



The Transformation of Enamored Women in Shakespeare's Hamlet and Khani's Mam and Zin

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Abstract

The transformation of Female lovers to higher levels of consciousness happens step by step in the tragedies of Shakespeare's Hamlet and Khani's Mam and Zin. This research sheds light on this transformation that comes to its peak in the personality of the main female lovers of these two works. In Fritz Kunkel's psychology, there are three levels of consciousness which are divided into multi-dimensions of two-dimensional person, three-dimensional person, and four-dimensional person. Furthermore, the paper will look into the possibilities of female characters evolving into more advanced forms of existence. The psychological characters of the lovers in the selected tragedies were undoubtedly shaped by society and its culture. The study has employed Karl Jung's psychoanalysis and mystical theodicy as methodologies.



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1. Introduction

One of Shakespeare's most well-known tragedies is *Hamlet*. The drama was composed in 1601 and takes place in the castle of Elsinore: a city between Sweden and Denmark. This location serves as the setting for the entire play, including the romance between Hamlet and Ophelia.

Ahmad Khani wrote the famous Kurdish love story *Mam and Zin* in 1692. It is regarded as the Kurdish literary saga. *Mam and Zin* are members of different clans: Alan and Botan. The story's action takes place in Jazira Botan, a city on the Tigris River that lies between Turkey and Syria. In these two tragedies, Ophelia and Zin both undergo transformations that are the focus of this research.

The psychological transformation and self-awareness are closely intertwined. As the name implies, it deals with changes in form and shape generally as well as changes in the mind or soul in psychology. There are many examples of psychological transformations in the literary works. This research tackles the transformation of lovers in *Hamlet* (1601) by William Shakespeare (1564-1616) and *Mam and Zin* (1692) by Ahmad Khani (1650-1707) the Kurdish poet. These two authors have been chosen from two different cultures and different times to designate the link between the cultures and their transformations.

Transformation is defined in the Online Etymology Dictionary as: "change the form of" from Old French transformer (14c.) from Latin transformare Change in Shape, metamorphose, from trans across, beyond.... Undergo a change of form" (Online Dictionary). However, the word's psychological definition reads as follows: "With regard to psychoanalytic theory, the procedure used when unconscious desires or urges are costumed in order so they can attain entry to consciousness" (Sam, 2013). Therefore, transformation is an evolution or a change of the consciousness and in psychology it has been divided into three levels of consciousness: the simple, the complex and the enlightened consciousness or in other terms two dimensional, three dimensional and four-dimensional transformations (Johnson, 1993. P.3). Johnson also says that the transformation of women is feasible despite the Three Levels of Masculine Consciousness being a topic of his work. He states: "... it is as applicable to women as to men....it is woman's journey as much as man's" (P. vii). The simple consciousness is the consciousness of the ordinary people, usually not educated that live a simple life far away from the intellectual society. These people are simple people without knowing it and mostly they live in the non-technological world and undeveloped countries. The complex consciousness represents the people who live in modern technological world like the Western Countries. They are educated, civilized, intellectual people. The enlightened consciousness is the peak of human psychological progression and evolution. Robert A. Johnson has applied the principles of transformation to male characters in works like *Don Quixote*, *Hamlet*, and *Faust*. Applying this theory to the female characters in the selected works for this research is an innovative attempt to understand the challenges that such metamorphosis for female characters in patriarchal society poses.

In patriarchal societies, it is extremely difficult for women to transcend to higher levels of being. It also discusses the parallels and discrepancies between how the enamored women are transformed in the selected works. Ophelia is a two-dimensional person who develops into a three-dimensional one over the course of the play. She is unable to reach the fourth dimension of consciousness. She was unable to resolve the struggle between the archetypes of good and evil. In Khani's tragedy, *Zin*, the female lover practically experiences all levels of consciousness, moving on from simplicity to enlightenment. This reality indicates that the psychological transformation from one level of consciousness to the next one is not an easy errand, especially the journey from the three-dimensional level to the four-dimensional one is a very difficult task and it needs focused meditation and training of mind. In the latter the female lover is enlightened and she accepts her tragic end happily.

These three levels of consciousness are distinct from Freud's three levels of consciousness, which are the "id," "ego," and "superego." In Freud's psychoanalysis, the libido or sexual desire plays a significant part in how dreams and people's behavior are interpreted. Jung's psychoanalysis is more in line with eastern mystical teachings, which assign less prominence to libido and desire. The emphasis of Freud's psychoanalysis, like that of the enlightenment age scientists, is on scientific and empirical discoveries and results while Jung's psychoanalysis is more in line with the study of Zen, Sufi and Mystic literature. His theory of good and evil archetypes is applicable to the different levels of transformation of the enamored women in the selected tragedies. One must reconcile the opposing archetypes or transcend good and evil in order to achieve psychological enlightenment.

The sections of this study are as follows: The Enlightenments, Ophelia and the Patriarchal Society, Zin and the Patriarchal Society, Good and Evil Paradigms, Conclusion and Reference List.

2.The Enlightenments

There are two types of intellectual and psychological enlightenments. Intellectual illumination is related to Scientific enlightenment, while psychological illumination is related to self-knowledge. It should be noted that Zen, mystic or Sufi enlightenment is a kind of psychological enlightenment which is totally different from the late 17th and 18th centuries intellectual movement which is called Enlightenment in Western world. Enlightenment movement in Western cultures is usually connected with intellect, technology, science and modernity:

In historical studies and indeed most fields of the humanities, the terms modernity and Enlightenment are so frequently linked that either term almost automatically evokes the other. It has become an accepted commonplace, part of the historical canon, that modernity began in the Enlightenment....That Enlightenment protagonists were secular in their outlook has also been part of the Enlightenment studies canon. Until the 1970s the characterization of the Enlightenment was most usually that of reason against religion (Barnett, 2003, pp. 1-3).

As mentioned by Barnett enlightenment movement in West is a secular philosophical and an anti-religion movement. It is an extrovert movement that leads to the secular governments, scientific discoveries, advanced technology, inventions, publication of numerous books, newspapers, wars and evolutions throughout Europe. Both American (1776) and French (1789) revolutions were inspired by enlightenment movement.

Thus, there are two different kinds of enlightenment: the scientific kind, which has its roots in western civilization, and the psychological kind, which has its roots in eastern culture. According to scientific enlightenment, an educated individual can be viewed as an enlightened man in both cultures. Hence in psychological kind the educated person is not an enlightened one. The psychological enlightenment falls under the category of spirituality and self-knowledge rather than science and thought. It should be underlined that what the researcher means by enlightenment is the psychological one that is present in both eastern and western cultures. In addition to Zen, mystical literature is highly rich in depicting the lives of mystics, and when western elites discuss psychological enlightenment, they frequently refer to eastern literature. The good examples in this cross-cultural impact are the transcendentalism movement in American Literature.

In both eastern and western cultures psychological enlightenment is a state of consciousness. It is the ultimate goal of life. It is the truth, beauty and the highest form of transformation that can happen to a person. Balsekar explains: "Enlightenment means the absence of the personal "me," and the absence of personal doer-ship. The absence of the "me" as a personal doer means the absence of desire and expectation" (Thompson, 1999, p. 112). The best example to include all three states of consciousness and especially the fourth on is the following Zen Story:

Tanzan and Ekido were once traveling together down a muddy road. A heavy rain was still falling.

Coming around a bend, they met a lovely girl in a silk kimono and sash, unable to cross the intersection.

'Come on, girl,' said Tanzan at once. Lifting her in his arms, he carried her over the mud.

Ekido did not speak again until that night when they reached a lodging temple. Then he no longer could restrain himself.

'We monks don't go near females.' He told Tanzan, especially not young and lovely ones. It is dangerous. Why did you do that?'

'I left the girl there,' said Tanzan. 'Are you still carrying her?' (Reps, 2015, p. 45)

The young woman of the story represents the simple state of consciousness. Her only goal is seeking help from the monks to carry her across the river which is a very simple and ordinary request and she has not any hidden purpose behind her demand. The monk who hesitated to help her (Ekido) is the one with a complex state of mind. He is very similar to Hamlet full of doubts whether to do it or not. Finally, the second monk (Tanzan) who picked the woman and carried her on his arms across the river is the enlightened man. Here one can see the similarity between the two-dimensional character and the four-dimensional character both of them are very practical and do not hesitate when they want to do a right thing. The only little difference between them is that the two-dimensional person is unconscious about his/her behavior. S/He is simple without knowing it but the four-dimensional person is conscious about his enlightened state of mind. Therefore, the four-dimensional state of consciousness which is also called the enlightened consciousness is the most advanced and most sublime state of consciousness.

If the enlightenment means the absence of "me" as mentioned by Thompson, the enlightened person must go beyond self or me to achieve the enlightenment. In this regard Emily Dickenson's poem "I'm Nobody! Who are You? (260)" can be observed as a poem of psychological enlightenment, in which the poetess sees being somebody as a "dreary" thing:

I'm nobody! Who are you?
 Are you – nobody - too?
 Then there's a pair of us!
 Don't tell! they'd advertise - you know?
 How dreary - to be - somebody!
 How public - like a frog -
 To tell one's name - the livelong June -
 To an admiring Bog!
 (Dickinson, 1999. 116-7)

Here Dickinson is manifesting the psychological sense of enlightenment. Being someone and selfish, as indicated in the poem, may produce greed and devastation, therefore it can be a very hazardous thing. It is extremely important to understand this sense of nobody as an outsider in the poem. Psychologically speaking this state of nothingness is a state of being united with nature, universe and eternity. When the speaker is free from being greedy, arrogant, big-headed, callous, egocentric, envious, hedonistic, pompous, vindictive and other negative traits, then she will be connected to amiable, bright, creative, dynamic, loyal, sincere and so on.

Being enlightened is not an easy task especially in the modern societies where the people are extremely busy and complicated. There are many reasons for this complexity of human minds in the modern societies like: using technology, which makes the minds of the people very lazy and inactive, paying a lot of attention to money, sex, and materialistic issues of life and not focusing on self-knowledge and spiritual issues.

In each of these chosen works, the internal conflict and character struggle inside themselves is a key issue, and it elevates the protagonists to higher states of consciousness.

The psychological and mental tension in Hamlet is revealed at the play's beginning, when the ghost of his dead father comes in Denmark's Elsinore Castle and orders Hamlet to get revenge on his uncle Claudius. The disparity in the lovers' socioeconomic strata is what causes the internal conflict between Mam and Meer. The fact that Mam was a clerical man and Zin, Meer's sister, was from a royal family prevents them from being married.

3.Ophelia and Patriarchal Society

Due to the patriarchal and religious norms of the time, boys often performed the roles of women in Elizabethan theater. The place of women in Elizabethan drama is ambiguous and secondary. "... in Hamlet, out of twenty-four, only two (Gertrude and Ophelia) are female. Many of Shakespeare's characters have fathers but no mothers—for instance, King Lear's daughters" (Barent, 1998, 44). Ophelia is portrayed as a female voice in Hamlet's tragedy. She is the play's central female protagonist. Her story can stand alone as a miniature play that contains all five elements of Freytag's pyramidal structure of "Introduction, Rise, Climax, Return or Fall, and Catastrophe" (1900, P.36), if it is considered as a little segment of Hamlet's Play. Characters and major events are typically introduced in the exposition or introduction. However, Bradley notes that her part in the play is only a supporting one: Now it was essential to Shakespeare's purpose that too great an interest should not be aroused in the love-story; essential, therefore, that Ophelia should be merely one of the subordinate characters; and necessary, accordingly, that she should not be the equal, in spirit, power or intelligence, of his famous heroines. If she had been an Imogen, a Cordelia, even a Portia or a Juliet, the story must have taken another shape. Hamlet would either have been stimulated to do his duty, or (which is more likely) he would have gone mad, or (which is likeliest) he would have killed himself in despair. Ophelia, therefore, was made a character who could not help Hamlet, and for whom on the other hand he would not naturally feel a passion so vehement or profound as to interfere with the main motive of the play. And in the love and the fate of Ophelia herself there was introduced an element, not of deep tragedy, but of pathetic beauty, which makes the analysis of her character seem almost a desecration (1904,135).

In her interactions with her brother and father, Ophelia's love affair with Hamlet is revealed in the exposition. Act One, scene three is where Ophelia first makes an appearance in the play, speaking to Laertes. Her father Polonius and her brother Laertes both caution her against falling in love with Hamlet. They think Hamlet's feelings for her aren't sincere. She enters the drama as a beautiful, silent, helpless, and submissive young girl. Her father and brother both make an effort to sway her opinion against Hamlet's love. Polonius viewed his daughter as an extension of himself and objectified her, he employed her as a tool for his political plots, when he told her: "And that in way of caution- I must tell you- You do not understand yourself so clearly- As it behoves my daughter and your honor" (I, iii, 95-7, p.16). He asserts that he knows Ophelia better than she knows herself. In this way, her father deprives her of the self-knowledge she needs to ascend to higher levels of existence.

When Ophelia informs her father that Hamlet had just shown her "many tenders," Her father sarcastically replays: "Affection! Pooh, you speak like a green girl, unsifted in such perilous circumstance. Do you believe his 'tenders,' as you call them?" (I.II.101-3, 17). The play's major characters all conform to patriarchal society's gender norms. Here, Ophelia represents a "red-blooded," (Johnson, 1993, 5) straightforward innocent individual who takes pleasure in life naturally. Most of her dialogues are brief, with a few taking the form of affirmative inquiries that show she is an innocent and submissive girl when she initially enters the play with her brother Laertes in act I, scene III. When she responds to her controlling brother's warning about Hamlet's intentions in one of her brief dialogues, she demonstrates that she is an intellectual character:

I Shall the effect of this good lesson keep

As watchman to my heart. But, good my brother,
 Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven
 Whiles, like a puffed and reckless libertine,
 Himself the primrose path of dalliance treads
 And recks not his own rede. (I, III. 15)

The way Ophelia responds to her brother Laertes demonstrates that she is a smart, educated young woman who is fully aware of society's double standards. Due to the nefarious forces of hypocrisy, lies, and dishonesty, the play comes to a disastrous conclusion. Ophelia lacks the dishonesty and deceit of the other characters and is a two-dimensional innocent girl. Claudius does not trust Hamlet and he plots with Polonius to spy on hamlet. As was already established, Ophelia is obedient to the patriarchal order of the society and her devotion for her father causes her to die tragically.

The rising action of the mini drama is formed by Hamlet's brutality to Ophelia when he suddenly enters her room. Claudius and Polonius took advantage of Ophelia's innocence in their spying plan. Polonius gave her instructions to act like she was reading a book, so Hamlet would not think it was strange that she was alone. While waiting for the King and his father to hide, Ophelia obeyed and held onto a book. Hamlet entered reading a book:

Hamlet. Well, God-a-mercy.
 Polonius. Do you know me, my lord?
 Hamlet. Excellent well. You are a fishmonger.
 Polonius. Not I, my lord.
 Hamlet. Then I would you were so honest a man.
 Polonius. Honest, my lord?
 Hamlet. Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.
 Polonius. That's very true, my lord.
 Hamlet. For if the sun breed maggots in a dead dog, being a good kissing carrion — Have you a daughter?
 Polonius. I have, my lord.
 Hamlet. Let her not walk i' th' sun. Conception is a blessing, but as your daughter may conceive, friend, look to't. (II, ii, 32-33)

Ophelia was clearly objectified by her father, in an effort to discover the cause of Hamlet's madness. In the above dialogue between Hamlet and Polonius, it is clear how Polonius is luring Hamlet by using Ophelia as an entice and sexual object. Hamlet uses an indecent and obscene language full of carnal puns and connotations. Wilson's statements also serve to further illuminate this truth:

"Fishmonger", as many commentators have noted, means a pandar or procurer; "carrion" was a common expression at that time for "flesh" in the carnal sense; while the quibble in "conception" needs no explaining. And when I asked myself why Hamlet should suddenly call Polonius a bawd and his daughter a prostitute -- for that is what it all amounts to -- I could discover but one possible answer to my question, namely that "Fishmonger" and the rest follows immediately upon "loose my daughter to him". Nor was this the end of the matter. For what might Hamlet mean by his sarcastic advice to the father not to let the daughter "walke i'th Sunne", or by the reference to the sun breeding in the "carrion" exposed to it? Bearing in mind Hamlet's

punning retort "I" "am too much in the 'son" in answer to Claudius's unctuous question at 1.2.64. (1970, 105-6)

Hamlet's skepticism about his mother's complicity in his father's murder is what torments him the most. It transforms him into a misogynist. Hamlet loses all tolerance as his mother dishonorably marries his uncle, just a month after the murder of his father. Hamlet becomes extremely irritated with his mother, and he extends this annoyance to all women, including Ophelia. As a result of his mother's actions shattering his beliefs of sexual purity and the submissiveness of women in a patriarchal culture, he views all women as being unfaithful. Both Hamlet and Ophelia are first too innocent to bear the evil they see all around them. They are unable to create the connection between good and evil that is essential for their enlightenment. Even though Hamlet cares deeply for Ophelia, fate intervenes and shatters their relationship:

Hamlet loves Ophelia. But he knows he is being watched; moreover—he has more important matters to attend to. Love is gradually fading away. There is no room for it in this world. Hamlet's dramatic cry: "Get thee to a nunnery!" is addressed not to Ophelia alone, but also to those who are overhearing the two lovers. It is to confirm their impression of his alleged madness. But for Hamlet and for Ophelia it means that in the world where murder holds sway, there is no room for love. (Kott, 1964, 117-8)

The nunnery scene, in which Ophelia is spurned by Hamlet, is the pinnacle of the Freytag's pyramid or climax. Before speaking with Ophelia in act III scene I, Hamlet delivered his famous soliloquy "To Be or Not to Be". (III, I. 44). He reflected on the serious issues of life and death in this monologue, and love had no place in his thoughts. "To be" means for him to revenge his father and to assassinate the King; while "not to be" means—to give up the fight" (Kott, 119)

Hamlet is preoccupied with the idea of getting vengeance, and in order to accomplish his purpose, he weighs all the advantages and disadvantages. He denies that he ever loved Ophelia: "You should not have believed me, for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not" (III, I. 45). In a misogynistic way, Hamlet responds to Ophelia's confusion by telling her that she would be better off in a nunnery because all men are dishonest "knaves":

Get thee to a nunnery - why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things, that it was better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawl between earth and heaven? We are arrant knaves all, believe none of us. Go thy ways to a nunnery. Where's your father? (III, I. 45)

Ophelia was further upset when Hamlet suddenly asked that she reveal the location of her father right now. She lied when she claimed he was at home. Hamlet was so furious that he cursed her and said she would lose her dowry. He advised her to visit a nunnery once more. As Ophelia worried about his loss of sanity, he remarked that he knew that women are deceitful and cannot be trusted; so, they all have to be neglected:

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go. Farewell. Or if thou wilt needs marry, marry a fool, for wise men know well enough what monsters you make of them. To a nunnery go, and quickly too. Farewell.

Hamlet's speech demonstrates his misogynistic behavior toward Ophelia by repeatedly repeating, "Get thee to a nunnery" or "To a nunnery go." According to Williams, the term "nunnery" is "Allusive to a brothel... Nuns are debarred from breeding and whores are allegedly incapable." (2006. 219). However, Ophelia, who genuinely loves Hamlet, mourns the loss of his once-high moral character:

Oh what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword,
Th'expectancy and rose of the fair state,
The glass of fashion and the mould of form,
Th'observed of all observers, quite, quite down,
And I of ladies most deject and wretched,
That sucked the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of time and harsh ;
That unmatched form and feature of blown youth
Blasted with ecstasy. Oh woe is me
T'have seen what I have seen, see what I see. (III, I. 46)

Ophelia in this way describes the miserable condition of a complicated, uncertain mind who has lost his way in life. The above monologue highlights her challenging circumstance as she expresses her sentiments and ideas about transformed Hamlet. Because of her admirable quality of commitment to both her father and Hamlet, she faces serious issues. In this scene she has been torn between her love and spying scheme of her father. The people she loves the most in her life turns against her. A complex or three-dimensional mind is overloaded with ideas, information, and desires, making it impossible to see the actuality of truth. This monologue marks the start of Ophelia's transformation from her innocent self into the complicated one. When Ophelia is insulted in the mouse-trap scene, the falling action occurs. Hamlet uses a language charged with puns and jokes with carnal connotations:

Hamlet. Do you think I meant country matters?
Ophelia. I think nothing, my lord.
Hamlet. That's a fair thought to lie between maids' legs.
Ophelia. What is, my lord?
Hamlet. Nothing. (III, ii, 49-50)

The ambiguity of Hamlet's sexually charged words is evident in this dialogue. The word "country" is a pun for cunt and female Vagina (Williams, 2006, 87-8). Ophelia replied to Hamlet's query, "I think nothing, my lord." Once more, in Elizabethan times, the word "nothing" had a sexual meaning. It also denotes the vagina (219). Ophelia employed the word's innocent connotation. However, Hamlet, who had a poetic and creative mind, used the word in the sense that had a sexual connotation.

From the play's commencement to its conclusion, Ophelia's issue has been inextricably linked to discussions of masculine dominance. The male characters all attempt to categorize her in light of their own interests. Hamlet and Polonius see Ophelia as an extension of their own identities and perceive her through their distorted, self-centered eyes. It is clear that Hamlet and Polonius' perception of reality is twisted, and they evaluate Ophelia based on their limited perspectives.

It is clear that Hamlet loved Ophelia honestly but after knowing his mother affair with his uncle poisoned his mind against women and love.

Hamlet: I loved Ophelia; forty thousand brothers
Could not, with all their quantity of love,

Make up my sum. What wilt thou do for her? (V, I, 87)

It is evident that Hamlet first treated Ophelia with respect before becoming hostile to her as a result of Gertrude's hasty marriage after the death of his father. Here, a postmodernist perspective on reality is more apparent as mentioned by Bressler: For Derrida and other postmodernists, there is no such things as "objective reality." For these thinkers, all definitions and depictions of truth are subjective, simply creations of human minds. Truth itself is relative, depending on the nature and variety of cultural and social influences" (2011, 88). There is no "objective reality" in this postmodernist perspective instead, there are only subjective realities. This concept contends that there should be as many subjective realities as there are cultures, ethnic groups, or even individuals. Here, the primary gap between scientific and psychological enlightenment becomes apparent. According to this postmodernist theory for the educated minds who are more in line with science, philosophy and Freud's psychoanalysis the truth is subjective, and every person creates his/her own false perception of reality out of his/her desires, just as Hamlet and Ophelia who see the false perception of reality.

In psychological enlightenment which is more in accordance with Zen, mysticism and Jung's psychoanalysis reality is an objective concept. In this concept, only a mind that has attained enlightenment can view reality for what it is. The devil or Satan plays a significant part in the upheaval and craziness of the three-dimensional person's mind. If the lovers let the nasty, poisonous thoughts that their loved one's force upon them to fill their minds they cannot transcend to illumination. The main factors that contributed to Ophelia's lovesickness, insanity, and final drowning were the patriarchal society's dominant culture, Elizabethan ethical norms, the uncomfortable atmosphere in her home, and her lover's mental condition. Her subjective experience was influenced by all of these unfavorable elements. All of these issues might be viewed as dreadful thoughts which defy her efforts to solve.

As was already noted, *Hamlet* focused more on quick marriage of the queen after King's death, the murder of his father and the revenge. The hasty marriage of his mother turned him to a misogynist, which prevented him from going to higher levels of consciousness. His victimization of Ophelia was a response to his own victimization. Ophelia had been entrapped between her nostalgic memories of a great noble man from the past and the mad man of the present. In her innocence she was unable to bridge the gap between good and evil forces.

She views reality in her own unique, subjective way. She sees herself as the "most deject and wretched Ladies" (III, I. 46). Her depressive thoughts cause serious mental health problems. Since Plato's time to the Enlightenment era and beyond, logic and science have been given increased attention in intellectual western culture. This is one of the grounds for applying Freud's psychoanalytic theory to *Hamlet*. Freud's Oedipus Complex theory is best exemplified in his analysis of *Hamlet*. The emphasis on Freudian theory of drives is present in *Hamlet*, as characters are trapped within a restricted circle of desires that they are unable to escape. According to Freudian philosophy, those who become trapped in this circle of desires and are unable to escape it, suffer from mental problems. According to Freud his is the root of Ophelia's insanity and suicide since the patriarchal society in which she lived, did not offer her any means of emancipation.

Ophelia faces several challenges that keep her from achieving the happiness she deserves, including an unwelcoming patriarchal environment, fate, the underdeveloped role of women in Elizabethan play, and so on. Since Gertrude and Ophelia are the only two major female characters in *Hamlet*, it is obvious that this is a male-dominated play. In contrast to Zin, another reason Ophelia has been used to highlight Hamlet's significance in the play is that he outlived her. This fact demonstrates that Ophelia's role in the play is incidental. However, these drawbacks do not diminish her important position as the play's heroine. Although she

cannot gain her wholeness in a masculine environment but she can achieve it in her deep feminine love of Hamlet as Johnson states on Faust:

...that wholeness is not attained by means of masculine law or contract. It is a gift from the eternal feminine aspect of God. Faust is saved by the very bungling of his attempts at love by his perilous journey to the place of mothers and by the fidelity of Gretchen (Johnson, 1993, 97).

She is victimized by Hamlet like Gretchen who is victimized by Faust. Ophelia and Gretchen were devoted and selfless women who ruined themselves for the love of their lives. Although she made horrible thing in her life, she did it because she loved Faust. Like Ophelia, she made the incorrect decisions because she followed her heart.

She realizes at the play's conclusion that she cannot escape retribution for her misdeeds and anticipates no tranquility other than that of grave. Gretchen, who is also Margret in Goethe's Faust asks God for forgiveness:

Margret:

Judgment of God! myself to thee I give.

.....

Thine am I, Father! rescue me!

Ye angels, holy cohorts, guard me,

Camp around, and from evil ward me!

Henry! I shudder to think of thee (Goethe, 2005, 185).

Mephistopheles or devil warns Faust to arrive immediately or share Gretchen's fate because "she is condemned!" However, "Redeemed!" cries out a voice from Heaven. Faust is once more called by Mephisto, and the two leave together. Gretchen's voice calling after her loved one may be heard calling in the final moments of the scene (185). In this way Faust is redeemed by Margret who is the archetypal of eternal feminine.

Even if Ophelia like Margret had done wrong things it was for the sake of love. Therefore, if the mini-tragedy of Ophelia was continued after the death like Goethe's Margret, she would have been redeemed by her great Love to Hamlet and her eternal feminine soul could redeem Hamlet.

According to Jung's psychoanalytic theory, for humans to achieve perfection or spiritual enlightenment, they must discover the masculine and feminine aspects of themselves in order to resolve the difficulties associated with having split genders. The main problem with Ophelia is that she turns to Hamlet for masculinity rather than to herself. The same concept applies to Hamlet, who is not looking for femininity in himself. As Jung clarifies:

What about masculinity? Do you know how much femininity man lacks for completeness? Do you know how much masculinity woman lacks for completeness You seek the feminine in women and the masculine in men. And thus, there are always only men and women. But where are people You, man, should not seek the feminine in women, but seek and recognize it in yourself as you / possess it from the beginning... humankind is masculine and feminine, not just man or woman. You can hardly say of your soul what sex it is. But if you pay close attention, you will see that the most masculine man has a feminine soul, and the most feminine woman has a masculine soul. The more manly you are, the more remote from you is what woman really is, since the feminine in yourself is alien and contemptuous (2009, 263)

Overall, in the process of finding masculinity and femininity in oneself the unity of the genders will be achieved. For someone who has discovered their femininity or masculinity, the Oedipus and Electra complexes do not exist. Duality has no place within this unity. This connection gives birth to love, and only love can save every sinner from punishment. As was

previously said, if the mini-tragedy of Ophelia had been continued like Margret's story in *Faust*, she might have attained enlightenment and afterwards saved Hamlet by the power of her immortal feminine spirit. Human selfishness is eradicated by love. One gets back to paradise. Dickinson's nobody will actually become everybody of the great self. A nobody who includes everybody. The archetype of motherhood is the nobody, the eternal feminine spirit. Only in these types of minds love blossom. Desires are unable to affect love. Love is the result of conflicting human archetypes being reconciled. Ophelia can be viewed in this context as a pure individual who, through her stoic experiences, attained salvation.

3.1. Zin and Patriarchal Society

When people celebrate Newroz, the beginning of a new year, they leave their homes and venture out into the wilderness to celebrate the arrival of Spring. The young sisters of Meer Zeynedin, Zin and Seti go out on the first day of Newroz dressed as men to avoid being recognized while looking for their spouses. On the other side two close friends, Mam and Tajdin, also turn to wilds disguised as women to look for their partners among the Newroz-celebrating girls. When these four lovers first see each other, Mam and Zin as well as Tajdin and Seti fall in love with each other instantly and exchange rings.

Tajdin and Seti's love led to their marriage following Zin and Seti's nurse's mediation. Tajdin was born into a minister's family, Therefore, Meer did not present any challenges when he requested Seti's hand. The tragic events of the story began with Mam and Zin. Mam did not come from a wealthy household and worked as a court clerk. The main antagonist of the tragedy, Bakir, hatched a scheme against the lovers and turns Meer against them. Meer opposed the union of Mam and Zin as a result of Bakir's plotting.

If the story of Zin's love, is viewed as a mini-tragedy like Ophelia's, all five elements of Freytag's pyramidal structure are applicable to it. As previously indicated, the primary characters are introduced in exposition. Following the prologue and a few earlier sections which praise God, the Prophet, the dilemma of Kurds, and Saki songs of Sufis' poetry, section eight introduces Meer and his two sisters:

Şehzade du bûn li nik wî Şahî
Xurşîd-i du bûn li nik wî mahî (Xanî, 2008, 53)

Two daughters of the King were always at his side,
Beside the prince's moon, they rivaled sun in brilliance. (Khani, 2018, 67)

The term sun in the preceding verse is a pun on the prince's status as the king's son, implying that the two sisters were just as attractive and astute as the son. When it comes to introducing Zin after Meer and Seti, Khani says:

Ya dî ji dil û hinavê mîr bû
Wê nav ji nisfê navê Mîr bû (Xanî, 2008, 53)

The other was the strength and soul of Zayn-ad-Din
Her name was half the name, a fragment, of the prince's. (68)

Again Khani shows the equality of genders in this verse, by stating that Zin was the first half of the prince's name which is Zayn-adin. The cross-dressing of both male and female characters is another example of gender equality in *Mam and Zin*. Both male and female lovers do not mind dressing in the other gender's clothing.

Zin outlives Mam, in contrast to Hamlet and Ophelia, and throughout the entire love epic, she comes across as a strong, clever, and caring individual. *Mam and Zin* is a lengthy narrative poem meant to be read, as opposed to *Hamlet*, which is a play and was intended to

be played on stage. Shakespeare includes fewer female characters in *Hamlet* because the female characters could not appear on the stage and their parts were played by the male characters. As was previously reported by Barnet, that “out of twenty-four only two... are females,” he also noted: “We need not bring in Freud to explain the disparity; a dramatic company had only a few boys in it.” (1998, 44).

In *Mam and Zin* out of ten characters three are women. Khani did not work for a theater “company” and was not subject to Shakespeare's limitations on the proportion of female characters in her love story. However, Zin's struggles in trying to get to her lover were somewhat similar to Ophelia's. She was bound by her brother's orders in this regard and lacked the choice to pick her partner. Zin's fortune was in some ways superior to Ophelia's because of the following factors: In contrast to Ophelia, Zin did not face her battle alone. She had Mam's affection, who genuinely cared for her, and his love was a huge source of inspiration for her. In addition, she had some close female friends by her side, including Seti and the nurse, who provided her with a lot of comfort when Mam was away. Tajdin was another ardent supporter who set his house on fire to protect Zin and Mam.

However, Fate plays its role against these lovable individuals and she gets harmed by the hand of fate and patriarchal society. Both of the main protagonists, Zin and Mam, are simple, innocent, two dimensional personalities before the rising action, much like Ophelia, before Hamlet loses faith in women as a result of his mother's hasty marriage following his father's death. In the first act of the play, Hamlet is shown as a highly intelligent, free-thinking man who is immensely complex. As a three-dimensional figure who had been wronged by his relatives, he entered the play. Fate put him in a difficult circumstance, and as a result, he lost a comprehensive and enlightened perspective of what had happened to him. He victimized the defenseless Ophelia in retaliation.

The antagonist Bakir is the best illustration of a three-dimensional individual in *Mam and Zin*. When Bakir, the deceitful villain, sets up a chess match between Mam and Meer on the premise that if Meer wins, Mam must name his adored person. When Mam loses the chess match, Bakir remarks, "I've seen the girl... whom Mam loves... she is black as if she's made of tar," (Khani, 2008, 212-13) in an effort to enrage Mam. Angered by Bakir's comments, Mam responds:

Go “Qet ne we ye wekî wî gutî
Mîr'im, periya dilê mi sutî

....

Serdefter-i hor û nazenî e
Her çend-i melek, bi nave Zîn e” (Xanî, 178-9)

He told the Prince, It's nothing like this fool pretends,
My Prince, the one who signed my heart – she is an angel

.....

Of all the angels, she's the highest and the first,
And though she is an angel, Zin is what they call her. (213)

Upon hearing Zin's name, Meer becomes furious and orders the soldiers to take Mam into custody. Here is where the love epic's climax starts. The two-dimensional figures were changed into three-dimensional ones after Seti and Taj-din's marriage. Even though Zin's anguish had already started, she still had some hope for the future before Mam was arrested; nonetheless, his imprisonment added disappointment to her suffering:

Gava weku Mem gihişte çalê
Umid-i nema ji bû wîsalê

Nezhetgeh û şehnişn û eywan
Lê bûne hesar û hebs zindan (Xanî, 186-7)

But when he was ensconced within his prison cell,
She lost her every expectation of reunion.

And pleasure gardens, galleries, and palaces
Impressed themselves on her as prison yards and dungeons. (222)

Zin's disappointment here is comparable to Ophelia's dilemma in the nunnery scene when Hamlet enters her sewing chamber and says: "I loved you not" (III, I. 45). However, Zin's circumstance is not as difficult as Ophelia's, who has experienced rejection from her closest loved one, killing of her father by her lover and so on. Her grief over her father's murder, Hamlet's insanity, and the absence of her watchful brother ultimately led her to madness and cause her death. The fact that Zin's rejection does not originate from the lover makes a significant difference. Because of her lover, she puts up with her frustrating circumstances. Here, the importance of Sufism and Sufi literature is made clear by Zin's perception of her lover as a leader and lecturer. When she is on the verge of losing her mind and wants to rip out her hair and dig out her eyeballs, she restrains herself by thinking about her beloved, the embodiment of an enlightened man, who she knows will not tolerate anything like that from her. In a monologue delivered at Mam's grave, she states these facts:

Key malikê milkê cism û canî!
Ez baxçe me û tu baxeban î
....
Zulfan hemî ta bi ta bikêşm
Haqqê min e ca bi ca biêşim
....
Nuqsan bibitin ji hüsne mûyek
Belkî ku bikî l imin tu süyek (229-30)

O you, possessor of my body and my soul,
If I'm the garden, well, then you're the garden's tender.

.....
I tear out all my locks and tresses, one by one.
Let no one interfere: I'll make myself a martyr.
.....

If I would damage of my beauty just a hair,
Then maybe your response to me would be resentment. (273-4-5)

After learning that Mam had passed away, Zin was so devastated that she thought of committing suicide. However, her faith in theodicy, which is a key concept in Sufism, keeps her from taking her life. On the basis of her strong belief in theodicy, which holds that all that comes from God is good, Zin was able to ascend to the higher levels of her exitance. Sufism places a strong emphasis on patience, which enables Zin to resist the adverse circumstances she has faced. Her ability to be patient provides her the strength to face her grave issues and to look past her ambitions.

By Identifying God with the totality of reality or Reality (al-Haqq) and inculcating the crucial notion of surrender (submitting of man's will to Reality's or God's will and thus rejection of any Promethean, Faustian rebellious attitude), Islam has been able to evoke an authentic existential response to evil. The Muslim ideal of patience (sabr) in the face of trials and tests leading to the salvation is an expression of this authentic existential response to evil (Shah, 2007, 22).

This patient attitude (sabr) resembles western stoicism. But there are negative aspects to both of these comparable attitudes. One may go off course if they are unable to have a comprehensive understanding of the pain and move past it. On the other hand, by understanding the holistic view of pleasure and pain, which are the two sides of one coin in mysticism, one can bridge the pain and acquire greater insight.

Zin's patience in dealing with life's challenges has helped her reach greater realms of consciousness. At this hard time, she develops a profound self-knowledge. Her four-dimensional shift became clear as she discovered that Tajdin had slain Bakir the villain, after becoming enraged upon hearing the news of Mam's death. She responds to this chaotic scenario of fury and retaliation with a great degree of theodicy.

Ev rengehe gote Mîr u Tacdin
Ey Şah u Wezîrê îzz u temkin

Ez hêvî dikim nekin înadê
Der heqqê vê menbê fesadê

Lewra ku xwedane îns u canan
Wî xaliqê erz u asimanan

Roja ewî hubbê da habîban
Hîngê ewî buxiz da reqiban (2022, 303-4)

She spoke surprising words to Tacedin and the Prince:
“O you, most noble King, and you his loyal Tacedin,

I beg of you, don't harbor sullen enmity
Against this man, though tragedy was his making.

For He Who rules above all people and all souls
And Who created earth and all that's in the heavens,

The day He chose to bless the lovers with their love
He also gave great hate to rivals who begrudge them.

According to theodicy, evil must exist in order for humanity to understand good and reach higher states of awareness. Zin made every effort to marry Mam, her true love, but when fate got in the way, she bowed to God's will rather than her own, and this patience and wisdom helped her reach enlightenment. The best element that leads to enlightenment in Sufism and mystical literature is inborn luck. Therefore, it is easy to see how luck plays a part when the two infatuated ladies from the study are contrasted. Both of the study's captivated heroines are normal, dutiful, and innocent women who have been victimized by society's biased standards.

Ophelia loses her mind since she was unable to bring her father's murder by the man she loves to justice. For her, murdering her beloved Hamlet in revenge would be as terrible as the death of her father. Ophelia can be viewed in this context as a pure individual who, through her stoic experiences, attained salvation. All of these factors in her indicate that she was as patient and wise as Zin. As was already established, Zin's more fortunate situation aids her in obtaining some justice through her ability to speak up sublime thoughts at the end of tragedy.

3.2. Good and Evil Paradigms

The existence of good and evil is not inherent, according to Western Pyrrhonic thought and Islamic Theodicy. These two philosophical schools argue that while good and evil are subjective to the perceptions of conditioned individuals in various religions and cultures, they do not exist in nature. The four-dimensional phase or enlightenment is a phase when the individual goes beyond good and evil. Nietzsche's Übermensch or Superman theory and *Thus Spoke Zarathustra* both provide philosophical justifications for this state of mind in Western thinking.

Rumi is the greatest representative of Eastern theodicy who talks about the perfect man or the enlightened state of mind. By asserting that good and evil are relative and interchangeable, he also blurs the line between the two. Rumi uses water as a symbol of life that may shift into opposing states like poison, medicine, sour, sweet, wine, and vinegar to illustrate the misty line separating good and evil.

این شنیدی موبمویت گوش باد اب حیوانست خوردی نوش باد

....

در مقامی زهر و در جایی دوا در مقامی کفر و در جایی روا

....

اب در غوره ترش باشد و لیک چون به انگوری رسد شیرین و نیک
باز در خم او شود تلخ و حرام در مقام سرککی نعم الادم (مولوی، ۱۳۷۰، دفتر اول ۱۲۰)

You have heard this (discourse): may the whole of you hair by hair, be an ear (to receive it)!
'Tis the water of life: (if) you have drunk, may it do you good!

....

In one place (it is) poison and in one place medicine, in one place infidelity and in one place approved.

.....

In the young grape (ghúra) the juice is sour, but it is sweet and good when ghúra comes to be angur (ripe grape).

Again, in the wine-jar it becomes bitter and unlawful, (but) in the state (form) of vinegar how excellent it is seasoning! (Rumi, 2007, 211)

As a result, the many forms of water in Rumi's *Masnavi* may be applied to the study's heroines in the sense that, if the water's vessel is kept clean, it can lead to the transparency of higher levels of awareness, but if it is contaminated, it cannot. He claims in other places in the *Masnavi* that the enlightenment is solely accessible to men of God. Except for the man of God, he views everyone else as a child who has not attained higher states of consciousness. He states:

خلق اطفالند جز مرد خدا نیست عاقل جز رهیده از هوا (مولوی، ۱۳۷۰، دفتر اول ۶۸)

All mankind are children except him that is intoxicated with God; none is grown up except him that is freed from sensual desire. (Rumi, 2007, 270)

A person who has achieved mental enlightenment is free of "sensual desires." Observing life as a whole allows one to transcend their ordinary desires. If one remains in the world of

wishes, one perceives life in bits and pieces rather than as a whole. It is quite challenging to cross the three-dimensional condition that the female lovers of the study have been locked in by carnal impulses in order to attain the illumination. Ophelia's circumstances prevent her from achieving higher levels of consciousness because of the extremely restrained patriarchal double standards and ethics. Since her enormous love for Hamlet is the same as Zin's passion for Mam, her more challenging and unfortunate circumstances do not lessen the significance of her position as a female heroine in the play. Even if one can examine Ophelia's part in accordance with the ethics and ideals of mystic literature, the lunacy that results from the injustice done to an innocent person is a form of enlightenment, but this kind of enlightenment is not a conscious one. Zin, on the other hand, is able to reach a four-dimensional level of consciousness due to her friendlier, luckier and more accommodating surroundings despite the obstacles of patriarchal society.

It is possible to compare and contrast the psychoanalysis of Freud and Karl Jung in order to comprehend the position of these two heroines in their tragedies. *Hamlet* is one of the literary works that Freud studied to construct his psychological theories. According to his psychoanalytic theory, Ophelia has anxiety and relies heavily on her intellect as a defensive mechanism to help her deal with her situation. However, this defense mechanism is ineffective and cannot help Ophelia overcome her problem. In Freud psychoanalysis, the primary emphasis is on carnal cravings, and everything logically circles back to libido and sexual drive. Numerous symbols associated with Ophelia in Freud's psychoanalytic theory, such as her white clothing, flowers, and so forth, have sexual connotations, as demonstrated by Showalter:

All of these conventions carry specific messages about femininity and sexuality. Ophelia's virginal and vacant white is contrasted with Hamlet's scholar's garb, his "suits of solemn black." Her flowers suggest the discordant double images of female sexuality as both innocent blossoming and whorish contamination; she is the "green girl" of pastoral, the virginal "Rose of May" and the sexually explicit madwoman who, in giving away her wild flowers and herbs, is symbolically deflowering herself. The "weedy trophies" and phallic "long purples" which she wears to her death intimate an improper and discordant sexuality (2005, 221-222)

Many Shakespearian critics consider Ophelia to be "an insignificant minor character in the play." (Showalter, 213). Lacan views Ophelia as an "object" or "bait" (1977, 11). He also states: "I am just surprised that nobody's pointed out that Ophelia is O phallos" (20). The majority of the main male and female characters in *Hamlet*, according to Freud's psychoanalysis, are motivated by sexual desires, which ultimately lead them to tragic outcomes. The concepts of good and evil only exist in the world of desire, and it takes a mystical insight of self-knowledge to transcend them. Freud's psychological theory has significant drawbacks as a result of its primary emphasis on science, sex and intelligence, due to the fact that intellect, is not a wholistic way for discovering the reality, as Krishnamurti states:

...the intellect is not the whole field of existence; it is a fragment, and a fragment, however cleverly put together, however ancient and traditional, is still a small part of existence whereas we have to deal with the totality of life. And when we look at what is taking place in the world, we begin to understand that there is no outer and inner process; there is only one unitary process, it is a whole, total movement, the inner movement expressing itself as the outer and the outer reacting again on the inner. To be able to look at this seems to me all that is needed, because if we know how to look, then the whole thing becomes very clear; and to look needs no philosophy, no teacher. Nobody needs tell you how to look. You just look. Can

you then, seeing this whole picture, seeing it not verbally but actually, can you easily, spontaneously, transform yourself? That is the real issue. Is it possible to bring about a complete revolution in the psyche? (2010, 22)

Contrary to Freud and Lacan, Carl Jung's psychoanalytic theory is more in line with mystical eastern ideas, in Bishop words: "...Freud portrayed Jung very much in terms of a mystic who, like Alfred Adler (1870–1937), had abandoned the truth path of psychoanalysis" (2008, 55). His theory of the collective unconscious and the archetypes is close to the Eastern concept of pantheism.

The qualities associated with it [mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. "On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate. (Jung, 2011, 37)

To achieve a sublime enlightenment, it is necessary to combine the opposing archetypes of good/evil, anima/animus, mother/father, shadow/self and so on. It typically takes the soul going through hardship and unpleasant events to accomplish this unification of conflicting archetypes. In two different patriarchal cultures, both of the study's enamored women underwent these traumatic events. Zin was able to conquer the challenges due to her friendlier conditions, she could reconcile the contradictory forces in her mind. Ophelia's failure to combine opposite archetypes to transcend good and evil was due to a variety of already discussed causes that are connected to her adverse environment. One other reason why Ophelia failed might be traced to Christianity, in accordance with Jung's critiques of it, as he states:

It must be admitted that the Christian emphasis on spirit inevitably leads to an unbearable depreciation of man's physical side, and thus produces a sort of optimistic caricature of human nature. He gets too good and too spiritual a picture of himself, and becomes too naïve and optimistic. In two world wars the abyss has opened out again and taught us the most frightful lesson that can be imagined. (1976, 154)

Christian spirituality, in Jung's opinion, focuses primarily on the positive aspects of mankind, while neglecting the negative aspects. All three components of the Christian trinity are holy and good, but Satan or the shadow side of the soul are absent. (Johnson, 1993, 82) This may be used as an explanation for Ophelia's purity, which makes it impossible for her to reconcile the opposing archetypes since she cannot stand the evil in the world. This issue has been resolved in mystic literature generally and in Mam and Zin specifically by recognizing the evil energy of Satan as a fundamental component for personal growth. Overall, the two female characters are fairly similar, but Ophelia is in a more terrible circumstance than Zin. The book's title makes it apparent that *Hamlet* is a masculine work in which the female characters are incidental and unimportant. In order to underline Hamlet's role in the play, Ophelia is objectified. Hamlet uses a lot of sexual puns and wordplay to misogynistically depict Ophelia. Her unfortunate circumstances make it impossible for her to reconcile her feminine and masculine sides, or her shadow and Self archetypes in this world. Because Zin believes in the divine goodness and that one may find happiness in what occurs, she accepts what occurs to her and therefore reconciles the competing good and evil archetypes.

Although fatalism plays a significant part in forming the stories of the two protagonists, fate is not the only factor that contributed to their tragedies. Other elements like family, culture, society, philosophies, and so on might aid in one's quest for enlightenment as claimed in this study.

4. Conclusion

Transformation to the higher levels of consciousness in western cultures is more difficult than the non-western cultures. The western minds are extremely complicated because of being more educated, connected to science and technology in the course of history. In order to appreciate these two heroines and their struggles, it is crucial to consider the two divergent western and eastern conceptions of enlightenment. Because love is unrelated to logic and science, it stands in the way of transformation during the 17th and 18th century western intellectual enlightenment movement which has its roots in Plato's philosophy.

In western classical literatures usually, transformation is a masculine way of transformation to the higher levels of consciousness. Although it does not mean that the female characters cannot transform in western cultures but the available samples in Western classical literatures are usually given to the male characters. The tragedy of *Hamlet* is named after the main male character of the tragedy and the role of female characters is limited and secondary.

Both genders may reach higher levels of consciousness if society could provide an environment that was equal for male and female individuals. This equality is absent mostly in Ophelia's tragedy. The distinction between Ophelia and Zin's instances goes back to their families, surroundings, cultures and the author's goals, and how each of these elements affected the tragic outcomes of these two heroines.

In Ophelia's case, the patriarchal environment is hostile and forces her into a purgatory from which she is unable to escape. In his lover's mind, her innocence has been replaced by Gertrude's sins. She is used by her father in his political schemes against her lover. In these terrible conditions, she lacks any protection. However, her struggle for love in the play is not lessened by the injustice that was done to her and drove her to madness and suicide. If Margret, who experiences virtually the same injustice in *Faust*, is compared, then Ophelia, like Margret, acquires sainthood and transforms into the everlasting feminine archetype, even saving Faust in his next life, after she commits suicide.

In her Sufis' culture, Zin encounters many of the same challenges as Ophelia, yet she is more fortunate compared to Ophelia since her partner is not a misogynist like Hamlet. Her partner serves as both her guru and leader, guiding her to enlightenment. In contrast to Ophelia, Zin has not been objectified to enhance the position of the male protagonist. She outlived the tragedy's male protagonist to demonstrate the female strength of the mother or the eternal Feminine archetype. An archetype that represents the origin of life, love, goodness, forgiveness, growth, and other positive concepts.

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گۆپانکارییه دهروونییهکانی خوڤهویستی لای مینیه له هاملیتی شکسپیر و مهم و زینی خانیدا**شیرزاد شفیع بابو بارزانی**

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پوخته

گۆپانکارییه دهروونییهکانی خوڤهویستی مینیه بۆ ئاسته بهرزترهکانی هۆشیاری له تراژیدیایکانی هاملیتی شکسپیر و مهم و زینی خانیدا ههنگاو به ههنگاو پروودهات. ئەم توێژینهوهیه پروونکی دهخړیته سهر ئەم گۆپانکارییه دهروونیانه که دهگاته لوتکه له کهسایهتی مینیهکانی ئاشق لهم دوو بهرههمه‌دا. له دهرووناسیدا سح ئاستی هۆشیاری ههیه که دابه‌شکراون به‌سهر فره په‌هه‌نده‌کانی مرۆفی دوو په‌هه‌ندی، سح په‌هه‌ندی و چوار په‌هه‌ندی. ئوفیلیا کاراکته‌ریکی دوو په‌هه‌ندییه که گه‌شه ده‌کات بۆ کاراکته‌ریکی سح په‌هه‌ندی له ناو شانۆیه‌که‌دا. ئەو ناتوانیته‌ بگات به په‌هه‌ندی چواره‌می هوشیاری. له تپاژیدیای خانیدا، زینی ئاشق به شیوه‌یه‌کی کرداری ته‌زموونی هه‌موو ئاسته‌کانی هوشیاری وه‌رده‌گریت له ساده‌یه‌وه به‌ره‌و رۆشنه‌گری. ئەم راستیه‌ی تهماژه به وه ده‌کات که گۆپانکارییه دهروونییه‌کان له ئاستیکی هوشیاری بۆ ئاستیکی تر کاریکی ئاسان نییه، به تابه‌تی گه‌شت کردن له ئاستی دوو په‌هه‌ندی بۆ چوار په‌هه‌ندی کاریکی زۆر قورسه و پتوبستی به چاودێریکردنی وورد و پاهینانی میتشک و ئەقل هه‌یه. له دووه‌میاندا رۆشه‌نگه‌ری بۆ مینیه‌ی ئاشق دیته‌ کایه‌وه و ئەو به خوڤی کۆتایی دلته‌زینی خوڤی قبول ده‌کات. رۆلی کۆمه‌لگا و کۆلتوره‌که‌ی له دارشتنی دهروونی کهسایه‌تییه‌کانی مینیه‌کانی ئاشق لهم لیکۆلینه‌وه‌به‌دا باس ده‌کریته.

و‌شه‌کانی سه‌ره‌کییه‌کان: هۆشیاری ، رۆشنه‌گری، تیۆدسی، شیکاری دهروونی، پیاوسالاری.**تحول النسا العشاق في المسرحية شكسبير هاملت و ملحمة خاني ممر و زين****شیرزاد شفیع بابو بارزانی**

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ملخص

تحول العشاق الاناث الي مستويات اعلي من الوعي يحدث خطوة بخطوة في المسرحية شكسبير هاملت و ملحمة خاني ممر و زين. يلقي هذا البحث الضوء على هذا التحول الذي وصل إلى ذروته في شخصية العاشقات الرئيسيات لهذين العاملين. في علم النفس ، هناك ثلاثة مستويات من الوعي تنقسم إلى أبعاد متعددة للإنسان ثنائي الأبعاد ، والإنسان ثلاثي الأبعاد ، والإنسان رباعي الأبعاد. أوفيليا هي شخصية ثنائية الأبعاد تتطور إلى شخصية ثلاثية الأبعاد على مدار المسرحية. إنها غير قادرة على الوصول إلى البعد الرابع للوعي. في ملحمة خاني ، زين ، عاشق الأنثى يختبر عمليا جميع مستويات الوعي ، وتنتقل من البساطة إلى التنوير. يشير هذا الواقع إلى أن التحول النفسي من مستوى إلى المستوى التالي ليس مهمة سهلة ، خاصة أن الرحلة من المستوى ثلاثي الأبعاد إلى المستوى رباعي الأبعاد مهمة صعبة للغاية وتحتاج إلى تأمل مركز وتدريب عقل. في الأخير تكون العشيقة مستتيرة وتقبل نهايتها المأساوية بسعادة. تتناول هذه الدراسة دور المجتمع وثقافته في تشكيل الشخصية النفسية للعشاق.

الكلمات المفتاحية: ، الوعي ، : التنوير، الثيودسي، التحليل النفسي، النظام الابوي.