired by the love related by the author, Aziz (Super Summary, Web).

## Appendices

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### Biography Elif Shafak:



Elif Shafak is the British-Turkish award-winning novelist who is the most widely read female author in Turkey. She writes in both English and Turkish. Her works are translated into almost 50 languages. Her latest novel *10 Minutes 38 Seconds in this Strange World* was chosen Blackwell's Book of the Year and shortlisted for the Booker Prize. Her previous novel, *The Forty Rules of Love*, was chosen by BBC among 100 Novels that Shaped Our World. Shafak holds a PhD in political science, and she has taught at various universities in Turkey, the US and the UK, including St Anne's College, Oxford University, where she is an honorary fellow (BiographiesGate).

## Résumé

Ce mémoire se veut une étude du roman intitulé «Les quarante règles de l'amour» d'Elif Shafak (2010). C'est une étude semio-intertextuelle qui vise à rendre en évidence les systèmes de signes sémiotiques et de textes absents et entrelacés que l'auteur a utilisé dans son roman ; à savoir, les signes qui se présentent dans les personnages, les titres, la couverture du roman et la structure du chronotype. Ce travail d'investigation se fait par le biais de différentes techniques narratives adoptées dans le nouveau roman contemporain. L'approche a permis d'identifier et d'analyser deux personnages narratifs principaux : le premier, étant historique, est représenté par Jalal-Din Rumi ; quant au second, qui est fictif, il est représenté par Ella Rubinstein. Cette approche illustre également les interrelations entre les textes passés et actuels du roman, reflétant le système des valeurs humaines à travers la polyphonie qui contribue à consacrer le principe du dialogue entre les cultures et les civilisations.

## ملخص

تحاول هذه المذكرة دراسة رواية " القواعد الأربعون للحب " لـ لاليف شفق (2010) دراسة سيميائية تناصية لتسليط الضوء على أنظمة العلامات السيميائية والخطابات المتداخلة التي استخدمتها الكاتبة في روايتها. و هي مقارنة منهجية مركبة ومبتكرة، تسمح بالكشف عن العلامات والخطابات السيميائية المختلفة المتمثلة في بنية الشخصيات والعناوين وغلاف الكتاب و البنية الزمكانية. بالإضافة إلى ذلك، العمل على كشف الاختيار الفني للمؤلفة لقصتين احدهما خيالية للبطلة إيلا روبنشتاين والأخرى تاريخية واقعية للقطبين الصوفيين جلال الدين الرومي وشمس التبريزي. وقد استخدمت الروائية لتحقيق ذلك تقنيات سردية مختلفة معتمدة في الرواية الجديدة المعاصرة. وهو ما أثرى الاهتمامات الموضوعية لشفق الطامحة إلى وحدة إنسانية عالمية من خلال المكون الإنساني الصوفي المتمثل في "الحب". كما توضح هذه المقاربة أيضاً تمظهر العلاقات التناصية بين النصوص الماضية والحالية في الرواية، بما يعكس منظومة القيم الإنسانية من خلال تعدد الأصوات التي تسهم في تكريس مبدأ الحوار بين الثقافات والحضارات.