

# **An Analysis of Metaphysical Detective Fiction: A study of Orhan Pamuk's *The Black Book* and Elif Shafak's *The Forty Rules of Love***

## **Abstract**

This research aims to highlight the characteristics of metaphysical detective fiction in the work of two contemporary Turkish novelists Orhan Pamuk and Elif Shafak, *The Black Book* and *The Forty Rules of Love*, respectively. These two novels challenge classical detective fiction by using defeated detectives, ambiguous narratives, unusual situations, missing identities, eerie situations, open-ended investigations, and lack of proper beginning, middle and end. The broken identities of the characters and the detectives make them embark on a voyage towards recognizing their own selves. All the characters face a serious dilemma regarding identity crisis. In the dissatisfaction of identity, they realize their true identity and transform into new beings. This research also highlights the role of the reader in metaphysical detective fiction. The search for meaning compels the reader to be a detective himself who tries to find the answer in the intertwined network of metaphysical detective fiction. Through qualitative research methodology and in-depth textual analysis this study evaluates both novels in the paradigm of Metaphysical Detective Fiction.

**Keywords:** Orhan Pamuk, Elif Shafak, Metaphysical Detective fiction, identity crisis, the role of reader as a detective.

## **Introduction**

Detective fiction has always been the focal point of critics' zest from the very beginning. Some describe it as a departure from reality, while others consider it a form of writing based on facts

and figures. Crimes, examination, rush and detection is not a novel innovation. Detective fiction has its references in the Bible, folklore and oriental stories W. H. Auden calls this kind of habit like tobacco or liquor (Priestman 1).

Oedipus, a very famous story, and Hamlet's tragedy are considered as the first detective narratives. In every century, the genre of detective fiction grabs its readers' attention. Edgar Allen Poe, R. F. Stewart, Arthur Conan Doyle and Agatha Christie are worth mentioning authors in the realm of detective fiction. In this paradigmatic fiction, a new form of the novel appears that challenges the traditional notion of classical detective fiction. Metaphysical detective fiction, also known as "anti-detective fiction", contradicts almost all the elements of classical detective fiction. The agency of metaphysical detective fiction challenges the traditional narrative of classical detective fiction. It replaces answers with questions. In both the novels (discussed in this paper) all the characters are in a serious dilemma of identity crisis. In their existential crisis, their alter-ego emerges, which is the second self of an individual. Through the emergence of the alter-ego, characters recognize their original self, which is the core feature of metaphysical detective fiction. It aims not to solve the mystery but to achieve self-actualization. The reader also plays an active role and transforms into the reader-detective to find a solution in the ambiguous network of metaphysical detective fiction.

This research's focal area of study is to highlight the characteristics of metaphysical detective fiction in *The Black Book* by Orhan Pamuk and *The Forty Rules of Love* by Elif Shafak.

## **Literature Review**

Literature of detection is the center of critics' interest since its beginning. Some found it an escape from reality whereas other consider it as a literature of facts and figures. The objectives of

this research are descriptive, explanatory and analytical. The description of Metaphysical Detective fiction is as follows:

Metaphysical Detective Story grabbed critics' attention as soon as it came out. They gave new names to this genre as William V. Spanos invented the term, Anti-detective Story. He used this term to explain the narratives that "evoke the impulse to detect... in order to violently frustrate it by refusing to solve this crime" (Merivale and Sweeney 14). Different critics interpreted this term differently and devised names like "Deconstructive Mysteries". Kevin Dettmar devised another name, "Postmodern Mystery", some called it ethical romance. Dettmar somehow justified: this genre of metaphysical detective fiction is in some and all aspects postmodern. The term metaphysical detective fiction by Haycraft has been explored and identified by critics and still is the centre of critics' attention.

A Metaphysical detective story is a genre that subverts traditional detective-story patterns, for instance narrative conclusions and the role of detective as a surrogate reader etc. These untraditional detective-story patterns are employed to highlight inquiries about mysteries of being and knowing which transcend the mere machination of the mystery plot of traditional detective fiction. In addition, this genre often emphasizes transcendence by becoming self-reflexive (that is, by demonstrating allegorically the text's own process of composition (Merivale and Sweeney 13)).

Patricia Merivale and Susan Elizabeth Sweeney, the editors of the book *Detecting texts: the Metaphysical Detective Story from Poe to Postmodernism*, illustrate the characteristics of Metaphysical Detective Fiction as:

- The defeated sleuth, whether an armchair detective or a private eye
- The word, city or text as labyrinthine

- The Purloined Letter, embedded text, mise en abyme, textual constraints, or text as object
- The ambiguity, ubiquity, eerie meaningfulness or sheer meaninglessness of clues and evidence
- The missing person, "the man of the crowd," the double, and the lost, stolen or exchanged identities, and
- The absence, falseness, circularity, or self-defeating nature of any kind of the closure to the investigation (Merivale and Sweeney 19).

Metaphysical Detective Fiction is like a maze; it has no proper beginning, middle and end. It is the fiction which, unlike other stories, does not offer a proper end. Its end gives birth to another question. It has ontological concerns. It is like a mystery that raises questions about the characters, authors, narration, and the text itself. It is a gateway of mystery where there is an open door for entrance but no exit.

Post Modern Detective fiction is considered a sign of Metaphysical Detective Story that is why irony, intertextuality, self-reflexivity are its chief components. Metaphysical detective stories are fragmented and full of irony. The irony in a way that is full of clues and evidence, but all is pointless. Transformation is the foremost characteristic of this genre. The characters' transform, and their roles collapse at the end, as the detective fails to solve the crime and becomes a missing person. The detective who is supposed to solve the mystery, he himself becomes the victim of his quest for identity. In such ambiguous situations a complete resolution cannot be found.

In the vast majority of the Postmodern Detective fiction, the basic strife is that there appears no apparent crime by any means. In this fiction, there is no absolute ending. As indicated by Stefano Tani this is "an absence of finality, [of] a solution" (qtd. Crimeculture n.pag).

The metaphysical stories are written in the form of riddles, the riddles whose answers are not given. These stories include the strategies in which the un-representable is presented by an obscene and the unspeakable is spoken by not mentioning it. In metaphysical detective fiction, it is the reader's role to find the crime like a detective. The reader is always a stranger and a detective when reflected in the labyrinth mirror of this function.

This research scrutinizes two novels *The Black Book* and *The Forty Rules of Love* in the framework of the Metaphysical Detective Fiction. The genre of Metaphysical detective fiction questions everything. It is not an escape but an attack that disturbs and inquires everything. It questions not solely the role of characters, reader, and author but also the text itself. For the analysis of these traits, this paper conducts an in-depth textual analysis of both novels to investigate the shifting role of characters, their quest of identity and the transformation to a brand new self.

### **Metaphysical Detective Fiction Challenges Traditional Detective Narratives**

*The Black Book* and *The Forty Rules of Love* excite the reader's interest with their unique speciality of having an unusual beginning and an abrupt conclusion. Both novels consist of several mysteries, which the reader expects will be solved like other classical detective fiction. However, this genre surprises more and more because there is no conclusion found towards the end and a secret dependably closes into another puzzle. In Metaphysical Detective fiction, the text itself is a maze, a labyrinth. It is, in fact, a rhizome labyrinth. A rhizome labyrinth has no beginning or end; it is always in the middle, between things, inter-being, and full of intervals. It comprises many interconnected paths, and one path leads to another path, but there is not even a single point where one can place oneself. Eco describes the rhizome labyrinth as “so constructed that every path can be connected with every other one” (Nicol 48). In a rhizome labyrinth,

multiple narratives run parallel, but they intersect and meet at an accidental point. In *The Forty Rules of Love*, this notion prevails as there is a story within a story, in which multiple characters hop in, meet with one another and influence each other's life. *Sweet Blasphemy* is the first contributor to the identity of Ella. In the text that has multiple narratives, each character is supporting another character. For illustration, with the introduction of Ella's narration, there comes the birth of Aziz, with the declaration of Shams, there comes Rumi, Aladdin, Kimya, and it continues in this way. Though all of them had different temperaments, different classes, and environments, the characters are all somehow interconnected. There is no escape from the text in a rhizome labyrinth; everything is fused together without any closure. The story moves around Ella's quest, Rumi's desires, and the killer's guilt in the novel, so all main characters are interweaved.

In *The Black Book* by Pamuk, the idea of rhizome labyrinth is conveyed as it is the story that revolves around three characters. These three characters are the three corners of a triangle that are interlinked. Galip, the novel's visible character, remains unable to trace out any single memory without Ruya and Celal. Being a rhizome labyrinth, it comprises multiple narratives and not just this single mystery. Apart from the tale of different characters, Pamuk, in this novel, discusses the Sufi parables, the story of Shams and Rumi. All the stories run parallel, but abrupt shifting from one point to another makes the plot fragmented. Galip, in the story, impersonates the role of a detective as he tries to locate Ruya and Celal. He tries as much as he can but fails. This detection process entangles the existence of Galip to the extent that his own identity becomes a question. It is one of the features of metaphysical detective fiction that the detective fails in solving the mystery. In this type of fiction, multiple clues can lead to the solution, but all the clues are hollow. In Galip's case, he comes across many clues, but all of those are

useless. *The Forty Rules of Love* has no detective figure. The focus is on searching the crime. It has no closure. In both stories, the tale of Ella and the tale of *Sweet Blasphemy*, the mystery continues as the plot progresses, and there is no conclusion at the end. When Shams dies, Rumi's life cannot get a proper closure. Similarly, Ella's story does not get a complete closure because all the characters are interconnected.

Being a metaphysical detective story, *The Black Book* also does not offer any closure in the end. Galip is on the mission of unravelling the mystery and sorting out the murderer of Celal and Ruya. However, the mystery of their absence remains a mystery. All the questions from which the story begins, remain unanswered till the end. Even the final paragraph of the novel does not give any conclusion about Ruya and Celal.

In both the novels, the development of the characters is the central theme. Both novels show the journey through which the characters change and progress and highlight the lack of closure in the last chapters. Ella is the central figure of *The Forty Rules of Love*. She has every single thing which a housewife desires. Nevertheless, despite all the supplies and luxuries, there is an emptiness in her life. So, when she starts reading *Sweet Blasphemy*, she senses the locked doors of her heart slightly making some noise. "Little did she know that this was going to be not just any book, but the book that changed her life. At the time she was reading it, her life would be rewritten" (Shafak 14). She starts relating certain aspects of *Sweet Blasphemy* to her life and starts self-analysis. The story of Rumi and Shams runs parallel, which marks a substantial impact on Ella's heart, personality and decisions in upcoming life. Like Ella, Rumi has something missing in his life. "Why, then, do I feel this void inside me, growing deeper and wider with each passing day? It gnaws at my soul like a disease and accompanies me wherever I go, as quiet as a

mouse and just as ravenous” (Shafak 99). Furthermore, a dream over the last forty nights makes him more restless. He shouts, his wife holds him close and asks about his repetitive dream.

On the other side, Shams, a wandering dervish who has such a personality that whosoever meets him and communicates with him, remains spellbound for a certain period. The essence of the entire struggle and efforts of Shams are his golden forty rules which he wants to transfer. In the story, Rumi is like an empty well, and Shams is like water. Finally, they meet, and the water reaches its correct place. Rumi's phase of transformation starts from the day he meets his sole partner Shams.

Identity is a person's individuality, and when it comes to oneself, an individual takes a certain amount of time to apprehend oneself. Rumi starts to recognize himself in the company of Shams. On the other hand, Ella's transformation phase begins with her analysis of *Sweet Blasphemy* and her interaction with Aziz. She evaluates herself thoroughly and comprehends the most significant factor missing in her life, which is Love. Ella lives in a dollhouse, and all the inhabitants treat her like a doll without mind and emotions. The dollhouse members always expect her to fulfil her responsibilities but do not offer anything in return, they are not even willing to satisfy her wishes. Though Aziz and Ella are both connected only through emails, when Ella looks at Aziz's picture, she develops an urge to see his eyes. David always avoids eye contact with her during their chit-chat. Ella's first step towards the transformation is that she communicates with an unknown man on emails and even shares her own picture with him. Otherwise, Ella is so introvert and coward that despite knowing David's affairs and his nights within the arms of his mistresses, she remains silent. Aziz offers her all the luxuries and all the small things she always wished for, but her family never provides her. Aziz devotion prepares

her to sacrifice everything for him. She is a typical housewife whose life revolves around the kitchen and cooking classes, but now her priorities gradually change.

Not only Ella is transforming, but Aziz is also receiving positive vibes from her. After each mail, I start writing for her answer with bated breath. Words become more precious than ever. The whole world turns into a blank screen, waiting to be written upon. (Shafak 325). Aziz has a medical condition, skin cancer, that further affects his lungs, and he knows that he had minimal time to stay alive. However, due to his contact with Ella, he strives to live a little bit longer after the death of his beloved wife. He sends emails and shares his present, past and future plans with Ella.

Rumi is a man of wisdom. In the company of Shams, Rumi finds his true self. He comes to identify his alter ego. Alter ego is the second or better self of an individual. In the words of Hemp alter-ego is: “that hip, attractive, incredibly popular person just waiting to emerge [...] from an all-too-normal self” (Geldenhuis110).

Alter ego is a form of escapism where individual desires not to be himself but someone else. In this phase, the individual is dissatisfied with himself and wants to become someone else. In the story of Rumi and Shams, Rumi wants a companion, whom he finds in Shams and eventually, he adopts the identity of Shams. In metaphysical detective fiction, the mystery never resolves, but an individual reaches the point of self-actualization. The same happens in the case of Rumi; during his alter ego phase, he analyzes everything through the eyes of Shams and recognizes himself and becomes a poet. Ella also enriches her personality in alter ego period. Aziz dies in Turkey. With the demise of Shams and Aziz, the new self of Rumi and Ella also died. These two deaths become the cause of complete stop on the transformation voyage of both the characters. Ella, at this age with four children, decides not to go back. She has an opportunity

to start her life as a Magazine editor. In the book's last chapter, Ella tells her daughter that she will do things as per her heart's will. The character of Shams is a jigsaw puzzle; he remains a mystery and dies. In Metaphysical detective fiction, the main emphasis is on self-recognition, and Ella discovers herself, whereas all of the remaining questions linger open-ended. The expedition for identity has its roots in *The Black Book* as well. Galip, the unsuccessful lawyer, lives in the memories of Ruya, who is a powerful reason for his existence. Being a detective hero, he is expected to solve all the mysteries, but Galip gets entrapped in the ambiguous network, so he fails in achieving his ambition of recognition. Stefano Tani's comments on the "deconstructive anti-detective novel", in which reality is so tentacular and full of clues that the detective risks his sanity as he tries to find a solution (Barone 77). In a very prosaic way, the confrontation is no longer between a detective and a murderer, but between the detective and reality, or we can say that this confrontation is between the detective's mind and his sense of identity, which is falling apart.

Galip fails as a detective but succeeds in recognizing his own self like Rumi, Ella and other minor characters, "confronting the insoluble mysteries of his interpretation and his own identity" (Merivale and Sweeney 13). In the misery of who he is and like who he desires to become, he acknowledges his own self. In his recognition, he also acknowledges that he can write as well, "I dreamed that I had at last become the person I've always longed to become" (Pamuk 367). It is the characteristic of metaphysical detective fiction that a distinctive ending is not specified. In Galip's detective story, many questions and riddles remain unanswered. To be or not to be is the question of Galip's life. He is a hybrid: a mixture of Celal and Galip. In his hybrid alter-ego stage, he completely alters himself into Celal. He is wearing Celal's clothes, attending his phone calls, and giving interviews to the journalists who want to have a full

cover story. Ella transforms into an independent woman, Rumi becomes a poet, Galip becomes a writer, and they all accept themselves the way they emerge. “I knew I must resign myself, look at the person staring back at me in my picture, and accepted myself just as I was; there was, I knew, no point in fighting it any longer and nothing to be gained by stepping into someone else’s shoes” (Pamuk 367). It is the characteristic of metaphysical detective fiction that a distinctive ending is not specified. In Galip’s detective story, many questions and riddles remain unanswered.

In Metaphysical Detective fiction, there are textual constraints; text is an object and has mis-en-abyme effects. In this, the text is like a trap that apparently is full of vibrant colours, but its reality is filled with darkness. Lucien Dällenbach elaborates mise-en-abyme as “a means by which the work turns back on itself, appears to be a kind of reflexion” (qtd.academia n.pag), which can be sensed in the narration of both the novels.

In *The Black Book*, other minor characters like Mehmet, Belkis are also in the dilemma of existential crisis. Turkey, the homeland of Pamuk, is also personified as a character in the novel. In this novel, not only the characters but the city is also in search of significance. Turkey also recognizes itself like all other characters, but the narration shifts to Celal’s murder, and the rhizome labyrinth keeps moving in a circle. In her quest to be like Ruya, her alter ego emerges in which she is no longer Belkis but becomes Ruya, Galip’s Ruya. This feeling serves as nectar for Belkis but only for a short time. Then, like all other characters, her alter ego enters into the phase of disintegration.

“My life was not a real-life but an imitation, and like all imitation, I thought of myself as a wretched and pitiful creature, doomed to be forgotten” (Pamuk 203). The metaphysical detective

fiction aims not on solving the mystery but self-actualization. Belkis then finally realizes that she is not Ruya but Belkis, a widow of Nihat.

### **The Role of Reader and Author in Metaphysical Detective Fiction**

In his book *Twenty Rules for Writing Detective Stories*, S.S. Van Dine states that detective fiction is all about solving the crime, bringing the criminal to the court of justice, and ensuring deserved punishment is announced. It must be free from all love influences. *The Black Book* and *The Forty Rules of Love* revolve around the phenomena of love. In both detective novels, love plays an essential role in the lives of all characters. Being postmodernist in nature, it invites the reader to play the chaos within the text. Kevin J.H. Dettmar illustrates his perspective about the reader “a metaphysical detective story induces the reader, to read like a detective, a tale which cautions against reading like a detective” (Merivale Sweeney 13).

The more the reader goes through the content, the more he gets involved with it. In metaphysical detective fiction, on the one hand, there is the transformation of characters from their existing self to a new identity; on the other hand, there is the transformation of the reader as well. The more the reader tries to follow the narrative, the more he gets involved in it and finds himself as a detective for whom the narration turns into a mystery to be solved.

Celal brings a change in Galip, Shams brings a change in Rumi, Aziz is the reason for Ella's transformation and all through this, and the reader analyzes the change in both the narrations. The moment the characters reach their final stage of transformation, is that peak point where the reader becomes utterly involved with the text. However, unfortunately, the novel does not provide any clear answers, and the reader, as a detective, can still question the identity of various characters.

In *The Forty Rules of Love*, everything is left to the reader-detective to interpret. The central character of the novel, Ella passes through the phase of transformation. All the information about her transformation is given, but what happens afterwards is left on the reader-detective to interpret. Ella decides to move forward, but only a slight glimpse of the picture shows how she manages to stay alone. The remaining task of completing the picture is left for the reader-detective. The same is with Rumi and Shams, the latter leaves the world, and the reader-detective remains bewildered.

Aladdin, the youngest son of Rumi, dislikes the intimacy of Shams and his father. His hatred reaches the extent that he murders the man who is the apple of his father's eye. At this stage, when Aladdin is guilty, his character ends, leaving the reader-detective to interpret further. Villainous Aladdin feels ashamed, and this is a clue of his transformation because almost all characters transform in the company of Shams. The reader can expect many things, but nothing can be said with surety because here ends the narration of Aladdin. His repentance drives him to the point which no one knows. The ambiguous character of Aladdin becomes a mystery.

An unfortunate girl whose miserable circumstances make her a prostitute is named Desert Rose. She wants to escape from the world of rape, disease, humiliation, brutality. However, with the label of a dirty whore she is unacceptable in the world, which makes her the inhabitant of a brothel. Everyone is interested in her body except Shams, who senses the hidden talent in her and gives her a handkerchief. A brief meeting with him gives her the courage to leave the world of transgression. She resides in the abode of Rumi and starts following the life she desires; the path of Sufism. Once again, only two sides of a character are shown, one when she searches for herself and the second when she finds the right path and gets satisfied. The situation after the transformation is left upon the imagination of the reader.

This uncertainty prevails in *The Black Book* also. Ruya, the heroine, is one of the missing characters in the novel. She is a keen lover of detective novels, a visionary, and a languid woman. All about Ruya is known through Galip's mouth or his musing. The reader-detective looks for the purpose behind her nonappearance; however, he finds no hint. Her mysterious absence makes the reader-detective more confuse when she is discovered dead among the baby dolls in Aladdin's shop. The reader meets with the genuine Ruya, who guarantees to be in touch and the Ruya created by Galip. Both of them steer the reader in a world of astray. Ruya, a Turkish word that implies dream, remains a dream for all. Once again, following the structure of metaphysical detective fiction the reader is entangled in a labyrinth without a way out. Celal Bey, the columnist, is the man whose mystical words and puzzling disappearance make him a fascinating character of *The Black Book*. Half of the novel depends on the segments of the character that never come before the reader. Galip's primary goal of discovering Celal and Ruya reveals numerous shrouded parts of the concealed man's life and identity. The reader-detective tries to find him through his columns' codes, letters, objects, and puzzles he loves and solves. The reader-detective is baffled because each step is unclear. The metaphysical detective fiction moves in a circle; it ends from where it begins. Celal Bey and his words do the same with the reader-detective. At the point where Galip starts collecting clues, the reader-detective accompanies him. The detective Galip is not the only one who is unsuccessful, but the reader detective also gets frustrated due to the ambiguous clues and incoherence. Celal Bey's meaningful words create meaninglessness in the text. In one of the columns, he declares his marriage, which signifies another character that may lead towards the solution of his mysterious absence. The reader-detective tries to find him through his own codes, letters, objects, and puzzles he loves and shows within his columns. At the point where Galip starts collecting clues,

the reader-detective accompanies him. These hidden faces of Celal's life surprise Galip and the reader as well. The reader detective is collecting pieces of Celal's fragmented personality; meanwhile, he is murdered by one of his devoted fans. The reader-detective has many questions and pieces to jot down, but the person leaves the world entangling the reader in the world of text. There is another character in the novel, dumb and deaf Vasif; neither his absence nor his presence makes any effect on the novel's overall development. Vasif of *The Black Book* and Hassan the beggar from *The Forty Rules of Love* have the same part. Both of them have absolutely no significance. As the reader is playing the role of the detective, that is why every new entry has beams of hope for him. He always expects that the character under consideration will have any key; however, no solution of any kind is ever offered in this genre.

Aladdin's store, a place that caters to the public's demands, provides them with every other thing. The spot which fulfills the requirements of every customer surprisingly distresses the reader. The reader-detective finds nothing except the dead body of Ruya. In metaphysical detective fiction, every object is meaningless, and there is no solution. The reader must come up with the solution; if not in the first attempt, he should re-read the text and evaluate. In metaphysical detective fiction, it does not matter how many times you read the text; the solution is impossible.

In both the novels, all the characters are looking for peace, and at one level, they discover it, i.e. Galip, Ella, Rumi; they do find peace and satisfaction, but for the reader, there is no satisfying closure towards the end. Belkis, the woman who suffers from an identity crisis, once completes her story and never appears in the novel again. Like the character of whore Desert Rose, Belkis' character is also left open. What happens to her? She is dissatisfied with herself

like Galip. Does she succeed in becoming herself? Her stolen car and all other secrets burden the soul of the reader-detective.

Characters like Vasif, Hassan the beggar has absolutely no significance. Belkis, Baba Zaman, Novice, Desert Rose are the characters that once complete their story never appear in the novel again. The same is with Kimya; her important character plays no role for reader-detective. Both the novels, like other postmodern self-reflexive texts, interrogate the real identity of the author. In a metaphysical detective story, the reader is privileged with a chance to interpret the text the way he perceives or desires. In the words of Jeffery T. Nealon: the writer is not only the one who at first creates a contrasting world of ruses and clues that is the mystery, but also the one who searches—perhaps more desperately than the reader himself—for its end, for ‘the idea that will pull all these things together and make sense of them’ (118). Barthes’s groundbreaking expression describes the central change of identity theme: “the birth of the reader must be at the cost of the death of the Author” (qtd.crimeculture n.pag). There are shifting identities in both novels; the authorial identity that the writers possess is also handed over to the reader. However, unlike classical detective fiction, metaphysical detective fiction ends on another question. It replaces the author with the reader. The survival of the texts is based upon the reader’s interpretation; meanwhile, the writer is thrown away by the reader detective.

The Postmodern feature of self-reflexivity highlights the role of the detective/ author as the actual undisclosed element of the text. This builds a complex connection in which all the clues lead to questions instead to solutions. The relationship changes; the detective turns into the writer, the writer into the detective, and the detective into the reader. Finally, the author dies, and the reader-detective is left in the world of postmodern metaphysical detective fiction. Reader detective tries to find a solution, but he is empty-handed with no conclusion or surety.

## Conclusion

Change in identity, vagueness, open-ended text and no solution at the end are some of the multiple features that relate both novels to the genre of Metaphysical Detective Fiction. The significant aspect of this genre is that the characters have the liberty to question themselves and their actions. This aspect is explored in-depth in the novels as the characters from both time periods are in a fight with their own selves and are striving hard to get to know their actual being. In a way, it is almost as if they are on a journey towards their metaphysical potential. The novels are about the journey to self-realization but being a metaphysical detective story; this self-realization is not presented in a clear-cut way for the reader to understand.

When the reader comes in contact with the novel's ending at the beginning, his detective mind becomes alert and finds itself immersed in endless questions. However, his questions related to the narration remain unanswered, ending up missing his inner peace within the text.

The relationship between Shams and Rumi, Ella and Aziz, Galip and Celal highlights the relationship of the Sufi master-disciple. All this is similar to a Sufi tale in which Islamic traditions and motifs are interweaved into different themes and plots of the novels.

The spiritual transformation of the characters shows the master-disciple relationship of Sufism in both novels. In a nutshell, all these characteristics within the novels give *The Black Book* and *The Forty Rules of Love* the status of Metaphysical Detective fiction.

## Works Cited

Barone, Dennis. *Beyond the Red Notebook: Essays On Paul Auster Penn Studies in Contemporary American Fiction*. University of Pennsylvania Press, 1995.

Geldenhuys, Emile Leonard. "The Spectator as Transtextual Detective in the

Metaphysical Detective Films of David Lynch.” Dissertation *North-West University*, 2013.

Horsley, Lee. "Crimeculture." *Crimeculture*.[www.crimeculture.com/Contents/ArticleSpring05/Auster.html](http://www.crimeculture.com/Contents/ArticleSpring05/Auster.html) Accessed 26 Nov. 2016.

Merivale, Patricia, and Susan Elizabeth Sweeney, Eds. *Detecting Texts The Metaphysical Detective Story from Poe to Postmodernism*. Philadelphia, Pennsylvania: University of Pennsylvania Press, 1999.

Nealon, Jeffrey T. “Work of the Detective, Work of the Writer Auster's City of Glass.”

Nicol, Bran. *The Cambridge introduction to postmodern fiction*. Cambridge, Cambridge University Press, 2009.

Shafak, Elif. *The Forty Rules of Love*. London, Penguin Books, 2010.

Pamuk, Orhan. *The Black Book*. Translated by Mureen Freely, London, Faber and Faber, 2006.

Priestman, Martin. *Cambridge Companion to Crime Fiction*. 2003.

Yayla, Ayşegül. “Authorial Identity in Orhan Pamuk's *The Black Book* (1990) as Mise En-Abyme.” *Academia.edu*,

[www.academia.edu/3065222/Authorial\\_Identity\\_in\\_Orhan\\_Pamuks\\_The\\_Black](http://www.academia.edu/3065222/Authorial_Identity_in_Orhan_Pamuks_The_Black)

Book\_1990\_as\_Mise-en-Abyme. Accessed 15 Mar. 2016.

Metaphysical Detective Fiction Challenges Traditional Detective Narratives