

T.C.  
İSTANBUL YENİ YÜZYIL UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES  
ENGLISH LANGUAGE AND LITERATURE  
PROGRAMME



A CLOSE READING OF FEAR, ANXIETY AND JEALOUSY IN  
*BAGHDAD CLOCK* BY SHAHAD AL RAWI, *A THOUSAND SPLENDID  
SUNS* BY KHALED HOSSEINI AND *SILENT WIFE* BY SUSAN HARRISON

MA THESIS

Elaf Qasim Mones Al Saedi

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İSTANBUL, MAY 2021

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SUPERVISOR

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**T.C.**  
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In this project, I prepared my manuscript in accordance with the thesis writing rules of the Institute of Social Sciences at Istanbul Yeni Yüzyıl University and I hereby declare that;

- I have obtained the data, information and documents provided within the thesis within the framework of academic and ethical rules,
- I have submitted all information, documents, evaluations and results in accordance with the requirements of scientific ethics and moral rules,
- I have cited all works that I have used in the project by appropriately referring to my sources,
- I have not made any changes to the data used,
- The work I present here is original, and if found otherwise, I declare that I accept all loss of rights that may occur.

25 / 5 / 2021

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## **PREFACE**

First of all, I would like to express my eternal gratitude to the encyclopedia of knowledge; my supervisor, Asst. Prof. Dr. Ali Mohammadi. I am very grateful to his truly constructive and informative comments and instructions during the writing of this study for more than one year. The professor without whom this study would not have been conducted.

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## ÖZET

SHAHAD AL RAWI'NIN *BAĞDAT SAATİ*, KHALED HOSSEINI'NIN *BİN MUHTEŞEM GÜNEŞ* VE SUSAN HARRISON'UN *SESSİZ KADIN* KİTAPLARINDAKİ KORKU, KAYGI VE KISKANÇLIĞIN YAKIN OKUMASI

Bu çalışmanın amacı, iki gerçekçi akademik alan olan edebiyat ve psikoloji arasındaki bağlantıyı incelemektir. Çalışma, bir edebi metin içinde kaygı, korku ve kıskançlık gibi bazı pratik insan kavram ve sorunları ile bu üç kavramın bireysel davranışları nasıl belirlediğini göstermektedir. Ek olarak, Freud'un Psikanalitik Teorisini ve bu teorinin *Bağdat Saati* (*Baghdad clock*), *Bin Muhteşem Güneş* (*Thousand splendid suns*) ve *Sessiz Kadın* isimli yapıtlardaki uygulamasını tartışmaktadır. (*The silent wife*) Farklı yaşam alanlarından alışılmadık bakış açılarını yansıtan bu üç farklı yazar, alışılmadık deneyimler sunmanın yanı sıra kültürler ve diğer toplumlar hakkında bilgi vermeyi hedeflemektedir.

Aslında çalışma, hayatı çevreleyen birincil duygu olarak kabul edilen; potansiyel tehditler karşısında kaygı ya da kıskançlık üreten temel unsur olan korkuyu ortaya koymaktadır. Başka bir deyişle, korku birincil itici güçken, kaygı ve kıskançlık ise ikincildir. Son olarak, edebi metinlerin analizi, korku, kaygı ve kıskançlığın, kritik durumlarda veya kontrol kaybına yol açan bir tehdit karşısında harekete geçen şiddetli duygular olduğunu göstermektedir. Bu durumlar denetlenemediğinde bozukluk olarak kabul edilmektedir.

Elaf - Al Saedi, 2021

**Anahtar Kelimeler:** Kaygı, Çağdaş Romanlar, Korku, Kıskançlık, Psikanalitik Okuma

## ABSTRACT

A CLOSE READING OF FEAR, ANXIETY AND JEALOUSY IN  
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The construct of this study is to investigate the connection between two realistic academic fields, literature and psychology. The paper illustrates certain practical human concepts and problems such as anxiety, fear, and jealousy within a literary text and how these three concepts determine individual behaviors. In addition, it discusses Freud's Psychoanalytical Theory and its application in *The Baghdad Clock*, *A Thousand Splendid Suns* and *The Silent Wife*. These three different writers from various walks of life reflect unfamiliar perspectives, and the advantages of these variations are to provide unfamiliar experiences as well as to learn about cultures and other societies.

In fact, the study presents fear, regarded as the primary emotion that surrounds life; the basic one that produces anxiety or jealousy in face of potential threats. In other words, fear is a major driving force while anxiety and jealousy are minor. The objective of this study is to explore a representation of fear, anxiety, and jealousy, a psychological establishment of these concepts in the literary text, and the reflection of these ideas within the mentioned texts. Lastly, an analysis of literary texts indicates that fear, anxiety and jealousy are torrential emotions that are activated in critical situations or in the face of threat that leads to loss of control. When these driving states are unmoderated, they are regarded as disorders.

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**Keywords:** Anxiety, Contemporary novels, Fear, Jealousy, Psychoanalytical reading

## INTRODUCTION

Literature and psychology are modern sciences with theoretical and empirical pursuits. The relation between the two is mutual, and both concern themselves with the human experience as a central point. Their bond traces back to Aristotle and Plato, who have found the two to have a profound impact on the human life. Literature and psychology are academic approaches that concern with interpretation and analysis of human thoughts, actions, attitudes, reactions, and internal conflicts and emotions like fear, anxiety, and jealousy. These genuine states have become popular in academic studies such as literature; whether it is due to a novel, drama or story, there is a tight connection between these states. An analysis of the characters of the novels reveals that, unexceptionally, all people go through fear, worry and sense of jealousy in varying circumstances, as these are but few of the sensations that dominate the human psyche. An analysis of literary texts indicates that fear, anxiety and jealousy are torrential emotions that are activated in critical situations or in the face of threat that leads to loss of control. When these driving states are unmoderated, they are regarded as disorders.

This research employs a psychological approach to literature. Psychoanalysis is a method of treating emotional and psychological disorders. However, when methods of psychology are applied to the interpretation of a text, psychoanalytical criticism is inevitable. This approach explores the why and how of human actions. From this starting point, the study at hand is going to analyze three works, namely Shahad Al Rawi's *The Baghdad Clock*, Khaled Hosseini's *A Thousand Splendid Suns*, and A. S. A. Harrison's *The Silent Wife*. Through selective quotations and characters, the psychological and humane experiences of fear, anxiety, and jealousy will be scrutinized. The direct and indirect implications of these experiences on the lives of the characters as well as of real people will be explored. The study applies Sigmund Freud's psychoanalytical approaches and seeks to define the correlation psychology has with literature. Indeed, the role of literature is to reflect these human

characteristics along with a fictional character within a literary work. In psychology, there are many phenomena and principles related to the human spirit and personality. This research will utilize these factors and pertaining methods to establish the correct interpretation for fictional and archetype characters, as well as the aforementioned interchangeable link between literature and psychology.

With the help of the literary texts that make up this research's corpus, these traits are depicted. There is a non-negligible dynamic between fear, anxiety, and jealousy in that they are commonly regarded as mental inhibitors. Fear is an unpleasant emotion or thought that one has when someone is frightened or worried by a dangerous, painful, or harmful event that is happening or might happen. The concept of fear has been explored time and time again by authors of differing viewpoints. The fear of death is perhaps the most common death to be found (and inherited) in people. Clearly, this is partially accompanied by the fear of the unknown and mysterious nature of what comes after one ceases to continue living. Erica Jong's *Fear of Dying Alone*, Jonathan Swift's *Gulliver's Travels*, and *Seven Terrors* by Selvedin Avdić are among the most uttered works when discussing fear in a literary context. Avdić especially explores not one, but seven subsets of fears, ranging from death to darkness to agoraphobia.

The Gothic genre in different art forms deals with death, terror, grief, and pessimistic tendencies. Fear holds a prominent position within the Gothic world as it often causes instinctive action in the form of fight, flight, or freezing. Depiction of eerie or terrifying scenery and space, accompanied sometimes with other facilitators such as dangerous creatures or blood, and the sub sequential setting of mystery and tension are the building blocks of the Gothic walk of literature. Ambiguity often adds to the fear that is evoked. In many cases, the characters are exposed to brief glimpses of terrifying things such as a person that is on fire who happens to run past them. In a lot of cases, the unknown fuels the tension. In addition, the author is able to manipulate the amount of tension and fear by introducing and eliminating these devices. To list a selective number of Gothic writers, Edgar Allen Poe is known for his *The Black Cat*. The titular animal is named Pluto after the Roman god of the dead. *Frankenstein* is the medium for Mary Shelley's pursuits in the genre. Graveyards and grim architecture further elicit fear and tension. Just as the other

media for Gothic contexts, these novels are dramatic in that the characters exhibit over-the-top emotional experiences. Charlotte Gilman's *The Yellow Wallpaper* follows a depressed and terrified woman. Emily Bronte's *Wuthering Heights* follows a couple that experiences grief and sorrow. All in all, the list of authors that adhere by the Gothic tradition are rich in number, and they often make use of Gothic devices in their plots such as crime, insanity, and slaughter.

Anxiety is a kind of psychological case which describes fear, stress or lousy expectation about future; thus, fear results from anxiety in some cases, and it is a feeling provoked by a direct hazard or threat that accrues in certain types of organisms which causes a change in organ functions and in behavior, freezing from perceived danger events, a person who faces terrible events, their sense of fear arises, which leads to escaping from the threat or avoiding it. Fear and anxiety are two sides of one coin; the audience chooses entertainment texts that encourage or preserves positive emotions or help to minimize or circumvent anxious thoughts. One would expect from this that a person who is satisfied should look for books that do not interfere with or help encourage this mental state. Similarly, frustrated and unhappy audiences should single out a book that will turn this mood around. Empirically, it has been in line with expectations in mood control, with individuals triggered to feel negative emotions to choose media or text to relieve them, and those induced to feel positive moods to choose media to maintain these emotions.

The theory defines why anyone would enjoy reading something depressing, such as the Shakespearean tragedies that fill the reader with anxiety and fear. Personal memories remembering very sad or even painful experiences were no greater than the levels felt while viewing movie clips portraying sad events, though there seems to be no final response about the variations in strength between feelings elicited by literature or by evidence. The results imply that the sensations produced by literature are unvarnished by anxiety or just about any sensations that do not correspond to the emotions encountered during the story's immersion, and that they may also be therapeutic. Often without rational justification, the feeling of fear emerges. If anyone were to walk in the street and unexpectedly see a beef burger floating in the air, because of anxiety, they would be unable to think about something

else until they discover the conceptual explanation or achieve the right understanding of this phenomenon.

Anxiety is as much a part of fiction as anything else. Even in a game of tag, which is technically built on a narrative, children experience anxiety upon being chased. There are several works that discuss the feeling of anxiety from multiple viewpoints, and the relation between literature and anxiety is clarified through these written works. An instance would be the well-known classic *Robinson Crusoe* by Daniel Defoe, in which the title character lives in solitude on a deserted island until he finds footprints. When fear and anxiety take their toll, his mental conditions and life are transformed completely, attributing the footsteps to evil forces. *The Age of Anxiety: A Novel* by Pete Townshend (2019) as a psychological novel incorporates lovers of different generations with the anxiety and chaos of new life and old life. Laura Zigman's *Separation Anxiety: A Novel* (2013) depicts marriage anxiety. Through different encounters of anxiety, passions and motivating factors, the couples are doomed to failed marriage because of suppressed emotions and motives. Finally, *The Anxiety of Everyday Objects* (2004) by Aurelie Sheehan presents a female personality who suffers from abnormal anxiety. Material objects and not people provoke the anxiety of the character. Hallucinations and insanity are eventually caused by this anxiety. To meet their own needs, cultures certainly shape narrative conventions, but there are some universal principles.

There is a recognizable beginning for almost all narratives from all cultures that result in a purposeful attempt of resolving the plotline and finding closure. In almost every case, the plot pursues preordained chain of events that have distinct elements which either negatively or positively arouse reader emotion, despite being regularly interrupted due to time skips. Jealousy is first-person emotion about others, it is about human and jealousy driven from rage and instability. The term refers to shakiness, fear, and anxiety about one position, states or someone with great level or value. It is formed because of many negatives traits such as fear of losing someone, low self-esteem, distrust insecurity and fear of abandonment. All these are combined to generate jealousy as an unpleasant emotion. To illustrate, René Descartes suggests that jealousy is infinite and unquantifiable. Over the years, the nature of jealousy has inspired the writers of novels, drama and poetry to describe jealousy's conditions and

states in literary texts. Most, if not all, well-known epics around the world do not neglect jealousy when love is on the forefront. Tolstoy's (1889) *The Kreutzer Sonata*, Hardy's (1891) *Tess of the D'Urbervilles*, and the controversial experimental novel *Jealousy* by Alain Robbe-Grillet (1957) are among the most well-known works that utilize jealousy in one way or another. Other forms that deal with jealousy include poetry, lyrics, and sonnets. William Strode's "On Jealousy" explores the nature of jealousy questioning if it is a blessing or a curse, an experience of kind nature, or an evil act. On the other hand, Rupert Brooke's "Jealousy" pushes for jealousy as a competitive component and aggressive desires towards one's lover as well as a third person they are involved with.

The correspondence shared by anxiety, fear, and jealousy appears during actual events, attitudes, and interactions of human beings. These terms manifest in sequences deepening on realistic satiations of men; however, the current study raises a question on the extent of impact that anxiety, fear, and jealousy have on a person and their relationship with society. Anxiety, fear, and jealousy have more than one reading in modern novels. With this in mind, this research establishes whether they may be removed from personal lives. Literature and psychology are two scopes with one direction, equally concerned with analyses and interpretations of human life. Literature drives concepts, events, and experiences from the human psyche. On the other hand, psychological art deals with logical and diachronic events, hopes, dreams, passions and experiences from practical daily lives; it works with events beyond human thinking and is unfamiliar because it belongs to the human unconscious. The profound yet precise connection between them is illustrated by a group of psychologists and writers like Fyodor Dostoevsky, Sigmund Freud, Alfred Adler, Jacques Lacan and Norman Holland.

Furthermore, a psychoanalytical approach supports the writer's creation of text. The reader engages with fictional individuals in a text. For this reason, the reading and writing processes deal with individual reactions. A character's fate is determined by the author of a text, while in real life the person, by themselves, is the one who controls their attitudes to a degree. This is perhaps one of the few differences between the two disciplines. The literary text is a production of a writer's imagination and mind, while psychology is a field concerned with the analysis of the

mind; whether it is an action or reaction, psychology as a discipline views the literary text from different states and perspectives. Psychology in literature explores the mental states an author goes through; it acknowledges that the author has emotions, desires, and experiences. It fully embraces that the author reflects these traits. Additionally, psychological scrutiny of literature examines how a work is made by coherent sequences of sentences and paragraphs. It addresses the role of psychology, theory and procedures and displays the application of psychological theory based on a literary text. And finally, psychology of literature investigates the impact of such works on any reader while studying the connection between the reader and the text. The aim of the researcher penning this study is firstly to present the reality of literature and how it depicts the problems and ideas of the human experience through novels or literary text. The second purpose of this inquiry is to investigate the link between literature and psychology. And lastly, this work seeks out analyses and multifaceted readings of jealousy, anxiety, and fear in the selected modern literary works.

As for literature review, this section provides a study on theories and researches which predate the discussions of this inquiry and make up its framework. The constructed themes for this study are anxiety, fear, and jealousy as indicated by the title. It is known that many people suffer from problems and disorders pertaining to these themes. The underlying purpose of this section is to demonstrate the familiarity or differences between the current study and other inquiries conducted within the same area. Many studies have been carried out about these three concepts. Among them, the first that should be noted is "*The Victorian Literature of Fear*" published by Aviva Briefel in 2007. This article provides a critical explanation of fear in last centuries through social and economic perspectives, and an investigation of how fear is affected by these views. The final part of the article supplies suggestions for further research. Secondly, "*Cosmic Fear (The Influence of Gothic Literature in Edgar Allan Poe's 'The Cask of Amontillado')*" published by Juliana Belino in 2007, as the title suggests, explains cosmic fear and how it is related to Gothic novels in the twentieth century.

The paper explains the features and characteristics of fear as well as gothic literature in the first part, and the analyses of Poe's short story in accordance with

cosmic fear and gothic literature characteristics presented in the second part. Thirdly, Sabrina Adams' dissertation "Jealousy in love and Romantic Relationships" (2012) elaborates the connection between jealousy, self-esteem and ego from sociological and clinical perspectives. The clinical method is used to examine participants from different ages and genders; however, it is an applicational study which concludes that jealousy and self-esteem did exist in the case of women, while for men, jealousy is linked with defense and aggression mechanisms. Fourthly, "Effects of Academic Anxiety on the Performance of Students with and without Learning Disabilities and How Students Can Cope with Anxiety at School" by Cassie Dobson in 2017 traverses anxiety as a concept for academic students, and illustrates the relation between anxiety and self-efficacy, as well as the negative impact of anxiety on the students. It is a practical study that exhibits how students with abnormal anxiety tend to perform in the boundaries of lower achievements during their academic study. As a result, the paper provides a suggestion for students on how to deal with anxiety-based problems. Fifthly, "Touch Reduces Romantic Jealousy in the Anxiously Attached" (2017) by Kaylyn J. Kim, Brooke C. Feeney, and Brittany K. Jakubiak addresses the effectiveness of touch on traditional security primes, and how jealousy leads to physical diseases and anxiety. The application of realistic relations between couples is explored, and the link of anxious attachment with abnormal levels of jealousy is revealed. Sixthly, Matthew Munro's 2017 dissertation titled "The Treatment of Youth Anxiety: Historical and Current Narratives" indulges in the historical features of anxiety as a disorder from a medical perspective, effectively using a team of boys and girls in Canada who suffered from anxiety. Thus, the concerning theme is therapeutic problems and treatments.

The results are a set of requirements and conditions for a healthy brain and normal anxiety. Seventhly, Alfons O. Hamm's 2019 article entitled "Fear, Anxiety, and Disorders from the Perspective of Psychophysiology" starts with a definition of psychology as a science, anxiety and fear, and how it connects with neurobiological paradigms. The article explains how the defensive behaviors and threat are related to fear and anxiety from a psychological view. Eighthly, Alain Grillet's "Jealousy" is an article with the same title of a novel by Dr Michael Delahoyde. The article elaborates on the features of modern structure of the novel in the nineteenth century,

which is called a new novel and adopted by Alain Grillet in his novel titled *Jealousy*; it also works on the lack of details, objectives, repetitions, and how setting does not impact the sequences of the events in the novel; thus, it is established to be a new trend adopted by Grillet. However, the content of this article concerns with the new structure which is originally put forth by the writer of the novel in the nineteenth century. Ninthly, "The symbolic items in *The Baghdad Clock*" written by Mohammad Imran in January 2019.

The article explores the title symbolically and provides a description about the events of the story and characters during the America's invasion of Iraq. The writer illustrates the structure of the novel and its two chapters: The first chapter is about childhood memories and the second is about childhood and adulthood planning for the future and their motivations. As for the second novel, *A Thousand Splendid Suns* by Khaled Hosseini, it depicts Male superiority, Oppression and Resistance. As the title denotes, this novel dives into different themes such as patriarchy, violence against women and political dominations. Nurul Istikomah's "Women's Attitudes towards Gender Discrimination in Khaled Hosseini's *A Thousand Splendid Suns*" analyzes the novel from a feminist perspective and scrutinizes the mistreatment of women through the female characters that go against the norms of society. "Reasons Behind Spousal Aggression in *A Thousand Splendid Suns*" by Dasarath Neupane looks into the novel with a psychological scope, following themes of aggression and frustration as examples.

The third novel, *The Silent Wife*, is also subject to various studies. "Desire in *The Silent Wife* by A. S. A. Harrison: A Lacanian Psychological Analysis" by Muhammad Nasir attempts to portray and refers to the private issues challenged by the main character in relation to Todd and her patients since performing consultation. Jodi's great trait is her silence, and he has always loved this about her, but silence is also her weapon. It goes without saying that there are many studies written on jealousy, fear and anxiety from psychological, sociological and clinical perspectives. However, the differences between all earlier studies and the current study is that the latter, under the title multifaceted reading of jealousy, fear, and anxiety in contemporary novels, provides more than one reading and regards jealousy, fear, and anxiety in modern English novels from a literary perspective. In addition, it describes

the connection between literary text and psychological theories. All in all, there is no article, thesis and dissertation written about these three concepts together. In other words, all studies that are written about jealousy, fear and anxiety are separate studies. Another purpose behind this study is to provide a theoretical and historical background of jealousy, fear and anxiety together from a literary perspective. Finally, it must be taken into account that psychology, literature and their mutual transactions must be understood as essential fields for the sake of both disciplines themselves.

This study involves a textual analysis of *A Thousand Splendid Suns* by Khaled Hosseini, *The Baghdad Clock* by Shahad Al Rawi, and *The Silent Wife* by A. S. A. Harrison. It describes textual analysis as a method by which to analyze a text by delving into the content of any text, analysts can acquire deduction about the education, setting and core of a text. In this study, a textual analysis was carried out to extract meanings from a work of fiction. An all-compassing objective of this study is to explore a representation of fear, anxiety, and jealousy, a psychological establishment of these concepts in the literary text, and the reflection of these ideas within the mentioned texts. Novels tackle different themes mostly about everyday lives and society such as love, revenge, power, jealousy, anxiety and fear. These are the concepts experienced by real individuals in real life. Fictional characters depict such themes with realistic emotions and attitudes, and because in psychology many theories are used to explain attitudes, emotions and internal thoughts, the link between psychology and literature is evident. Readers are allowed to a clear image about psychological characteristics of human beings during the depiction of one such theme in a literary text. If it is a social, psychological, dramatic or romantic work, the link between a literary text and psychological theories is reasonable and logical for two reasons: first, the character in the novel is derived from a real-life setting to perform realistic themes. Second, the personality of a human being has internal and external complicated emotions and concepts. Moreover, from a psychological perspective, one can handle and grasp the complicated traits of a human being.

The influence of arguably undesirable feelings among people such as anxiety, fear, and jealousy are reflected in classical as well as in contemporary novels from sociological and philosophical angles. Most of the classic and modern novels

illustrate the problems of human society despite the generation differences; thus, contemporary novels challenge a psychological and sociological problem with modern, fresh trends and concepts. The purpose of the study is to prove literature is not only coherent sequences of words and sentences in one paragraph. It is a depiction of reality. A literary text may produce the problems and solutions to the reader. Both problems and solutions are taken from societies and experiences of human life. This study encourages readers to figure out fear, anxiety and jealousy from a psychological and literary perspective. In addition, it aims to present more than one reading of fear, anxiety and jealousy in different novels. Not only that, but the research also seeks to show that these concepts are not singular but multifaceted due to their dependable nature towards circumstances. And as such, this work includes theoretical and practical trends.

Theoretically, the study confirms the realistic link between literature and psychology. It can be said that the reader's problems and dilemmas can be demonstrated by the characters of literary text. Practically, this work is useful for the readers and academic students who apply psychoanalytical theories to their studies. Moreover, the selective works of *The Baghdad Clock* and *The Silent Wife* had been yet to be analyzed until the creation of this inquiry. In that regard, this study can be a good reference in analyzing novels applying a psychological approach. Moreover, the study can be an efficient reference to deliver a message in tune with the hidden meanings behind fear, anxiety and jealousy, as well as to discover the extent of destruction caused by immoderate fear, anxiety, and jealousy.

This thesis is made up of five major chapters, beginning with introduction followed by three chapters and ending with conclusion. In the introduction, the background is presented. The aim of the study and its significance are discussed in alignment with a literature review. Chapter one follows the presentation of the necessary theoretical framework to better go about the nature of fear, anxiety, and jealousy. It provides a general understanding of Sigmund Freud's Oedipus and Electra complexes, and contains sections that elaborate upon the aforementioned emotions. Chapter two starts out with fear, regarded as the primary emotion that surrounds life; the basic one that produces anxiety or jealousy in face of potential threats. In other words, fear is a major driving force while anxiety and jealousy are

minor. Chapter two also deals with the literary analysis and psychological analysis of fear in *The Baghdad Clock*, *A Thousand Splendid Suns*, and *The Silent Wife*. Chapter three presents psychological and literary analysis of anxiety and jealousy in the three novels. Chapter two and three both integrate applications of fear, jealousy and anxiety themes to explore the novel characters.



# **1. FIRST CHAPTER**

## **1. THEORETICAL FRAMEWORK**

### **1.1. Mechanism Of Fear In The Light Of Freud's Psychoanalytical Theory**

Certain sensations of human beings are seen as universal and independent of context. Dread, anger, grief, pleasure, worry and jealousy have been naturally reorganized in every person and have earned their respective places within social interactions in the form of facial expressions and body language, a medium prevalent in every culture. These emotions are considerably more socially complex and therefore develop after birth as the child adopts the social rules of his/her culture. Their complicated nature has to do with the understanding that they are regarded as primary emotions. Furthermore, emotion is a name that denotes to people characteristics like love, hate, arrogance, fear, envy, jealousy, and anxiety; all traits that are parts of the human attitudes. Furthermore, these traits almost have cognitive and bodily reactions; but it differs from man to man. Therefore, emotions are a mixture of bodily and mental entities. Emotions are marked by body language, facial expressions, beckon, and eye contact. There are sensations such as mellowness, expressed with a smile; and grief, that can be noticed by tears. However, the emotion of fear is not as necessarily identified by facial expressions, but it can be identified by physical movements such as running away or striking. The implication of psychological types of fear, anxiety and jealousy which suggest different reactions of each character and drive the story to the tragic end as the study will illustrate in the analyses of the next chapters.

Literature in its purest sense is established on sequential phraseology that exists for either a factual nature or solely for their artistic weight. As seen in its most subsets and forms, literature allows individuals to explore and become knowledgeable of other people who are different as far as culture and identities are concerned. It is not rare for literature to challenge the intellectual quota of the reader while addressing social issues that are accompanied by ethical dilemmas and such. It causes the reader to assess an event and the underlying sentiments by depicting lifelike subjects. Original characters, traditional and non-traditional settings, detailed interactions, differing thematic factors and the fundamental narrative make up the integrity of a literature work.

Subsequently, Aristotle's analysis of tragedy incorporates different emotions. Aristotle defines tragedy as "an imitation of an action that is serious, complete and of a certain magnitude through pity and fear effecting the proper purgation of these emotion" (p. 521). Most renowned tragedies are known to revolve around complicated environments and deliver occurrences and interactions that lead to fear and agony. Aristotle, too, touches the concept of fear, describing it as "a certain feeling of discomfort or unrest evoked by the idea of being faced with a destructive or painful misfortune" (p. 22). Literature is rich with the use of fear in making the audience relate, with their personal happenings, to what the work has to offer. In this regard, an author's work is clearly educational as it exhibits experiences to the audience that evoke differing feelings. This is precisely what makes a work dramatic. Fear and tension in such cases keep the audience's interest latched onto the author's work. Due to aroused fear, a person struggles with an external force that is neither wanted nor needed.

Fear is universal because all living people share a part of it. Consciously, fear has a power in one's life if someone lets it control or dominate his life, if you let fear to become your master, it becomes like a dark snake who has the ability to destroy all your energies and prevent you to experience beauty of life. (Gupta, 2010, p. 9)

In this regard, fear shares a bond with experience. Death and struggle, as well as the unknown, are known sources for fear. Fear of death is a commonly observed element in the human psyche, leading the individuals to be afraid of cemeteries or the dark.

Fear and fearlessness are distinctive. M. K. Gupta (2010) provides that fearlessness

should mean complete absence of all fears, fear of death, fear of physical assault, fear of hunger, fear of insects, fear of public criticism, fear of ghosts, fear of someone's anger. Freedom from these types and all other fears is fearlessness. (p. 10)

Fear is well known to prevent taking action in cases, leading to lack of control. Making an important decision, such as migration or marriage, often triggers fear and hesitation, arising secondary thoughts on one's capabilities. It must be clarified that fear is protective. It signals to the individual that a danger exists, and seeks to preserve their integrity. In such manner, fear is a defensive mechanism that leads to either changing attitudes or escaping from the trigger; a process called "fight or flight" (Seals, 2015, p. 37). Where the body generates stress through a sudden move, and this stress is combined with fear and panic, along with shallow breath, lack of inhaling and exhaling, and tightness in the chest and throat. Fear and stress share a connection in that the stress generated by sudden bodily movement evokes panic in the form of shortness of breath.

Moreover, Bauman assert that "fear is also provoked by either abstract ideas or concrete objects" (2013, p. 34). The human mind produces intangible notions via imagination in the form of abnormal fear. In contrast, concrete objects that are visible items and have physical denotations in that they can be sensed and seen are rarely the sources of fear; what leads to fear is the fallible and subjective human perception. The need for security arises in accordance with such fears in the form of defense mechanisms. These mechanisms prove themselves to be essential for a person's survival. Without the fear to make them necessary, security is rendered pointless. Ultimately, fear holds a significant position for life. It can be understood that the human life is a pendulum of fear and security. When one is absent, the other leads to catastrophe and makes survival a nigh impossible goal. Charles Darwin is perhaps the first to study the nature of fear. Often known for his theory of evolution, he was the first to investigate the relation between fear and other emotions. In 1877, he propounded the evolutionary premise of fear. Upon visiting the zoo with his son, he witnessed his son's fear of the caged animals. He observed that, despite the inherent fear of the animals, the child time and time again opted to return to the source of this

fear. Darwin noted that "fear was expressed from an extremely remote period in almost the same manner as it now is by man" (Rush & Dozier, 2015, p. 5). He came to understand that fear is passed down by the genetic make-up of individuals, and that resolution of these fears allowed the individuals to survive.

On the other hand, Sigmund Freud's Oedipus complex is among perhaps the most acclaimed theories in literature and psychology. Having chosen the name after the Greek myth of Oedipus, Oedipus, following an act of patricide, marries his own mother. Freud coined the term to refer to a stage that exhibits during a young boy's growth. In the development of personality, the oral stage emerges from birth up until eighteen months of age. The prominent pleasure comes from suckling, which engages both tactual stimulation and gulping. As the mother fulfills the needs, she is the initial focus of love for the child. As feeding is the most vital part of the child's daily life, this stage is named the oral (sucking) stage. The anal stage emerges at around one and a half years of age and until the third birthday. During this period, excretion is enjoyable, and the retention of feces provides an ample source of pleasure due to the manipulation of the anal mucosa. The phallic period sets off at around the third birthday up until the fifth. Urination is seen as a direct correspondent of any erotic activities within the child's view. The genitalia and the erotic feelings rise to prominence around this period. Stimulation of the genitals allows for the emergence of Oedipus and Electra complexes.

Freud addressed that up around the age of five is when boys first begin to resent their fathers to eliminate them from the competition for the mother figure's love. He was of the belief that varying factors of sexual drive, named libido by him, surface prominently around the age of five; At this stage, all childhood endeavors are directed at the seduction of the parent of the opposite gender for purposes of a relationship that is sexual by definition. Naturally, the parent of the same gender is seen as a threat for the child. The boy believes that his father will neuter him to defeat him. As a solution, the boy carries over his sexual desires from his maternal figure onto other females by identifying with the father, which results in the creation of the superego structure. When the "annihilation guilt" and "epistemic guilt" present themselves, the emerging phenomenon is dubbed "Oedipal guilt". On this, Freud's personal claims are important. He stresses that "patricide and incest with the mother

are the two great human crimes”, and that the experience of guilt following the Oedipus complex is a result of “the criminal intentions of killing the father and having sexual relations with the mother “(Freud, 1916, p. 333). Despite the updates in later iterations, Freud’s main argument persisted in the fact that sexual desires lead to the usurping of the opposite gender parent and, despite being consciously abandoned, it continues to thrive in the subconscious, forming the basis for the formation of guilt. As an illustration, an almost five-year-old boy named Hans is so afraid of horses that he remains indoors at all times:

No doubt the ground was prepared by sexual over excitation due to his mother’s tenderness, but I am not able to specify the actual exciting cause. He is afraid a horse will bite him in the street, and this fear seems somehow to be connected with his having been frightened by a large penis. (as cited in Muris, 2005, p. 55)

Freud explains the story of Hans and how it is related to fear. He suggested that such issues stem from Hans’ desire to be sexually involved with his maternal figure, for which he assumed his father would punish him. Subsequently, this fear of punishment was transferred over to horses. Hans’ case may also be related to the context of the origins of his phobic struggles. To begin with, inquires may be made regarding the approach exhibited by Hans’ parents. His father was aware of Freud’s theories, and clearly had an idea as to what the problem could be. He apparently caused quite a ruckus about Hans’ problem, but did nearly nothing to ease the boy’s fears. As for his mother, it is only established that she used to be a patient of Sigmund Freud, and that she threatened to call the doctor when she caught Hans touching his penis at the age of three. Hans’ weakness to problems of anxiety may have further been solidified by various problematic experiences before the diagnosis of his phobia. Firstly, he was much jealous of his recently born sister. Later, he was infected with influenza and had his tonsils surgically removed. Despite the chances, certain psychoanalysts attempted to solve the case.

Robert Ornstein (1993) found that "the problem may have emerged due to separation anxiety felt by Hans towards his maternal figure" (Muris, 2005, p. 66). Freud argued Hans’ fear of horses biting him to be a fear unconsciously directed at his father, who may neuter him due to his feelings for his mother. Freud’s early colleagues (Abraham, 1913a; Deutsch, 1933; Fenichel, 1945) zealously defended this

diagnosis and argued that all phobias resulted from castration dread. It must be noted that, as psychoanalysis as a discipline improved and changed, arguments began to revolve around the pre-Oedipal stages and the dread of losing affection and castration dread was often questioned. Hans would become one of the most well-known cases in the history of psychology. Mostly because nothing was out of place with cases similar to that of Hans, dread and anxiety were rarely observed within the scope of psychology until the 1980s. Both researchers and clinical psychologists found that dread and anxiety may become so drastic that they undermine one's capability to function and call for a diagnosis.

As for the female counterpart of the Oedipus complex, Freud set up the details. For a starting point, he assumed that a little girl feels incomplete due to lack of a phallus. For this, the mother is blamed, and the father becomes the focus of affection and sexual desire. This penis envy, for Freud, is what drives women to procreate babies as a penis substitute. Freud distinguishes his approach from that of Alfred Adler and Otto Rank due to the sexual etiology of neurosis. Although the father is now the focus of affection, the mother is someone the little girl is still dependent on and is symbiotically attached to. Melanie Klein believes that the Oedipus complex is emergent as early as the first year, and that it results from the depressive position and blossoms in the phallic stage. She clarifies the differences of an Oedipal situation from that of a complex one, however. According to Melanie Klein, "the Oedipal complex is directly and inversely inherent in both the girl and the boy" (as cited in Muris, 2005, p.77). Taking the breast as a reference, the identification of the source of milk is later carried as libidinal endeavors to the father's phallus, essentially painting it as a beneficial organ. This serves as the basis of inverse Oedipal complex and an initial homosexual position. However, coincidentally, this happens to be one of the requirements for the boy's ability to appreciate his own phallus. This very positive experience with the father subsequently allows a healthy competition instead of what would be hazardous rivalry.

In another case, American psychologist John Watson founded the school of *behaviorism*. argues that psychology must be based on manner of acting instead of manner of thinking (p. 91). Further, he believes that "development depends on

learning given the proper experience leaning will proceed" (p. 91). Any person may reveal differing mannerisms as experiences are learned from varying factors. John Watson advocates that children's fears are learned rather than inherited. In this regard, he rejects Darwin's and Freud's approaches. In contrast, he suggests that fear is adopted from the external. His experiment on young Albert shows that he learns to fear the white rat; an unwelcome noise is produced whenever the rodent shows itself, and soon enough, Albert links the two stimuli with one another. Eventually, Albert adopts the fear of white rats that is evoked upon being exposed to noise. John Watson then argues that fears can be adopted.

Additionally, Michael Burton tackles fear within a physiological frame. Fear leads to stress, and this alters the body temperature. He propounds a connection between the mind and bodily response exists in face of fear. Many sociologists and physiologists dealt with fear, and the prominent conclusions depended on Aristotelian concept of "comprehension and perception, in which the imagination conveys an impression of something received through the senses or called up by the memory to the brain" (Daniel & Mason, 2018, p. 44). Thanks to rich imagination, the brain unleashes signals upon the core that hold predictions of what is soon to happen. Blood rushes from the head to the torso as a reaction and symptoms manifest. Almost every part of the body is alert in such a case. Robert C. Bolles explains bodily and brain-sourced reactions against danger and risk and how to avoid them by establishing a hypothesis of the species-specific defense reaction (1970). Bolles states that an avoidance activates the internal defensive systems of the human being for rapid acquisition. In contrast, if the internal systems do not have the defense response innately, the reaction is slower (Bolles, 1970, p. 7). This shows that almost every species utilizes its own set of internal defensive chains and humans are no exception (Weiner, 2003, p. 44). When an individual is able to perform fleeing, battling, and avoiding these defensive behaviors without prompt, it implies that they have developed to do so through a variety of experiences.

To put it differently, Jeffrey Alan Cray (1971) "remarks that there are two superordinate categories of fear: innate and learned" (as cited in Blythe, 2004, p. 243). In terms of the first category, some people are born with fears that have no source, while others are surrounded by fears as a result of external factors such as

environment, family, community, youth, sex, and schooling. Fear of abrupt stimuli or noises, fear of pain, and fear of people are all fears that a child is born to. Gray claims that the latter group can be due to a recent past observation, such as a snake phobia that develops after a person was bitten by a snake as a child. Fear is not only inherent, but also trained, and the forms of fear vary considerably and from situation to situation. As a result, many psychologists have found that a frightened person exhibits physical effects, which manifest themselves in nonverbal communication such as screaming, hopping, touching palms as a sign of tension due to fears, and perspiration. Although some people try to flee the source of threat, others become frozen. As a result, it is recognized that the physiological signs of fear vary between individuals. Heartburn, abdomen irritation, shaking, dry mouth, sweat, fatigue, palpitation, and shortness of breath are all common side effects. Furthermore, the magnitude and degree of a response are determined by the individual and the circumstance. In terror, there are three stages of reaction: The psychological level, for starters, refers to a person's physical attitudes while he or she is fleeing, retreating, or avoiding others. Secondly, the physical stage denotes the symptoms that occur in fear-related conditions, such as insomnia, headaches, stress, breathing problems, and a fatigue. Finally, the cognitive stage is concerned with self-evaluation and its relationship to fears.

## **1.2 Anxiety and the Threat of Uncertainty from the Freudian Lens**

Literature helps readers use verbal and non-verbal tools and techniques to infer a character's thoughts and feelings, and to understand complex behavior and emotions that they experience, such as anxiety, frustration, envy, and fear. Additionally, literature helps readers find answers to many questions that come to the mind as they follow the text. In his *Imagined Human Beings* (1997) Bernard J. Paris writes:

Because of its concrete, dramatic quality, literature enables us not only to observe people other than ourselves but also to enter to their mental universe, to discover what it feels like to be those people and to confront their life situations. (Debashish Sen, 2019, p. 3)

Paris clearly means to state that, by reading a literary work, one may enter to the character's world and thoughts and attain knowledge of incidences and states of being, engaging thoroughly with the context and the narrative that provides insight to the minds and nature of not only the characters, but also of the author themselves, since works of literature are written by persons who often wish to fulfill themselves by conveying their thoughts, experiences, or emotions.

Henry James states "the reader of novel likes to live the lives of others." (Debashish Sen, 2019, p. 3). In literature, the principle of cognitive realism is intended to raise questions and pursue realistic answers that relate to the attitudes, inner thoughts and intentions of characters in the literary text. The words psychological realism and psychological novel are synonymous with cognitive realism if the assumption is to describe the work of fiction or to supply clarification about elements of literary works. Via questions and common feelings, readers communicate and engage with a text, all of which attract the reader's attention and relate to past experiences in order to produce a response. In this respect, the essence of emotion must be discussed. Emotion is a complex experience of consciousness, bodily sensations, and behavior that reflect the personal significance of a thing, an event, or a state of affairs. Mohammadi framea emotion as: "Your environment is really controlling how you think and feel unconsciously because every person, everything, every place and every experience is a neurological network in your brain. Every experience you have with everyone produces an emotion "(2019, p. 57). He explains how the personality is influenced by the world and circumstances, how different experiences and emotions shape the characters, and what a person encounters in his life is captured in unconscious part of the mind that are later released in the form of positive or negative emotions based on experience. For example, if a person receives presents from someone he likes, he will feel happy, whereas he will be scared and nervous if a person faces a dangerous incident. Emotions, however, are among the basic features of the survival instinct of humans.

That is why the experience of literary narrative fiction is essential to emotions. Affection and mood, partly dependent on whether their intention is to improve or sustain their current emotional state, will affect what book people want. The plot itself works to elicit and change emotions once a book has been selected, both directly through the events and characters portrayed and through cueing emotionally balanced memories. Once emotions are evoked by the plot, they affect the experience of individuals, when a character experiences suffering, dramatic novels will also trigger real sorrow and negative emotions such as anxiety and tension, even tears. On encountering a shocking piece of irony or coming to a redemptive end, the same book could make one smile or laugh out loud. However, sentiments and literature connect in ways much more nuanced than these examples can suggest. After one has selected a book and started reading, emotions continue to play a role, with characters and circumstances that induce effect in a variety of ways, such as the evocation of intimate, emotion-filled, memories. Once evoked, these emotions in turn affect interaction with the text. These emotions do not necessarily dissipate after one has finished reading, but can have an effect that lasts, hours or days, long after closing the book covers, perhaps reemerging whenever the book is brought to mind. For example, people may be reluctant to feel anxious or assume that their own feelings of pleasure are unacceptable, adding to affective experiences another degree of assessment. The choice of fiction is a function of many emotion-related things, such as present emotional state or mood, an evaluation of what emotions will result from reading a given text, and personal goals with respect to felt emotion.

Anxiety is defined by Michael Austen as "one of our deepest and oldest responses to the environment". He later adds:

Its evolutionary roots precede the arrival of hominids by hundreds of millions of years. In most organisms, anxiety most often takes the form of a fight-or-flight response to potential predators. However, humans think largely in narratives—even when faced with mortal danger so our anxiety always has a narrative component. (Austen, 1969, p. 4)

Contemporary psychiatric research explains the anxiety caused by human beings when reading a text as an undesirable state of discomfort or anxiety encompassing at least three distinct systems of reaction: the perceptual, the neurological, and the psychosocial (p. 42). The association between literary works and state of anxiety is

therefore demonstrated by the emotion and correlation of the reader during the reading, thus reacting to human psyche and sentiment and easily interacting with aspects of literary text, and this is the effect of fiction on persons. Jerome Bruner asserted that “we organize our experience and our memory of human happenings mainly in the form of narrative—stories, excuses, myths, reasons for doing and not doing, and so on” (as cited in Austen, 1969, p 20). The audience envisions the nature of occurrences and creates a sense of events through the mental phase, the final creation is mixed with a set of emotions, the emotion is aroused by the presence of characters, and the work of literature reflects the actual things that have occurred to the audience previously. Among the most tangible benefits of narratives is that they help retain and communicate information.

Anxiety is a term derived from the Indo-Germanic root *angh* [constriction], which also appears in the Greek. The original studies on anxiety trace to Sigmund Freud. He advocates that anxiety must be dependent on specific, external dread. He suggests that anxiety in males is caused by Oedipal feelings for the mother figure: "unsatisfied libido achieved discharge by being directly transformed to anxiety" (as cited in Quinodoz, 2004, p. 217). Freud claims that libido, which is a collection of impulses that are influenced within the human body by physiological, socio-cultural influences, is inhibited and eventually released in the form of anxiety. He claims that "anxiety in children is nothing other than an expression of the fact that they are feeling the loss of the person they love" (as cited in Coplan & Bowker, 2014, p. 72). An instance of this is the anxiety experienced when a child isolated from the people he loves since the libido of the infant continues to remain dissatisfied in these conditions. The Oedipus complex, in which the boy has sexual impulses towards his mother, though at the same time he is fearful of his father, is an indicator of this principle of psychoanalytic theory. In the unconscious portion of the brain, the boy stifles these precious feelings, and then, the hidden impulses surface in the form of anxiety.

Castration anxiety induces a repression of the libido for the maternal figure and aggression toward the paternal figure, while allowing identification with the father that allows the conversion of the sexual wishes into harmless affection. Oedipus complex appears to signal the peak of infantile erotic activity. In Electra

complex, the focus of affection for the girl is the father, and this occurs when she comes to understand that her genital appears to be lacking rather than protruding. The mother is blamed and hated for conceiving her in a lacking state, and the father is valued for possessing the organ that is sought after. Simultaneously, the father is envied for having what the girl does not have. This envy for the penis is the corresponding female condition to the castration anxiety observed in boys. This incestuous ordeal is resolved when the obstacles realistically presented prove insurmountable in the girl's unconscious. For Freud, the main principle by which the two complexes are resolved leads to the further differences between the genders. Both complexes affect the phallic stage to a dramatic effect and continue to affect the person throughout life. As such, one's approach to the other sex is preordained by the complex and the oppression of the complex leads the superego to reach its final development.

The view of Freud on anxiety is that the source of anxiety is not human beings' intellects, but stifled urges or libido. Freud defines anxiety as "the effect experience by the ego whenever it is faced with danger, which in the final analysis always implies fear of separation from or loss of the object" (Quinodoz, 2013, p. 117). His description is based on various types of anxiety and the reactions of these types. Thus, in the form of anxiety, the ego responds to danger. Freud further describes how anxiety is caused by an entity. He acknowledges that the child, by converting his libido into anxiety, deals with the scenario as an older person might (p. 118). The Freudian approach and the roots of anxiety have been adopted by many academics. From a Freudian viewpoint, modern critics typically talk of anxiety, one that sees anxiety as the product of either suppressed negative emotions such as fear or suppressed incestuous guilt. The tension between the super-ego and the ego creates this feeling. As a consequence, feelings of fear, guilt, and disappointment are the result.

1924 book *The Trauma of Birth*, by systematic thinker and scholar Otto Rank, defines conception as "anxiety's prototype" (Stossel, 2014, p. 235). The feeling of anxiety begins with the child's isolation from his mother. During the infancy process, the separation of the infant from the womb determines the well-being of the child in the last years and emphasizes the relationship of the child with

his or her mother as fundamental to analytical work. Rank notes that the child's physical separation from the mother is the initial cause of distress, and that it is stressful and will contribute to future anxiety. Rank concluded that in life, the root of anxiety derives from the mental damage one encounters during birth. Freud's theory that birth is the first encounter of anxiety and is thus the cause and foundation of anxiety was expanded by *The Trauma of Birth*. Across the novel, Rank claims that conception is the fundamental physiological foundation of life and that a trauma that induces permanent anxiety is the physical experience of passing from a state of contentment and unity with the mother in the womb to a world of intense divergence. Rank suggests that birth is the root of all anxiety by making comparisons between the feelings of confusion, constriction, and confinement encountered during birth and during other anxiety-related encounters. In 1923, Rank provided Freud the devotion of his book *The Trauma of Birth* although he declined Freud's Oedipus complex's significance in causing anxiety.

Freud condemned the thoughts of Rank, and he claimed that conception trauma was not an appropriate way to describe anxiety. When Freud said that the fetus is not conscious of its own nature and that it could not have the perceptual sensations during birth that would enable it to remember the trauma later in life, Rank was again opposed by Freud. Freud rejected Rank's definition of an extreme split between life in the womb and being born into the world and claimed that inter-uterine life and childhood are continuous. In infants, basic anxiety occurs when issues with parents begin to occur. Problems include lack of caring, support, engagement or stability (Keller, 2019, p. 77). Although Freud refers to anxiety due to suppressive ideas as a nodal stage, Jacques Lacan judges it as a privileged status: Freud stated that "anxiety is a response to separation or lose, Lacan stated that anxiety is not a response to the loss of object, but rather, arises when lack fails to appear" (as cited in Harari, 2001, p.19). As Freud did, Lacan treats anxiety as a critical risk. However, Lacan differed from Freud in respect to if the object had a real threat, maintaining that anxiety was not without an object. That is, according to him, anxiety is not as Freud indicates, the symbol of fear of a lack, but instead, anxiety is created at conception by the "fear of lack of a lack "(Malone & Friedlander, 2000, p. 288). Longing for the parental womb is not what causes anxiety, but the fear of re-

entering it. Similarly, what induces anxiety is not the variation of the mother's involvement and exclusion. Children typically like to reenact this disappearance in play because presence is given the meaning by the prospect of absence. A mother who is never absent is the most anxiety-cultivating case.

Sigmund Freud, on the other hand, refers to two kinds of anxiety realistic or objective anxiety "arising in connection with a known external danger", which is about one's response to the recognition of an imminent threat when something reasonable and comprehensible strikes, such as an inevitable and planned injury; and neurotic anxiety "arising in connection with an unknown and internal one" (Freud, 1926, pp. 165-167). Moderate anxiety may be viewed as a form of self-preservation, as per Freud. The form of anxiety, however, impacts this defensive response. In depth, with enhanced perceptual focus and muscle tension, the self-preservative drives express spontaneously. A greater number of active protection systems contribute to this sensory attention. Melanie Klein describes their nature as follows: objective anxiety arises from "the child's complete dependence on the mother for the satisfaction of his needs and the relief of tension"; neurotic anxiety "derives from the infant's apprehension that the loved mother has been destroyed by his sadistic impulses or is in danger of being destroyed, and this fear... contributes to the infant's feeling that she will never return" (as cited in Bowlby, 1973, p. 259).

To put it another way, in 1987, after a paragraph in Dostoyevsky's *Winter Notes on Summer impressions*, the psychology professor Daniel M. Wegner and his colleagues took up Dostoyevsky's question of the theory of the white bear phenomenon, which reads: "Try to pose for yourself this task: not to think of a polar bear, and you will see that the cursed thing will come to mind every minute" (Austen, 1969, p. 46). Wegner has researched the notion of manipulating thoughts and impulses for years by attempting not to think of anything. The researchers put subjects with a recorder in an enclosed room and told them to utter anything during a five-minute duration that emerged in their thoughts. Then the same participants were told to replicate the experiment, but to ensure that they avoided thinking about a white bear. Every time they thought of a white bear, they were issued a bell to sound if the respondents did not obey the directions. The respondents rang the bell seven times in six minutes on average and reported white bears without ringing the bell at

other times. Some objects were taken by white bears and fourteen or fifteen times they rang the bell. The investigators reported that it is difficult for people to inhibit their thoughts. Suppression of thought proved difficult, and it was found that trying to suppress significantly increases the risk of a misplaced thought developing into a compulsion.

The Freudian notion of anxiety is not often recognized by contemporary psychologists and academics. Instead, as a key demonstration of nervous concerns, they appear to discuss "avoidance" (Sanders & Wills, 2003, p. 2). Avoidance implies suppression and some current research appear to move towards the idea of anxiety characteristics, which claims that certain individuals are born with lasting character characteristics that cause them to acquire anxiety disorders. Contemporary psychologists claim that anxiety is a consequence of hazardous conditions that endanger the person. It is associated with known potential threats or an unexpected threat in certain instances. These concerns clarify that anxiety emerges not only from threats, but also from conflict within the human self, because anxiety is triggered from inside to outside. One should give insight on the distinction between fear and worry in order to grasp the broad meaning of anxiety. Typically, without strong differentials between them, these words are used interchangeably. Anxiety, along with rage, depression, disgust, and so on is known to be a fundamental negative trait. Based on the experiences of the person and the definition of the danger, it is a multidimensional interaction and like any reaction, it can be harmful or not. Whether it is positive or negative, in each case, the influence of anxiety is present. It is an adoptive scheme that safeguards the person from danger. For instance, a person will flee immediately because of anxiety after being pursued by a predator. Two variables, in particular, evoke anxiety: Firstly, anxiety is triggered if you think you might experience a threat. Secondly, in order to prevent it the defensive system has a sensitive function for handling physical risk. Anxiety is often synonymous with a state of uncertainty. Due to their own anxieties, individuals behave strangely.

Anxiety is always future-oriented; it is about the imminent disasters that the individual anticipates, such as the various unpleasant effects of being unemployed. Future catastrophes can seem daunting and beyond the ability of the individual to manage. Anxiety is encountered by both emotional and physical symptoms, as a final

feature of this situation (Robichaud & Dugas, 2015, p. 11). If the individual goes by risk, a combination of mental, natural and environmental factors linked to one another cause anxiety. In terms of stiffness in the abdomen and chest, fatigue, and swollen hands, anxiety clinically affects individuals. Signs of body activation, often referred to as the "fight-or-flight" reflex, such as a beating pulse, transpiration, and gastrointestinal disruption, are also common. Hence, it affects the cognitive part of the mind (Sanders & Wills, 2003, p. 5). There are two sources of anxiety in this context. The first happens at the time of the incident, while the latter takes place as a sign or assurance of the replication of the first. Anxiety occurs in the first one, which is spontaneous, automatic, in a state of risk reflecting the moment of conception. Anxiety is created by the ego for the second one in simply to sort out or prevent dangerous possible situations. The second type is called signal anxiety. The ego is not formed in the moment of conception or in an event where this initial or moderate anxiety arises, so infants do not construct concepts or images of their interactions to escape such hardships. In other words, a child does not have a conceptual mentality that enables them to cope with future risks.

On the other hand, worry is defined as a "cognitive process: it occurs in the mind. Worry involves mentally anticipating and preparing for potential negative outcomes in the future" (Robichaud & Dugas, 2015, p. 5). Worry refers to pessimistic feelings and perceptions of discomfort in this vein. When they are afraid or when there is something unfamiliar to them that may occur, people suffer from worry. On a cognitive level, because they disregard the risk, they feel stress and anxiety. For instance, if someone has a new employment meeting, and they are attending a job interview, they might think about the queries and remarks of the interviewer, the communication style, and the possibility of failure to do well. Within the sense of this case, there are two obvious components of concern: one is worrying about negative things that might happen in the coming days. They may be without money and a job if the employer refuses the individual. These properties regard one's future. The second is the mind that is attempting to produce a response to this present event and its challenges. There are two features of worry in this regard: worry about the future and worry about present negative things. In addition, worry is caused by variables such as uncertain conditions and ambiguous incidents. Both establish

within a person the feeling of worry. In particular, it is vital to know that in circumstances that need it, everyone suffers from concern, but it becomes uncommon when it impacts the health of the mind and body.

To go further, a temporary feeling of anxiety is different from a permanent feeling of anxiety, the line between them is examined by Spielberger (1966) under the name of state-trait anxiety theory. The trait of anxiety "refers to being anxiety prone, that is, a stable personality characteristic" (Zeidner & Matthews, 2003, p. 8). That means that as part of personal features, a person may have the anxiety trait and appear to have a great amount of anxiety disorder. Conversely, state of anxiety is a term "which refers to the immediate feelings of being anxious" (p. 9). Such emotions as nervousness and body stress mean that this type is not part of the characteristics of the personality and only appears in transient circumstances. According to this model, as in the case of sensitive characters, anxiety activation is based on the person's character and the nature of being rapidly harmed or hurt. Spielberger refers to two significant points: firstly, state anxiety is not necessarily encountered by individuals with elevated anxiety characteristics. Secondly, state anxiety often affects attitudes and practice more specifically than trait anxiety. So, Anxiety has four primary forms which have features in common, but they vary depending on whether the anxiety is caused by particular causes or it seems to follow the individual all the time. Such issues are debilitating, disturbing and leave huge repercussions on the life of the person. To begin with, "panic disorder" is an anxiety disorder characterized by frequent terrible incidents that lead to frightening and uncontrolled conduct. In cases where they have encountered past attacks, it comes from people feeling panic and anxiety and they believe something terrible is going to happen once again. The individual does have this panic associated with physical complications such as stomach and chest pain, abdominal discomfort and cardiac arrest.

Secondly, social phobia or social anxiety disorder is anxiety that is defined in social settings by fears of judgment and the appraisal of others. It is associated with the lack of trust and self-consciousness. The person with social phobia also tends to worry about social situations, such as official social gatherings or venues. Thirdly, generalized anxiety disorder (GAD) is described as exaggerated concern: the person worries about several daily events and possibilities, even though the events do not

cause anxiety, they worry about feeling, persistently and seriously, out of control. Many of the cognitive and psychosocial manifestations of anxiety are often characterized by GAD. Most of the time the person can feel nervous and tense, and inability to function or personal insecurity may be the themes of their concerns. Fourthly, obsessive compulsive disorder (OCD) "is characterized by a variety of obsessions and debilitating thoughts and/or repetitive actions that take up a significant proportion of the time and energy of the person and trigger anxiety for themselves and others" (Sanders & Wills, 2003, pp. 89 -90). Most sufferers may understand that their obsessions and compulsions are excessive or out of control, but they feel unable to avoid participating in repetitive routine activities, such as hand washing, counting, talking to others various times at the very same rate, stressing about their problems and participating in mental ways to regulate their thought patterns, to stop thinking. A feeling of over-responsibility for oneself or others is involved in the core themes. They accept responsibility, for example, for the wellbeing of others which can lead to repetitive washing and cleaning practices to prevent harm; or they feel responsible for controlling the negative thoughts they have towards others.

### **1.3.Freudian Jealousy as a Mingled Emotion**

Jealousy is a phenomenon that is investigated in different academic fields such as literature, psychology and sociology. As early as classic literature is when jealousy was focused as an experience, much like fear, anger and envy were. In Greek, the word *Phthonus* was used to refer to the God of jealousy in romantic relations. In alike manner, Jealousy was examined in Greek mythology and literary text; the goddess Hera was jealous of her husband, Zeus, because of the women who attracted his attention. In another myth, Jason, a leader of the Argonauts, discards his wife for another woman, Princess Glauke of the Corinth. Subsequently, Medea murders their children as revenge and as a self-developing mechanism of pathological jealousy.

P.C. Hogan addresses literary tradition as the following:

There is a vast body of literature. It arises in all cultures at all time periods. It repeatedly produces emotions in readers. Some works have been remarkable in their effects, provoking mirth or sorrow in readers or listeners from many times and places. (2011, p. 2)

He crudely points to the role of emotion in the literature and the text. Emotion is a part of human experience and literature is a part of human life. Thus, to examine the connection between them is vital. Fictional texts such as novels, short stories, epics, and tales are communicative products that illustrate and promote emotional response in all cultures. The emotional reading of literary texts, such as that of a novel, presents psychological and literary impacts on the reader by playing out the highlighted themes that an author wants to present. Many literary works exist which have had a crucial impact on human memory and behavior such as the depiction of love as shared by the characters Romeo and Juliet in English playwright William Shakespeare's well-known play. Works of this definition are known to move the readers, to take them to different times and places. The representations of emotions such as love and jealousy play an important role in literary texts in this manner. This is arguably what inaugurates value to the text from an academic perspective. Readers prefer to indulge in texts that present the problems and solutions of practical issues that reflect the realities of their lives. From this view, different kinds of jealousy may be utilized within a literary text through literary narrative and dramatic representations.

To start with, perhaps the most outstanding example about jealousy in literature is in *Othello*: "Oh, beware, my lord, of jealousy! It is the green-eyed monster which doth mock" (Shakespeare, 1622, p. 200). He establishes a character suffering from pathological jealousy that leads him to kill his faithful wife. Othello's jealousy is treated by psychologists as an irrational kind of jealousy. The sensation of jealousy is arduous and annoying to him; he likens jealousy to a monster with green eyes, like poison in the blood, and underlines its power to undermine otherwise healthy dynamics. In his case, it becomes dangerous and destructive, whereas in normal cases of relations, it may be a positive emotion. It is sometimes even seen as a sign of true love between people.

Rosemary Lloyd denotes that "jealousy is used in the manipulation of literary strategies" (1992, p.2). It is often a phrase or sentence that is used to convey meaning

of the text, explain themes of the text and provoke a response from a reader towards the text. Elements such as metaphors, themes, perhaps the plot altogether, and the characters offer recognizable meanings and frameworks for the reader. The writer can explain gender differences, and especially reactions of involved characters, through the lens of jealousy. In addition, a passionate dynamic may devolve into the clutches of suspicion when jealousy is introduced to the text. Consequently, writers often utilize jealousy in their narratives. Both internal and external principles and their correlating difficulties may be diffused with the use of jealousy in a literary text. Typically, self-control is introduced when a character struggles to preserve their freedom while still adhering by the societal frameworks. This conflict is made more challenging by the sense of jealousy that not only leads to the exhibition of concern of loss, but also a desire to flee from the reality whereby jealousy is imposed. Needless to say, the general storyline is much dependent on how jealousy is weaponized by the writer. Jealousy can be introduced to artistically explore the inner world of a character, or simply utilized to further the plot and sustain progress.

Jealousy often relates to love, fear, and anger. Indeed, one of the basic components of love is jealousy. Aristotle succinctly defines love in the following words: “Love means I want you to be” (as cited in Wurmser & Jarass, 2008, p. 17). Although it is a simple word, love has a profound meaning; when one expresses his affection to the person he loves, he will be a part of their life, which is to include sharing dualities such as happiness and sadness, as well as change and preservation. Simply put, the loved person expects their partner to become a part of their reality. In some cases, love can be problematic as it consists not only of positive emotions and motives, but also of negative aspects like selfishness and jealousy. Sometimes love and hate are regarded as sources of jealousy. American psychiatrist Leonard Shengold believes that jealousy “is an individually varying mixture of hate and love” (Sanders, 2014, p. 6). It is one of the most ambiguous emotions because it contains hate and love at the same time; perhaps for this reason, it has been difficult to define and analyze. Accordingly, jealousy is an emotion that exposes partners to extreme danger. It is an emotion consisting of fear, anxiety, rage, hate and love towards the partner and a third person that the partner may be seeing. It is destructive because it affects not only the lover, but also but it degrades the love and trust in

romantic relationships. In extreme cases, jealousy even leads to suicide or murder, as this study will highlight in the upcoming pages.

Jealousy draws the attention of psychologists to investigate different theoretical approaches that relate to the emotion. Gordon Clanton defines jealousy "as a feeling of displeasure which expresses itself as either as a fear of loss of the partner or as discomfort over a real or imagined experience the partner had with the third party" (as cited in Buss, 2000, p. 28). It is an emotion of sadness and rage, and in this definition, it moves around two concepts: the risk of losing one's lover and the presence of the third part in relationship. There is always a sense of loss, fear, acute pain and distress. The person who loves someone senses different confusing emotions towards their partner and the third person, and this is the reason behind the person's discomfort.

On the other hand, Sigmund Freud defines jealousy as a universal emotion, as well as a trauma concealed during an individual's negative childhood and revived again in adulthood. He states this as below:

Jealousy is based on the suspicion of and rivalry with the father, who is accused of having taken away the mother's breast and the mother. This rivalry marks the early stages of the direct and inverted Oedipus complex, which normally arises concurrently with the depressive position in the second quarter of the first year. (1957, p. 196)

The analysis of internal conflict within a personality is central to psychoanalysis. Freud comments on the feelings of jealousy and unconscious reactions of jealousy that are related to the Oedipus complex, which is why, for him, it is a normal emotion that is not innate and may manifest in different situations. Ernest Jones, the psychologist, expanded Freud's thought about the association between jealousy and oedipal ambivalence. Freud explains that jealousy is rooted in the loss of something and seeks for love. He refers to jealousy as something consisting of four components: grief, a narcissistic wound, hate against the rival and self-criticism. Ernest argued that jealousy is a sign of hate, self-loathing and lack of self-confidence. It implies failure to accept the person's new love or admiration and that would turn to aggression and violence. Equally important, as proposed by Jacques Lacan, jealousy entails a strong sense of grudge, anger and aggression towards the rival.

Correspondingly, Freud (1913) formed the term “Electra complex” to represent the female version of how the female girl is jealous towards the father due to the mother. In the daughter’s case, the mother is regarded as rival. According to Martin Daly and Margo Wilson (1990)

A boy and his father may compete for the mother’s attention, time, and resources, but they certainly do not compete for sexual access to the mother, and similarly this is unlikely to be the case for girls competing with mothers for sexual access to the father. (as cited in Yong & Norman, 2012, p. 126)

This view contrasts Freud’s perspectives on Oedipal and Electra complexes. Daly and Wilson explain that the father and the son may experience jealousy towards each other upon the mother to attract the wife’s attention, passion and support. It is a common case where a man might be jealous of his child when his wife shows him great interest, passion and support. Additionally, there are approaches in literature which refer to the difference between men and women in terms of genders, attitudes and reasons in the experience of jealousy. According to the evolutionary understanding, "there are sex differences in the design features of the psychological mechanism of jealousy" (Buller, 2006, p. 307). It provides the link between human attitudes and jealousy and explains that men and women have different reactions of jealousy because of the common differences between the two genders. This concept illustrates that women may be more aggressive than men in their demonstration of jealousy, as supported by and referred to in *A Thousand Splendid Suns* and *The Silent Wife*.

However, men tend to experience sexual jealousy while women tend to experience emotional jealousy. Sexual jealousy is the kind of emotion that is triggered as a result of the person knowing or suspecting that their partner is having a secret affair with another person. In like manner, emotional jealousy is the kind of emotion that is aroused as result of knowing or suspecting that the partner is engaging emotionally to someone else. Shackelford and Buss (1997) examined six behavioral patterns of women in emotional jealousy: first, relational discontent breaks out in the relationship. Second, the partner is ignored. Thirdly, lack of desire to spend time together proves prevalent. Fourth, negative rejection of the partner subsists. Fifth, communicating aggressively and insultingly. Sixth, avoiding talking about a specific rival is established. Furthermore, the cognitive aspect of jealousy is

depicted in men more than women. Jealousy appears as a frank reaction against threat. For example, the man prevents her from talking to strangers. Women tend to depict the emotional aspect of jealousy, like negative thinking that is related to partner.

The reaction of men tends to be more up-front and violent, and they tend to confront the rival, whereas women's reaction tends to be less violent. They use rational communication to enhance the relationship and self-development to attract the men. Women's jealousy is manifested in conversation, though men's jealousy appears during actions. The physical appearance or attitudes do not arouse men's emotion of jealousy, but the dominance of the rival has a strong impact on men's jealousy. However, in case of women, the issue is opposite: the rival's dominance has less impact on women's sense of jealousy, but the attractiveness of the rival plays an important role in evoking jealousy. John Gray states that "when it comes to relationships, men seem like they are from Mars, women from Venus. Are men more jealous than women? Or are women more jealous than men? If you have not experienced jealousy, you have not loved" (as cited in Harris & Darby, 2003, p. 23). Grey confirms the biological and psychological problems between men and women as well as cognitive differences, reactions and motives. Even with their differences, all genders experience jealousy. Despite its destructive aspect, jealousy can also have some positive effects on people and relationships. It warns against external threats and induces the partner to secure the dynamic and its integrity.

There is an undeniable connection between the human character traits and the emotions they sense. Mohammadi in his book, *NLP Remedies All Maladies by Self-Therapy* (2019), states that "some people suffer from negative self image. Obviously, almost everyone has some kind of negative thought about themselves. Your concept of yourself is sometimes revealed through your body language." (p. 64). Some people suffer from negative images and thoughts about themselves. One's concept of self is sometimes revealed through body language. Objectively, all people have negative traits in their personalities along with positive ones. The personality of a human is a combination of positive and negative dimensions. Nonetheless, there are people who have pessimistic perspectives not only about the present and past, but also about the future. They are of self-uncertainty, lack of self-confidence,

dissatisfaction with themselves and circumstances, low self-esteem and frustration. If those people were in a social position or romantic relationship, they could tend to be more jealous in their daily lives because of the negativity that persists. Their jealousy could cause envy in social positions and violence in romantic relationships. This negativity comes to the surface by the facial expressions and body movement. The jealousy is associated with a variety of individual traits considered as negative. Jealousy has been associated with low self-esteem, low self-confidence, low generalized trust, low empathy for others, loneliness, envy, a need for approval, neuroticism, depression, and generalized hostility; that is why it is an ambivalent and ambiguous emotion.

Furthermore, Ayala Pines deals with emotional jealousy in her book *Romantic Jealousy: Causes, Symptoms, Cures* (1998). She describes jealousy as being among the “emotions that result from fear of losing an important person to someone else” (p. 2). Jealousy is expressed in various ways such as shouting, avoiding, self-harm, crying, fighting, withdrawal, hate of self and hate of the partner. So, the reaction of a jealous person is complicated also because it is based on the maturity and self-control. Jealousy has internal and external reactions; the internal response is related to emotions, thoughts and physical symptoms; in some cases, patterns of shame, self-blame and self-pity are prevalent. The physical symptoms may be higher heartbeat, stomach pain, headaches, shortness of breath and lack of sleep. What is more, the external response of jealousy is clear and apparent that it is related to the behavior and attitude of person in public areas: talking freely and angry in public, shouting, crying, ignoring others, becoming aggressive, and in some cases, violent acts. People often can control external responses more than they can deal with internal ones. They can control their reactions and attitudes, but they lose their control over imaginative thoughts and emotions. A jealous person may inflict suffering upon themselves via endangering relationships that have value. If jealousy is extreme, the person might even disconnect from their most prevalent personal make-up.

All in all, the chapter examined theoretical background of three different types of emotions and human traits. Fear, anxiety and jealousy with reference to Freudian theory Oedipus complex. The main concept of Freudian theory would be

the love of the parent towards the offspring. Parents exhibit this abnormal love towards the children despite the aforementioned complexes. Parents often fear that the companions of their children will steal the children away. This is the same fear that children demonstrate during the phallic period that inhibits them from fulfilling their sexual feelings towards the desired parent. Similar to how the children must repress their fears, the parents also have a hard time displaying this desire.

Finally, fear is a recurring and irreplaceable theme in literature, depicted in different ways by various writers as well as scholars. This chapter explained the concept of fear in relation with numerous concepts. While the authors as well as their works vary in their cultural and ideological compositions as well as their pasts and experiences, the way they incorporate the concept of fear as a unit and a plot device in their works is standard in the literary context: fear, much like a shadow, is rarely a full picture of the situation; hence, though the impact of fear on a person's attitude and way of life may vary from resulting in inexplicably negative impacts to find salvation, the choice perhaps lies in the hands of the person. To sum up, as people started to believe that anxiety in their daily lives seems to be compulsive, anxiety has been immutable and just about everywhere. After years of nuclear programs, ecological degradation, epidemics, ethnic cleansing, and global terrorism posed security threats to social structure, this age was branded the age of anxiety. The idea of anxiety became much more prevalent in Modern nations with the rise of political discourse and immediate media that inhabited the imagination and awareness of more individuals. The study of anxious impact on dispositions, educational system, household family background, mood swings, and anxiety as a medical symptom of emotional disorders were examined in this chapter. Moreover, jealousy is an emotion that is blended with another emotion like fear, anxiety, grief and hopelessness. Everyone can be attacked by a sense of jealousy. Moreover, jealousy has a long history from past to present and it will continue in future because it is linked with human's survival instinct. Jealousy appears when people feel that the special relationship or person is threatened. Jealousy is always activated by third person to be induced, it is happened not only in relationships but also between member of the same class, age and gender. Additionally, we see that different types of jealousy were presented in this research.

There are differences and similarities in both men and women in the manifestation of jealousy across different generations. Generally, the concept of jealousy needs three individuals to appear as a reaction against a threat or rival. It can be found in adults and infants also across different cultures and societies. Jealousy is ubiquitous in societies and cultures. Moreover, there is a difference between the acting of jealousy and jealousy as emotion. Jealousy cannot be learned like fear or anxiety because it is related to individual's emotions. Moreover, the literary analysis reveals that although jealousy is a destructive emotion, it can also be a positive emotion depending on how the person handles the situation. Finally, jealousy can be a major reason behind the collapse of marriage and relationships as well as it can be a source of personal pain. However, women and men tend to interpret a partner's jealousy as a sign of deep love; lack of jealousy might be interpreted as lack of love.

## SECOND CHAPTER

### 2. THE CONCEPT OF FEAR IN SELECTIVE NOVELS

#### 2.1. Fear in Shahad Al Rawi's *The Baghdad Clock*

*The Baghdad Clock* (2016) is a novel by the Iraqi writer Shahad Al Rawi. It was originally published in Arabic and Luka Leafgren translated it into English in 2018. The novel won the First Book Award in Arabic Fiction at the Edinburgh International Book Festival. It is divided into three sections. The book's name is suggestive in that it relates to an international, geographical, and societal vision of Baghdad, Iraq's capital city, as well as Mesopotamia, the old heritage landmark of great empires situated in between the Tigris and the Euphrates. A clock can be interpreted to represent not only time, but also the continuity of Baghdad as a past and present region. In practice, it also corresponds to a famous public structure in Baghdad that houses a museum, four faces with four clocks, and a tall tower. The four clocks reflect a particular time in four sides; for example, when it is six o'clock in the morning in Baghdad, it is one o'clock in the afternoon on the opposite side, and five o'clock in the evening on the lateral side, based on where one is stood. In times of conflict, the discrepancy in time represents the irrationality and uncertainty of Baghdad's citizens. Fear is related to the idea of time in some way; just as time has many faces in Baghdad's four-clocked house, fears have many features and facets in the book. Depending on their roles and perceptions, the characters experience time in various ways.

Furthermore, the writer's style is defined as direct and impulsive; the expression is honest and concise, with plain words and sentences that have profound

significance, as well as continuity and coherence between phrases, columns, and ideas. Through succinct and accurate explanations and representations, a connection between current affairs in Iraq and its history has been created. She draws readers' attention with Iraqi aphorisms and regional lyrics in her prose structure, and the narrator also switches from imaginary to plausible events and dreams in some sections of the novel. The novel's events vary from simplistic to metaphysical, and the events in these sections are interpreted differently as a result; a straightforward segment is delivered explicitly, while an abstract chapter is delivered implicitly as a way to show the novel's overall image.

The novel deals with the environment of the Persian Gulf War while seeking to raise awareness in the reader towards the issues with which the Iraqi people struggled. The Iraqi women have especially been given voice in their first-hand experiences of Iraq as it was devolving into a war zone. The readers are exposed to the daily lives of these women and men in the First Persian Gulf War in 1991, especially that of a child growing up in a small neighborhood in Baghdad. Despite its literary nature, it has effectively expressed the tragedies of war via an appropriate medium for documenting the current history of Iraq. Residing among a tiny group within a bombing shelter, the narrating little girl befriends Nadia, a girl approximately of her own age. Soon they become best friends and share dreams and horrors. Their loving friendship endures hardships as the bombs descend upon their worlds, threatening their very existence. War and sanctions cause the Iraqi families to flee their countries, the society to collapse, and death to become a natural and increasingly frequent occurrence. They are unable to fulfill their desired futures and the narrative ends in grief.

The book represents Baghdad as a central habitat of disequilibrium and illustrates to the reader the extent of damage caused upon the Iraqi people. One prominent factor which stands out for the non-Iraqi reader is the presence of Iraqi native dialect in the translation of dialogues. There may be justification found in the name of artistic licensing; however, it may derail the readers from Standard Arabic and deprive the language of its intellectuality. It may be effective for natives, but less persuasive for non-Iraqi consumers. The novel consists of three parts, the first one of which is named "A Childhood of Unobvious Things". There is a simple picture or

representation of the story's events; Al Rawi opens a plausible window to portray logical events during the 1991 war between the United States and the Persian Gulf. The novel begins with a young female child, an unnamed narrator, possibly the author herself. In the shelter, the innocent little girl meets Nadia for the first time and the two become friends. Their tale begins with a collection of undesirable and extreme circumstances. In reality, a shelter is a large area that provides protection from external threats; it is regarded as a safe haven and a location that elicits a sense of despair.

The narrator and Nadia with their families live in a shelter because of the Persian Gulf war. The friends play together, and sirens are heard to warn the incoming bombs. The sirens serve as elements to evoke terror and tragedy in the reader. The narrating character leads Nadia to their mothers, and during the said action an oil lantern is broken, and a fire breaks out. Frozen with fear, the girls are horrified. Others cite from the Quran as the fire spreads and the distant noise of the bombing gets louder and closer, not knowing what to do. These are essentially all signs of fear, as they seek safety in god. The terrorized atmosphere in the shelter and the grim qualities of life as caused by war provoke the young narrator to inform her mother of her suicidal tendencies. Freud investigates "the origins of fear in children as well as the root of the neurotic anxiety associated with phobias" (Shengold, 2014, p. 88 ). Because of their vulnerability and ignorance, children are terrified of all outsiders or new circumstances and objects, repeating the behavior of primitive humans who were similarly powerless and ignorant. A child is afraid of a bizarre thing or an unknown person because he is used to seeing his mother, who is a familiar and cherished icon. His underemployed and expelled libido is turned into dread in this situation. In other words, fear emerges as a consequence of the personal impulses being stifled. In reality, this transition is merely a repetition of the first state of anxiety experienced during the birth process, namely the detachment from the mother. The enjoyment theory does not apply in these situations. Hence, fear has two origins: as a result of a traumatic event and as a warning by which a continuation of that event is stigmatized.

"Dad, yes, my love. Do you know what I want from you? what Do you want? I do not want to be here in this world." (Al Rawi, 2016, p. 6). Many points are

shown in the final sentence of the dialogue between the father and the young heroine. To begin with, it is as difficult for the reader's taste as it is difficult for the parent of an innocent child to pursue death as a means of relief from all of the terror, fear, and anger that adults can handle but children cannot. It is clearly uncommon for a child to feel such feelings in a normal culture. Fear takes many forms in the novel, particularly when readers are introduced to the events through the eyes of a child. "

My father loved me. He spoiled me and took good care of me. I was delighted when he told me a secret that has remained between us until now. At night, I shared his wide bed. A bed which swam with us through space. (Al rawi, 2006, p. 15)

The Electra complex was a psychoanalytic concept for a young girl's feeling of competition with her mother for her father's adoration. According to Sigmund Freud, a "young lady was initially linked to her mother during her psychosexual development." (Freud, 1953, p. 44). When she discovered she lacked a penis, she became enamored with her father and began to despise her mother, whom she blamed for her mutilation. As a result, Freud admitted that the young lady began to mimic and relate to her father out of fear of losing her love. The Electra complex is bound to entail the envy of the mother. The girl looks at his mother as a rival in his domination over his father's love, though quite unconsciously it is one of the main features of Oedipus and Electra complex. Thus, there is generated a feeling of hatred and hostility between the mother and the child. The child can never stand even the look of his mother and scornfully resists all his attempts to be tender with her. She has much jealousy accompanied with some vague notion of incestual assumptions in the mind of the girl. The most critical consequence of the Electra complex, according to Freud, is that a girl begins to associate with her father and adopts his ideals, opinions, interests, and attitudes. The most rational response to the demands of the ego and id is identification. Since fear is minimized, the ego is partially fulfilled. Because the girl can get the father vicariously through the mother, the id is fulfilled.

I got to know Nadia in the belly of this shelter that looked like a big concrete whale. A damp place fortified against the war; our fantasies flitted across the walls. We spent more than twenty nights in the shelter in 1991 when the Baghdad sky blazed with planes and rockets. Moreover, during those long weeks, we lived through fear, cold, and hunger, sharing our hopes and dreams. We did not know at the time what was happening around us. We did not understand then what the war meant. (Al Rawi, 2016, p. 7)

Despite, or maybe even due to, having seen the chaos introduced by missiles, rockets, airstrikes, and other tools of fear and panic, the child in the early stages of the novel is almost always terrified of things to an irrational degree because of her inexperienced character. Their worries are heightened by the fear of the unfamiliar and the fear of change as they struggle in harsh circumstances with an ambiguous future due to the danger of imminent death. Despite the hazardous and unpredictable world, the characters' minds, especially the narrator's, retain a glimmer of hope. She also fantasizes about living in better circumstances. Although this is a sign of optimism on the positive side, it is simply a coping mechanism; a way to hide from the hard truth on the negative side. Following that, the preceding quote represents three fears: the fear of death by bomb or missile, the fear of alienation, and the fear of the future and its uncertainty, with the source of fear being linked to the Oedipus and Electra complex. It started in childhood and progressed into adulthood.

We arrived at the wall, and as we were about to scribble on the clean wall of their house, Uncle Shawkat came out to us and grabbed us. He gave Nadia a gentle pinch on the ear and imprinted a clock deep on the skin of her wrist. It hurt a little, and Nadia was about to cry. Pain mixed with shame and a small tear shone in her eye. (Al-Rawi, 2016, p. 28)

The families return to their neighborhoods after twenty days in the shelter, and as the environment shifts, so do the various forms of fears. The teenage girl and Nadia play in the streets together, but they don't venture far from their homes for fear of being approached by strangers. When Uncle Shawkat appears, they count houses and draw on the walls with colored chalk. He is married to Baji Nadra, a dynamic and cynical woman. As he attempts to punish Nadia for drawing on the walls, the young protagonist observes. Nadia is subjected to physical and psychological violence, which causes her to experience panic, stress, and eventually fear.

Even though I liked my school during the day, I was afraid of its ghost at night. All the children were afraid of the school building during the night time. During the day, they feared the head teacher. Every time fear filled my heart, I would tell myself, 'They're lying! I didn't forget. I'm good at every subject, especially English. I memorized the book cover to cover! How could it have failed such an easy subject. (Al Rawi, 2016, p. 34)

The young girl is thinking late at night after a group of boys visited her and Nadia. The two girls are informed by the boys that the national school test has been announced. Her English exam resulted in a failure. The writer depicts the narrator's

anxiety as she panics. She is then forced to engage in self-reflection as a result of her fear of failure. When Uncle Shawkat's wife Baji Nadra suddenly disappears, the young girl thinks of her uncle's mental state, citing her mother's statement of Uncle Shawkat's fear of dying alone. It is normal to fear losing in ordinary conditions, but Uncle Shawkat's fear translates to other concerns, such as alienation and isolation, as well as death. The novel explores various forms of fears expressed by various characters with unfamiliar attitudes and behaviors, as a result of wars that have occurred since 1988. As a result, the novel portrays all realistically negative incidents in Baghdad through characters of various ages, genders, personalities, and locations.

Exile is no laughing matter. I know this well. But the heavens have written this fate for you, and there is no escaping it . You will live as exiles whether you remain here in this neighborhood or flee to distant cities. Your journey has begun with agony. Prepare yourselves. (Rawi, 2016, p. 78)

The turning point in the book, named "Letters from the Unknown," occurs when anxiety moves to the future and is fueled by uncertainty. A psychic, a tall and lean man with a well-trimmed beard, comes to the neighborhood to forecast future events. He informs them that their current residences do not have a future for them, and that they should evacuate the city because of the impending storms. He is most likely referring to battle and hardships. Women cry when they hear the news, but the narrator plays out the theme of confronting the harsh truth. Although some people believe in what the man has to say about their futures, others disagree, despite the fact that they have experienced the same things. In fact, the residents of the neighborhood are terrified of the future and its uncertain resources as a result of wars, a general lack of protection, and death.

I saw with my eyes a woman commit suicide by throwing herself from a bridge into the Tigris. It was during winter, and the water in the river was cold. The people who gathered nearby said that she and her child had not eaten anything for three days and her husband was in jail for stealing. (Rawi, 2016, p. 126)

The young girl watches as women attempt suicide by jumping off a bridge into the Tigris River. It is winter, and the water is icy, symbolizing a still and harsh reality in which the Iraqi people's minds have been frozen with fear as a result of the 2003 sanctions and war. Many Iraqis have committed suicide as a result of starvation, hunger, deprivation, and fighting. As a result of this violent environment, the

protagonist is influenced to the point that she will need psychological counseling to resolve the trauma and fear. Finally, protection and shelter are fundamental human rights; the narrator paints a complete picture of the recent war in which she lives a life filled with different worries and anxieties for the reader. It is worth noting that she is most likely a representative of Iraq's younger generation. In her address, she emphasizes the negative impact of war: the war has economic, sociological, and psychological effects, including paranoia and personality disorders. As a result, the narrator's young daughter is terrified of almost anything that resembles military elements, even patriotic poems.

## **2.2 Fear in Susan Harrison's *The Silent Wife***

*The Silent Wife* (2013) is a novel by Canadian writer Susan Harrison. It was her first book, written under the pen name A. S. A. Harrison. It has been hailed as one of the best-selling novels in Canada by most publications. It is split into two parts as a psychological thriller. The first segment, which spans 28 chapters, alternates between the married couple Todd Gilbert and Judi Brett. The organized switching between chapters and the partners, named "Him" and "Her," sheds light on the novel's alternate sequences of events. Furthermore, because of narrational machinations, it captures the reader's interest. The novel is written from the perspective of a third-person pronoun, as the narrator uses her and him to explain marital issues like adultery in a marriage, a lack of contact between husband and wife, and how it all leads to deception. The first half of the novel depicts the reader's varying viewpoints on Todd and Judi's internal thinking, emotions, and conflicts, such as terror, anxiety, envy, and stress; disputes and shallow love toward each other; and the changes that occur in the partners during the storms of life.

The novel's second half is a twist for readers, focusing on how an elegant, calm, and trained woman turns into a murderer in order to exact vengeance on her ex-husband. The work's title alludes to the wife's quiet nature and the suspense it

creates for the husband. Unsatisfactory marriages, depression, marital issues, or, as in Judi's case, a turning point where a tolerant woman, or wife, decides to pursue revenge pre-emptively and without notice. The readers are exposed to suspense and excitement in this way. The novel begins in September with Jodi in her Chicago apartment, where she stays in an apartment with an unobstructed view of a lake and the stars. She considers herself to be young, despite the fact that she is forty-five years old. Despite the fact that she is a psychotherapist, murder is just a word to her; she has developed self-control and composure as values; she is cool, elegant, and collected. Todd, on the other hand, is a wealthy man who often seeks relationships with women, is a cheater, and is generally selfish. He believes that a man can enjoy more than one lady as company, and that his style, demeanor, and economic security appeal to women. Todd has lived in Chicago with Jodi for over two decades; their marriage has failed, and their relationship is almost non-existent because Jodi is still preoccupied with her patients. She is conscious of her physical appearance as well as her social standing. Todd is mostly concerned with his company and his relationships with various women. As a result of these considerations, the husband and wife live separate lives in the same home.

Jodi is reactive when her husband talks about her age, saying that she is terrified of turning forty because she believes that the best days are behind her. She is scared of losing her female sexuality and vitality as she approaches forty. Jodi is not only compassionate, but also a prestigious individual who strives to maintain her composure by controlling her emotional outbursts so as not to embarrass herself in front of others, including her relatives. This pattern is seen on multiple occasions: One of such occurrences was when she is overwhelmed by joy upon finding out that she may give birth to a son, in which case she does all it takes not to embarrass herself in front of her parents and her spouse. She attempts to repress her emotions and restrain her sentimentality. It may be understood that Jodi does not want to look shaky even to her parents. As understood from her age concerns, Jodi is rather insecure. Once she is abandoned by Todd for a younger Natasha, her insecurities grew to be more threatening for her composure. Jodi prepares dinner for Todd, participates in the gym, and besides her part-time job she is concerned with her patients. Despite helping many with their psychological problems and being well

educated, in the end, she too has her own fears. She is complicated in that regard, as she fears loneliness and isolation as her marriage is childless. To cope with her fears, she resorts to her daily routine.

The earlier parts describe an experience Todd has with his beloved Natasha, who is the daughter of Dean, his best friend. A young college girl, she is immature, grumpy, hasty and reckless. Todd has a secret affair with Natasha, who wants to marry him as the concept of marriage is an unprecedented experience for her. It must be noted that Natasha is aware of Todd being a cheating husband in nature, but she believes that he loves his wife. Jodi is a source of his power, but with her, the matter is different; she is a subject of his love, not ambitions. Todd hopes that Natasha bears his child. As a husband, *The Silent Wife's* Todd always follows Natasha in order to accompany her whenever she goes around into the city. Todd is absent from work mostly every day to support Natasha; they may visit the gynecologist, search for a rental house, or plan for the baby's needs. Natasha eventually instructs him to seek appropriate housing as soon as possible. When Todd mentions Jodi's name, Natasha, Todd's mistress, is envious. Todd must forget about her, she says. Todd finds it challenging because he and Jodi have been at it for twenty years. Natasha, on the other hand, is very different from Jodi as she is too young, lacks comprehension and as her father, is impatient, quick-tempered, stubborn, and defiant. Her desire to possess as a means of satisfying herself takes the form of how to receive gratification from others.

Todd divorces Jodi and forgets about her, which is Natasha's main prerequisite for marriage. Throughout the novel, both Todd and she exhibit greedy and reckless personality characteristics, but Todd's cognitive mechanism is plagued by his own fears. He is worried that Dean will find out about his secret affair with his daughter and that if he does, he will respond badly. Furthermore, Natasha is a young and attractive woman who is over twenty years younger than Todd, resulting in insecurities, anxiety, and envy as a result of the age gap. Furthermore, since he is childish and unreasonable at times, Todd is tentative and cautious when it comes to disagreements in his relationships. He claims that he cannot live without Natasha, but his true motivation is his fear of loneliness, conflict, and abandonment.

When she wakes up on the sofa, it takes her a while to remember why she's here, and then there's a moment of escalating panic. Last night, after getting Todd undressed and sitting him down on the edge of the bed, after giving him a push and watching him his legs off the floor and trying without success to roll him into his proper place, she covered him with the duvet and left him there, lying across the mattress on a diagonal. (Harrison, 2013, p. 73)

A nervous Jodi is depicted later in the novel as being terrified of the future. She realizes the depths of her husband's intimate relationship with Natasha, and she is terrified of approaching Natasha and Todd. She is afraid of Todd's reaction if she confronts him about his promiscuity in his relationships. She eventually discovers that her relationship with Todd will not last long because Natasha is expecting a child. Todd is later portrayed as a lost soul and a body without a conscience as a result of his heavy drinking and cheating. The focus shifts from Jodi to Todd and Natasha, the husband and the young girl, as the wedding preparations are completed. Natasha eventually draws Todd's attention and manipulates him. Todd used to be a smart businessman who, despite his promiscuity, was stable when he was with Jodi. Todd is an insecure, disturbed, and afraid man while he is with Natasha. He is afraid of an uncertain and volatile future with her, of failing his plans and his marriage, and of the difficulties that Jodi will bring.

Todd becomes an erratic man as a result of his newly introduced fears as well as his old ones, as well as his already greedy and morally dubious character. He is so afraid of a fight with Jodi that he has his lawyer write her a letter telling her to leave the building. Todd is described as a shy and cowardly man in a nutshell.

The fear he has about his financial future is still indeterminate, a specter without shape or form. He's avoided giving it substance in the same way that he's avoided a lot of things. Calling his lawyer, for instance. Telling Jodi that he's leaving. (Harrison, 2013, p. 101)

Following the chapter with Todd, Jodi receives the letter from Todd's lawyer, instructing her to ultimately depart from the flat. She is not only surprised, but also thoroughly and negatively affected. Todd's treatment of her comes as unexpected. She cycles through various extreme emotions from upset to dreadful and spends eight nights in isolation. Throughout this period, her energetic nature is changed, and her daily routine is deconstructed. Her fears surface, and she is afraid of loneliness and confrontation with her problems. She has episodic predictions of the future as well as reimagined, metaphorical or even distorted accounts of what has occurred;

going so far as to liken her situation to that of someone whose relatives have been murdered. Day and night, fear dominates her psyche, and she loses her sense of security and safety. It should be noted that, much like Todd, she is subsequently deprived of her stability in life. She becomes a drunkard, requires medication to be able to sleep, and exhibits various facial expressions that are irrational or previously unlikely as a result of being fearful and insecure. Jodi, a counselor, had a nervous breakdown when her husband, who had always been with her, had to marry another woman who was much younger than her.

In her solitude she's taken to playing out possible future events in her mind, scenarios that frighten her more the more she dwells on them. She contemplates a raid of the kind she's seen in war movies, with thugs in uniform breaking down the door and dragging her off in the night. She imagines an act of betrayal by one of the people she habitually opens the door to: a client, the door attendant, the boy who delivers her groceries. In lucid moments she understands that these worries are irrational. If they're going to come for her, they'll come during the day, and Todd will let them in with his key. But it's at night that she feels most afraid. Between sunset and dawn there is no period of time when she feels safe. (Harrison, 2013, p. 153)

Jodi became quiet and silent because of the marriage's downfall. Jodi's absence has had negative ramifications for her ex-husband, Todd. The incident surprised her twice: first, Todd had been stolen by another woman, and second, Todd had been murdered by the woman's father because he refused to marry his daughter to him. Jodi's daily operations were very casual because she had felt joy since infancy, even though there was little conflict between her father and mother, and the illness had little impact on it, so it was obvious what had happened to her because of the events that unfolded. She has no knowledge that her life is about to climax, that her youthful resilience—which her twenty-year marriage to Todd Gilbert has been steadily eroding—is entering a final stage of deterioration, and that her ideas about who she is and how she should treat herself are much less secure than she thinks, given that it would only need some very short days to turn her into a murderer. Jodi begins her preparations to kill Todd with the assistance of her friend Alison by hiring a hitman, bringing the narrative's development to a new peak. In reality, Jodi is driven to seek vengeance for a variety of reasons, ranging from a loss of sense of identity to her fears of uncertainty, as well as the fact that as the wife, she has no post-marital rights under common law. Jodi attempts to restore justice by having him shot in the head.

Following his death, paranoia takes control in her psyche, as the recently divorced ex-wife is a predictable and rather common suspect when a man is murdered. Afraid of legal punishment, she is hesitant whenever a phone or door is rung. Being disposed, isolation, and criminal involvement all stake her fears to an extreme degree.

Todd is portrayed as the wicked man with an ideal life. He has a lovely wife and a well-paid media career. He soon finds himself as an unemployed husband trying to figure out how to support himself. Todd's behavior becomes more despicable as the days pass. He is pitiful and remorseful. Their partnership is doomed from the start. It is as if he is the worst man who has ever let his family down, especially his parents. He begins to hold himself responsible for the mess he has created. Todd has been trying to find his father for a long time, and he feels guilty for not being what his father has been for the family. Finally, he discovers that, unlike his father, he is not a gentleman. Todd's life is influenced by all his changes, especially his psychological mechanism. All his attempts to follow his father are fruitless. He must be content with who he is. He must recognize the fact that he is not his biological father.

This paper aspires to investigate Todd using one of Sigmund Freud's psychoanalytical theories: the Oedipus complex. The use of the Oedipus complex in literary works is also discussed, especially in A. S. A. Harrison's *Silent Wife* novel. Todd, on the other hand, has experienced grief with every woman he has gotten close with. Despite his wife's appearance, Todd is attracted to Jodi's charming behaviour. He sees her as a mature and romantic lady who enjoys drama books; however, he finds her to be rather obsessive when it comes to her work and her patients. In addition, Todd cherished Jodi's motherly, comforting nature and how she has rarely been angry with him throughout their marriage. Todd later discovers that he enjoys Jodi's company more, as what he initially has believed to be a special relationship with Natasha proves to be as ordinary as any relationship.

The sense of security and optimism she felt after reading the article in the paper—neither the car nor the perpetrators had been identified—is now displaced by the belated realization that being the victim's ex-spouse automatically makes her the prime suspect, and that it will only be worse if she's named in the will. The fact that this did not occur to her before—while

she was plotting and scheming with Alison, hawking her household goods, fleeing to the tropics—she finds astonishing. It's as if she's been in some kind of trance, a self-induced hypnotic state, a stupor of wishful thinking. She panicked when the call came through in Florida, but that was nothing that you could sleep off or drown in drink. (Harrison, 2013, p. 192)

The later section describes a scene where a police officer meets Jodi in her apartment, and he asks her questions related to the crime. While normally any person would feel paranoid when being questioned by the law enforcement officers regardless of whether they are guilty or not, Jodi's paranoia is further staked. She is afraid of his questions, because the wrong answers are likely to threaten her way of life and her safety. She ultimately faints, and later takes resort by the window to metaphorically release her fears and cover her hesitation as well as dread of punishment; actions that hint at her being the person responsible for Todd Gilbert's death.

After the funeral, life picks up its normal rhythms. She's back to her morning dog walks, her workouts, her clients, and dinner with friends. But her habitual poise and self-assurance are gone. She no longer inhabits her world with any degree of composure, and over the passing days she comes to feel appalled by what she's gone and done, unable to grasp how it could have happened. Every morning when she wakes up there's a time delay before she remembers, a peaceful second or two before it hits her, and it always hits her in the same way: like a news flash. Time passes but the facts refuse to settle and recede. She feels that in killing him off she killed off parts of herself as well. (Harrison, 2013, p. 192). Losing others is not pleasant, particularly when it is a valued one: a person with whom you shared intimacy, grief, and joy. Death marks the end of a stage of a person's life. This death will be experienced by anyone who is alive. Confusion about death instills dread in humans, both male and female. Similarly, those that are left behind will be saddened by the death of a family member or close friend. Todd's spouse, Jodi Brett, is a close confidant of Todd's. Home is very important to him, and it is the competent rebuttal that provides affairs and glamor, which she almost never neglects about him. Their affair is a closely guarded secret, but no difficulties have arisen. Following Todd's funeral and life returning to its status, Jodi's daily routine is re-introduced. She walks her dog, works with her clients, exercises in the gym, and interacts with her friends,

but in the end, she is guilty of not being able to help herself in that her body is not as much controlled by her once stable mind but rather by waves of negative feelings such as fear, stress, and sorrow. As a result of the crime and the terrible atmosphere begotten from betrayal, insecurities and crime, Jodi as a character is deprived of her positive traits.

When Todd was a young boy, he was sexually attracted to his mother and wanted to place her as the focus of his sexual desire later in life. He refuses to share his mother's affection with his father. He aspires to have full control over his mother. He fears his father's castration because he sees his father as a competitor with the same object of desire. That his father is more capable and may castrate him for wanting to seize his wife is a realization that occurs eventually. "The dread triggered by this realization drives the infant to suppress his sexual pursuit and to earn the mother's attention by likening himself to his paternal figure"( Ernest, 1960, p. 100). This act of identifying is done to demonstrate to his mother that he is capable of doing everything his father can do, and even better than his father. In this way, he satisfies the demands of his id by receiving praise from his mother for everything he has accomplished and for sharing characteristics with his father. The other results of Oedipus complex are that a young boy starts to do different things like shouting, crying and hitting. Not only do those things happen in a boy with Oedipus complex symptoms, but in his later life, he also tries to find a woman with some similarities with his mother in personalities.

Jodi in *The Silent Wife* is observed with her developmental regression to the earlier phases of her childhood. The Electra theory can be used to explain Jodi's infantile behavior. Regression, as per Freud (1963a), "is a subconscious defensive strategy that a person uses to cope with stressful circumstances, when he is stuck in a crisis, or when he suffers from dread." (Jean, 2013, p.78). To avoid coping with unacceptable impulses or self-induced conflicts, Freud views regression as a partial or full relapse of the ego into a previous stage of childish activity or earlier patterns of behavior. Regression is a recovery period in which painful events and memories that have been hidden deep inside the subconscious are expressed by infantile acts. Jodi loses her mother when she is a girl, which means that her oral needs are not adequately fulfilled. As a result, Jodi's psychosexual development is trapped at the

Oral level. This problem influences her behavior later in life. Todd, on the other hand, has experienced grief with every woman he has gotten close with. Despite his wife's appearance, Todd is attracted to Jodi's charming behaviour. He sees her as a mature and romantic lady who enjoys drama books; however, he finds her to be rather obsessive when it comes to her work and her patients. In addition, Todd cherished Jodi's motherly, comforting nature and how she has rarely been angry with him throughout their marriage. Todd later discovers that he enjoys Jodi's company more, as what he initially has believed to be a special relationship with Natasha proves to be as ordinary as any relationship.

### **2.3 Fear in Khaled Hosseini's *A Thousand Splendid Suns***

Khaled Hosseini, an Afghan-American novelist, published his first novel, *A Thousand Splendid Suns*, in 2007. Hosseini was born in Kabul, Afghanistan, which is the setting for the book. In this vein, it is understandable that his novel's material will eventually bear traces of his personal experiences. Arabic terms like *harami*, *jinni*, and *burqa* are used by the writer to indicate his multicultural identity. The Anglophone reader can rely on context to make sense of the words, even if they are not translated word for word. The novel is divided into four sections and portrays different events and conflicts among the characters who surround the lead, Miriam. Throughout the novel, her life is chronicled from birth to death. The story begins with Miriam's childhood and Nana's life. Since she is an illegitimate child, she grows up without a parent. Miriam is a married woman who is subjected to persistent psychological and physical violence as well as sexism by her husband in the second chapter. The third section is about Rasheed's second wife, Leila, and the fourth part is about Miriam's death and Leila's new life with her beloved Tariq and their children after Miriam's death. The novel's language is straightforward, straightforward, and straightforward, but metaphors, proverbs, smiles, and stylistic changes are the devices by which the narrative enters the audience.

The novel's title denotes two directions: first, the novel begins with a return of light in an otherwise bleak world; themes include dawn after dusk, resurrection from the ashes, and development after devastation. Miriam, a five-year-old girl living with her mother Nana, is the protagonist of the story. She is a *harami*, an infant born out of wedlock, which is frowned upon in her culture. Miriam has been at a drawback since she was born in this regard. In one case, Miriam damages a sugar bowl by accident; as a result, Nana becomes enraged and chooses to attack her. She calls her a “clumsy little *harami*” (Hosseini, 2007, p. 4). The term, as explained as from book's overall meaning, refers to an unwelcome, if not guilty, person. Nana loves Miriam, but she still holds her responsible for her daughter's father Jalil's, mistakes. Nana often exposes Miriam to her wrath, seeing her as a source of guilt and taboo.

She feared she might say hurtful things if she stayed: that she knew the *jinn* was a lie, that Jalil had told her that what Nana had was a disease with a name and that pills could make it better. (Hosseini, 2007, p. 31)

Miriam is concerned that a *jinni*, or demon, could reach Nana's body at any moment and take over, transforming her into the enraged woman with unreasonable facial expressions. She is undereducated and young, and as a result, she develops strange fears. Furthermore, the relentless violence has a negative impact on her personality; she loses self-confidence, becomes violent, and is afraid of a variety of things. When Mariam asks her mother if she can join a school, she tries to convince her otherwise: the mother says they will laugh at you in school. This event stands in stark contrast to Nana's previous quotes, which imply that Nana has lost her identity in the conflict between what she desires and what society expects of her.

This is reflected in the ambiguous messages she delivers to her daughter, Mariam. She is adamant about her daughter's *harami* status and somewhat protective in her desire to keep her safe from people who may call or consider her *harami*. As a result of society's strain on her, she exhibits a dichotomy in her decisions and expressions, this is another sign of a lost identity. Given Mariam's age at the time her mother began calling her a *harami*, it would not only perplex her, but also give her the impression that something is wrong with her. This allows Mariam to believe that there is something wrong with her in her own experience, taking into

account non-verbal thought. The more this idea is presented to her, the more it evolves and infiltrates the rest of her persona. As a result, Mariam becomes what she is portrayed as: a victim of male domination and a vessel designed to withstand adversity. Mariam is molded to suit what society expects of her from a young age, and she is also indoctrinated in how they see her. Internalization has a significant effect on Nana, but it has an even greater impact on Mariam since she was exposed to it much earlier and over a longer period of time. Because of a forbidden behavior and the label *harami*, both lose their sense of self.

Jalil never calls Mariam this word. He loves Mariam. Jalil says

She was his little flower. He was fond of sitting her on his lap and telling her stories, like the time he told her that Herat, the city where Mariam was born in 1959, had once been the cradle of Persian culture, the home of the writers, painters and Sufis. (Hosseini, 2007, p.4)

Freud's female appropriation of the Oedipus complex, known as Electra complex, demonstrates itself in *A Thousand Splendid Suns* in the form of Mariam's loathing of her mother, and her love for her father Jalil. This sort of bitter tendency is rather expected from a daughter whose parents are in an unhealthy dynamic, and such feelings may arise from affection, rather than passion. She is neither jealous of mother nor feel weak to father. Freud's hypothesized infantile sexuality may be incapable of preventing or causing Mariam to be affectionate of her father, or hateful towards her mother. Freud naturally has to demonstrate that "abhorrence aimed at an underqualified father is realistic, seeing as the good must be favored and the bad must be disfavored" (Quinodoz, 1950, p. 33). Mariam, as a person of logic, acts naturally. Mariam's mother Nana has a strained friendship with her. Mariam believes they seem to be from two separate worlds. Mariam has a complicated relationship with her mother. She also finds herself hating and being envious of her father despite the fact that she admires him. Mariam's feelings about her father are unclear in this regard. At the same time, she is both proud and envious of her father.

When her father succeeds in his job and becomes a wealthier man in the community, she is proud of him. She is envious of his nine legitimate children, given the fact that she is only an illegitimate daughter. Mariam also describes her father as a warm, open-minded individual who is patient and caring. She believes he has an

endless amount of love for all, especially his family. Mariam and her mother were partners in some regard though her father would join their world at times. Mariam believes her father is quite the person who really wants to be with her and love her. She was jealous of her father at times because of Nana, as well as when she saw one of his wives holding his hand. She even nurtures hostile feelings for her mother when she insults her father. Mariam considers herself a *harami* even as an elderly woman later in the book. For instance, reflects on her status when she learns that Rasheed keeps magazines of nude women: Her perception of dignity, self-respect, and ego are all profoundly altered by her environment, so she is equipped to be a part of the social framework and fulfill the position befitting a *harami*. Therefore, she abides by it and feels as though there is little else to feel but what is asked. Mariam spends more of her time with her mother than her father, which may have resulted in their close relationship.

Jalil denies Miriam into his family of nine legitimate children and three wives, despite the fact that he is a wealthy man who supposedly loves his child. As a result, Nana and Miriam now reside in a rural settlement outside of Kabul. Her father often gives her presents and claims to love her, but he puts in little effort and makes little sacrifices to show love, while her mother, spiteful and resentful in conversation, devotes her life to her. Nana also refuses to bring Miriam to school, believing that ignorant girls like Nana have no place in classrooms. Miriam's life with her mother is filled with dread, with daily experiences resulting in verbal violence. Jalil eventually brainwashes Miriam into disliking Nana, accusing her of envying Jalil's affection for her. Nana, she says, just uses her as a tool to manipulate Jalil and punish him for their history. Miriam, on the other hand, is still afraid of Nana, who is afraid of Jalil. Despite the fact that Jalil goes to great lengths to make Miriam love him and deceives her on a regular basis, he refuses to accept her into his family, citing his social atmosphere as the reason.

He shook the rice angrily from his fingers and pushed the plate away, spilling sauce and rice on the *sofrah* (tablecloth). Miriam watched as he stormed out of the living room. Dread pressed down on her chest. She tried taking a few deep breaths. She caught her pale reflection in the darkened living-room window and looked away. Then she heard the front door opening, and Rasheed was back in the living room. "Get up," he said. "Come here. Get up." He snatched her hand, opened it, and dropped a handful of pebbles into it. "Put these in your mouth."

"What?" "Put. These. In your mouth." "Stop it, Rasheed, I'm-" His powerful hands clasped her jaw. He shoved two fingers into her mouth and pried it open, then forced the cold, hard pebbles into it. Miriam struggled against him, mumbling, but he kept pushing the pebbles in, his upper lip curled in a sneer. "Now chew," he said. (Hosseini, 2007, p. 110)

After a while, the story shifts from childhood to adulthood. Miriam is married to Rasheed, a traditional violent craftsman. Rasheed tells Miriam after a few days of marriage that he wants an ideal obedient and loyal wife. Miriam initially believes that by partnering Rasheed, she will be free of her fears of rejection, as her mother has died and his father has turned against her. She is looking for a sense of stability in her marriage. Miriam, on the other hand, is soon exposed to mistreatment. She is assigned household duties and is treated more like a housekeeper than a wife. Rasheed talks about women at night, and how he dislikes how they are exposed, how they look straight into his eyes without embarrassment, how they put on make-up and wear skirts. Since he is a conservative and traditional man, he insists that Miriam wear a *burqa*, an Islamic head covering. Miriam is surprised and enraged, but she is afraid of challenging Rasheed, so she agrees to his demands. Miriam learns she is unable to bear a child four years into her marriage.

As a result, Rasheed becomes increasingly aggressive in her mistreatment of her. He continually insults and scorns her, and Miriam is afraid to approach him. She trembles with fear even at the sound of his footsteps, as she lives in silence with fear. When Rasheed does not like the meal Miriam prepares for him, he does not hesitate to verbally harass her: Miriam, on the other hand, becomes more submissive and afraid of Rasheed as a result of the physical abuse; psychological injuries result in terror, anxiety, self-destruction, and reluctance. Miriam has lost her self-confidence since she was a child since Nana verbally abused her, and her husband now verbally abuses her.

How could she run now? Leila took grim inventory of the people in her life. Ahmad and Noor, dead. Hasina, gone. Giti, dead. Mammy, dead. Babi, dead. Now Tariq... But, miraculously, something of her former life remained, her last link to the person that she had been before she had become so utterly alone. A part of Tariq still alive inside her, sprouting tiny arms, growing translucent hands. How could she jeopardize the only thing she had left of him, of her old life? She made her decision quickly. Six weeks had passed since her time with Tariq. Any longer and Rasheed would grow suspicious. (Hosseini, 2007, p. 232)

Later in the book, the story is carried over to revolve around Leila, an intelligent, educated, and young girl whose father is a teacher. She has a powerful drive to finish her education. Blond-haired person of hair and green of eyes, she represents the educated Afghan women. Leila falls in love with Tariq at fifteen, and they have a secret affair, but due to war and sanctions, Tariq travels to another city. In the following months, Leila discovers that Tariq has died in an accident. Soon, her parents are also deceased. Rasheed finds Leila in the rubble following the collapse of the building that has killed her parents and drags her out from the rubble. Miriam and Rasheed nurse Leila for weeks. They both care about her health. Eventually, it is discovered that Leila is carrying Tariq's child. Rasheed wishes to marry her, and she accepts to have her child carry certain legitimacy in their taboo-driven society. She seeks security with her unborn son and decides to marry as soon as possible to avoid scandals.

At the same time, however, she has to face the fact that she is parrying a person that she does not love; she loves Tariq, but there is no other choice, as she fears facing the upcoming chapter of her life on her own. Tariq has taken over as the house's leader in the second half of the book. He has a husband-substitute relationship with his Laila. As if he were her man, he unconsciously keeps to her. Tariq's Oedipus complex prevents him from considering any other woman as a life partner. Only the mother can provide true and lasting comfort, which is why the umbilical cord appears to be still attached. He can't seem to separate himself from his mother. It is revealed that his affection for his mother was so strong that he gave her an excess of morphine to relieve her pain. The connection was so deep that after Rasheed's death, he continues to remain with Laila for the rest of his life. Finally, a scene is shown to the readers where the underlying theme of dread is exposed. Miriam decides to risk everything, consciously while doing so, and murders Rasheed to save Leila and her children, Aziza and Zelmai.

In conclusion, literature is basically a work of human reflection, projecting their perceptions (both good and bad) and ways of being. As a result, the work can be used to express human emotions. Literary works often portray human life in all its complexities, including social, cultural, and psychological issues. If the literary works have psychiatric problems with the characters in the novel, they can be studied

using a psychological approach., fear is a feeling provoked by a direct hazard, threat that accrues in certain types of organisms which cases a changing in organ functions and changing in behaviours, freezing from perceived danger events, a person who faces terrible events fear emotion arises, and it is leading to escape from the threat or avoiding it , fear is periodical and irretrievable theme in text, examined in different methods by different authors . This chapter analyzed the concept of fear according to Freud's theory in relation with three different novels .While the authors as well as their works global in their society and ideological compositions and experiences, the way they shaped the concept of fear as a unique during the narration of events and a plot turn in their works is complicated in the literary context; hence, the influence of fear on a person's conduct and way of life may change from others, resulting in inexplicably negative impacts to find salvation. The choice perhaps lies in the hands of the person.

## THIRD CHAPTER

### 3. ANXIETY AND JEALOUSY IN A LITERARY CONTEXT

#### 3.1 Faces of Anxiety in Contemporary Novels: *The Baghdad Clock*, *The Silent Wife* and *A Thousand Splendid Suns*

##### 3.1.1. The Significance of Anxiety in the *Baghdad Clock*

Many issues about anxiety are discussed in the novel. The worried condition of characters about the concept of life will be discussed in this segment. Various forms of anxiety are addressed in the book, such as social anxiety, generalized anxiety, test anxiety, and relationship anxiety; each type is represented by a distinct character, and this alone implies that anxiety is a common occurrence for all individuals. The narrator explains in the first part the events of a group of boys telling the narrator of the protagonist that she failed the English test. She confesses to the readers that because of the test, she is full of worry and discomfort. Test anxiety is also evident, although it is common to have it for any student. Nevertheless, the level of anxiety can vary from individual to individual. Some students have high levels of anxiety and as a result, act negatively. There is a level of anxiety in the protagonist that she is unable to sleep. To focus upon the content of the test, she stays up all night:

We kept begging them to see the result with our own eyes, but they absolutely refused and ended up running away with the papers. We went home, but anxiety prevented us from sleeping that whole long night. Dear God, was it true that I had failed English? I tried to recall the questions and my answers, but my memory was all jumbled up, and I forgot everything about the test. I even forgot if I had been tested in all the subjects, even though I had never missed a day of school in my entire life. (Al Rawi, 2016, p. 34)

She experiences extreme discomfort and distress. These are a mixture of emotions that have impact on academic performance and student performance as well. Clearly,

test anxiety impacts the student narrator's emotions, behaviors and interactions. While separated due to wars and sanctions, in the winter season of longing and passion, the narrator describes a romantic event between her mate Nadia and a young boy called Ahmed. They are in the street, and Ahmed unexpectedly stops his motorcycle at the end of the street in front of the ladies. He is embarrassed and worried, but still, he approaches Nadia and places a romantic little letter in her lap. And then he flees into the fog. Ahmad flees easily because of fear and stress. Currently, there is a term for this persistent worry: "relationship anxiety. This relates to those emotions of fear, confusion, and doubt that may emerge in a relationship." (Harari, 2001, p. 98). Even though all is going reasonably well. Anxiety regarding relationships is extremely common. During the beginning of a relationship, some individuals experience relationship anxiety, before they know their partner has an equal interest in them. Alternatively, if they even want a relationship, they may be uncertain. Relationship anxiety may lead to emotional distress, lack of motivation, tiredness, or mental exhaustion, stomach pains and other physical concerns. People with this form of suffering tend to be nervous about affairs and tend to suppress their emotions because they fear love and intimate relationships. An example is that of Ahmad and Nadia:

She opened the letter, still tucked inside the book, and turned her back to me to read it, this time in a whisper. Nadia's innermost thoughts were taking her off by herself, and she was now establishing a private world, far from me. Her heart throbbed to its own rhythm, and her lungs were breathing air that was not the same air we used to breathe together. When love proposes its secret history, it begins to guard a sense of uncertainty. It uproots a person from himself, from his family, from his friends, from everything around him, and it holds him in a state of anxiety. Perhaps my existence beside her had faded. She had fallen out of step with me. (Al Rawi, 2016, p. 44)

The scene is transferred to the narrator in another case. She explains the case of a calm, young boy walking to her and telling her that he loves her. Relationship anxiety may make one doubt whether they are genuinely compatible with their partner. Anxiety provokes concerns about the essence of love. Everybody feels this way from time to time, but if they have relationship anxiety, these worries may become a fixation. Typically, in a circle of doubt and tension, an anxious individual frequently resides:

Then Farouq came, calm and quiet. He stood before me, face to face, and said, 'I love you. He stole my peace of mind and infused my spirit with anxiety. I began to think about him all the time. I would look for him in the street. Each time I passed by the door of his house; I would turn to look. His name was on the tip of my tongue; his image filled my mind. I felt love like a gentle current of electricity touching my soul. I became obsessed with songs and music. Whereas I had previously been devoted to television, the shows no longer interested me. (Al Rawi, 2016, p. 69)

The scene reveals to the reader that the young girl as a person is nervous as she addresses her anxiety. It is usual that in a time of turmoil, of war and sanctions, such as where she grew up, a kind of anxiety and stress is caused. In reality, because of stress in their lives and relationships such as marriage, job, and education, individuals are anxious. Social anxiety is known as this sort of anxiety. In a social environment, the narrator protagonist suffers from social anxiety. It is one of the common mental illnesses that someone may experience by being anxious or uncomfortable. The reader will infer from the quotation that she is scared of new romantic relationships. The protagonist of the novel later informs the reader of new phase of her life: an academic phase. The first day of university is the clear division between two stages in a person's life: the time of innocent playing in naive childhood and happy adolescence, and a new time of self-fulfillment. In fact, all students tend to be worried of the first day of college which it is expected. People tend to worry about ambiguous things. The girl describes her state:

I stepped timidly through the university gates, that though my shoes strike the pavement and focused my gaze on the ground so as not to lose my balance. Whenever a fleeting laugh reached my ears, I choked on the pain inside. I was sure my feet would stumble on the uneven pavement and I would fall. I had forgotten my old way of walking, which I had practiced ever since my first steps on the rug at home. How had I run down the neighborhood alleys all those years without ever being afraid of falling? (Al Rawi, 2016, p. 130)

To the extent where she is losing her composure, she thinks about all the worrisome things. There are signs of generalized anxiety syndrome. "People who have generalized anxiety disorder worry about everyday events and circumstances uncontrollably" (Horwitz, 2013, p. 11). Often, it is also known as chronic neurosis of anxiety. For months on end, an individual who has GAD can worry uncontrollably about their finances several times a day and though there is no need to fear, this can occur. The person is always aware that they have no reason to worry, but they are unable to define what they are concerned about. The protagonist thinks about the books and whether to hold them in the right or left hand and so on because of fear and discomfort. Symptoms of anxiety are such. Lastly, there is no simple word in this

section to denote anxiety transparently, but her behavior and symptoms of the narrator refer to the anxiety state. Later, the young woman of the story narrates one of the most crucial speeches of the work. She deals with war as if it were a human being on top of the roof of her home. She refers to it as a friend, and to the most common places in the capital, she introduces the old friend. With a mixture of emotions such as submission and concern, the narrator obviously awaits the old visitor desperately.

Come along, war, my old friend! This is Mammon Tower; this is the Baghdad Clock. The tall buildings are over there, and that is the airport. Go to Al-Rashid Street, where towers and buildings wait for you. Try the Bridge of the Republic, where you will find a tall building called the Ministry of Planning. Come over this way and drop your payload here. Turn back a little. There is the power station, and not far from it is the big water tank. Come a little closer and drop your bombs on us. Throw down your burden anywhere like. This time, you stand alone in the arena. We are exhausted and in despair. Come, get rid of us like human scraps, superfluous to this world. We are no longer have a need of it. (p. 137)

The people are, according to the narrator, exhausted. they do not have a desire to live because of the societal circumstances. As a matter of fact, the Iraqi people in the book have learned to be scared and anxious because of the terrible events they have experienced. Years of wars and sanctions evoke emotions of fear and anxiety. In addition, the story describes the Iraqi people of a defining moment. The 2003 US-led invasion to Iraq introduced bombs dropping at daybreak. The Iraqi people are used to experiencing things with feelings of tension, anxiety and fear. People are sitting outside their homes, listening to the news, and they are all afraid, waiting for the unknown. Anxiety is not unique only to the narrator or Nadia in the following extract of the speech; all Iraqi people are concerned and afraid of war and its consequences. It is close to all colleges and schools. There is no connection, no phone, no electricity to the outside world. People are losing identities:

The three of us are now waiting for the moment when one of our families emigrates, when we will close the record once and for all. For out of its pages come real stories sometimes, real events that we lived with all the force of their time. Its pages have become our tourist destination, where we wander without any fear. In the past, everything that could happen has already taken place, and it is not particularly important to me what exactly happened. The important thing now is what's in my head. The anxiety begins when I think more about what is approaching in the present time, which hovers over a land made of fear, caution and watchfulness. (p. 207)

As she describes in this speech, the narrator has fled from reality, because the truth causes her worry and stress. Anxiety is our response to the idea of a potential danger if something reasonable and intelligible, such as a predictable and foreseen accident, affects the person. There is no logical and comprehensible matter in the case of the latter. It's worth noting that, according to Sigmund Freud, "realistic anxiety can be viewed as a form of self-preservation. The level of anxiety, on the other hand, has an effect on this defensive response." (Freud, 1913, p. 33). It paralyzes all acts and projections of the self-preservative drives if it is too large. The self-preservative drives are manifested in increased sensory focus and motor stress. This increased sensory awareness contributes to increased active protection. The narrator opposes critical reasoning. The speech, in a sense, offers a summary of all Iraqi individuals and how they suffer from social anxiety disorder. In terms of war and aggression, this form of anxiety arises from environmental stress and traumatic incidents they have seen in Iraq are commonly correlated with anxiety disorder.

### **3.1.2 The Devastating Role of Anxiety in *The Silent Wife***

The novel shows that optimal mental status can be achieved through healthy lifestyles and societal norms. In the case that there is no conflict between the wife and the husband, there can only be little complexity and nearly no growth. But he's staring into space and doesn't appear to register her answer. He's always been prone to these lapses, though it seems to her that lately they've been more frequent. Here one minute, gone the next, carried along by a river of thought, conjecture, worry, who knows? He could be silently counting backward from a hundred or mentally reciting the names of the presidents. At least she can't fault his mood. (Harrison, 2013, p. 16). The looming issue presented in *The Silent Wife* is not only mental, but also societal. The speech describes a dinner scene between Jodi and Todd. Jodi prepares beef and wine for her husband. The conversation between them is meaningless. After a short time of silence, she informs Todd about one of her clients. He knows them only by their secret codenames.

During this conversation, she describes her clients as though they were children for her. This comparison annoys Todd. Children remind him of the actual children he does not have.

There does not seem to be a shared bond between them. Since they married twenty years ago, each of them has separable lives inside the same household. Todd struggles with anxiety, as the speech shows in the first chapter. Jodi notices his cognitive absence and asks for his ideas. Todd praises the food; a sign that Todd has been mentally absent. Later, Todd's state of severe anxiety and stress is reiterated. His life is unstable, and he is a person who is exhausted. To clarify, behind his ambivalence and worry, there are explanations. He is in love with a new girl, Natasha, who is completely different from Jodi. Signs that Todd is cheating are still there and Jodi knows them. The cheater, for example, is always confused or worried; the cheater hates being doubted; vague smells keep to the hair and clothing of the cheater. It can be something that smells candles, moisture, thimble, moisturizer. People who cheat prefer to live a double lifestyle. This leads them to anxiety, stress. People who cheat usually hide their flaws. Similarly, Todd lives in a lost state. Between the current woman and the former one, he is puzzled.

His thoughts are a jumble of discordant notes, painfully sounding in his overwrought brain, beating on his temporal lobes. But something else is going on as well. Even in his alarmed, disgruntled, and apprehensive state, he's aware of a certain ambivalence. His thoughts are leaning mostly one way but not entirely, not conclusively. Faintly chiming in the fray is the hint of something wholesome, amusing, even comical, a punchy little ditty arising from the orchestral skirmish, having to do with Natasha and all that he feels for her. (Harrison, 2013, p. 58)

Todd suffers from neuroticism, a long-term propensity to be in an emotional state that is negative or nervous. It is not a medical disorder, but rather a characteristic of personality. People with neuroticism appear to have more depressive moods and to suffer more often and more seriously than other people from feelings of remorse, jealousy, frustration and anxiety. They can be especially sensitive to stress from the environment. Individuals with neuroticism can see daily circumstances as dangerous and severe. Frustrations that some may experience as insignificant may become troublesome and contribute to despair. The light is shifted from Todd to Jodi in a

later part. The dialogue is acknowledged as one of the most interesting parts of the novel as it illustrates various sides of the persona of Jodi from early life.

The conversation between Gerard, an old friend and psychiatrist, and Jodi, in fact, demonstrate that she has visited him many times before. She is among the patients Gerard used to have. Jodi suffers from a psychological nodal knot in one session, and it needs to be solved. They were talking about her brother, Ryan, who had mental disorders. Jodi tells the doctor that in a few nights, he would most likely wake up screaming. He would shout and kick, and he would not settle down. He would bite himself on other occasions before he drew blood. He would go for his arm or the fleshy portion of his palm. Because their parents only made things worse, it would be up to her to deal with it. Her father was going to get all the disciplinarians, and her mother would just stand around and wring her hands helplessly. When she was a girl, she became a responsible person:

Gerard: Let's talk about your goal, the goal of your worrying. Jodi: What do you mean? Gerard: What would happen if you quit worrying about Ryan? Jodi: You think it's a problem that I worry? Gerard: What purpose do you think your worrying serves? Jodi: Does worrying need a purpose? Gerard: Do you think it helps Ryan when you worry about him? Jodi: Okay. Touché. I get it. I see your point. Of course, it doesn't help him; it helps me. As long as I worry about him. Gerard: Do you think that's what you would feel if you didn't worry? That you'd abandoned him? Jodi: Probably. Yes. (Harrison, 2013, p. 146)

She also suffers from anxiety because of Ryan's state, as she admits to the doctor. She is worried in the past and present. She has a desire to see her brother succeed and she wants to help him achieve his goals. Further in the book, a part describes Jodi's state after discovering that Natasha is pregnant with a child from Todd; an honor Jodi has wished for many years ago. Todd increasingly decides to dismiss Jodi. Jodi grows to dissociate from all aspects of her life as clearly, she suffers from fear and anxiety.

Jodi becomes a dead body, moved by irrational anxiety. "The obvious irrational imagination is related to unreasonable anxiety" (Bulle, 2000, p. 3). Sleeping pills are the one thing she wants to get her spirit on to escape from the dreadful days she endures. Due to the pills, Jodi suffers from exhaustion related to anxiety. As a form of anxiety, the excerpt above illustrates obsessive compulsive

disorder. A person with this type of suffering imagines threats and dangers around them. The story later describes Todd's state. Todd is healthy. He visits the doctor for checkup. He is tested for different types of diseases. The doctor tries twice to put the needle within the vein, but the fact is that Todd does not think about the needle as he is deep in thought. Indeed, Todd is worried about the coming life with Natasha, their wedding after a few days, and the test results. He cannot inform Natasha about his assumed diseases. Natasha is an immature person. Therefore, he is worried of damaging their relationship by informing her:

He's left behind him, at the doctor's office, a vial of his blood, which is going to be tested for the full spate of STDs, including syphilis, chlamydia, and gonorrhea, as well as HIV. Dr. Ruben refused to comment on the likelihood of the human immunodeficiency virus being the cause of the lesion, which Todd thinks is bigger now than it was before. "Let's wait for the test results," he said. Todd took this as a bad sign, and now he has days to wait, days of worry and foreboding that he'll have to keep to himself. Of course, he can't say anything to Natasha, who has already accused him more than once of infidelity. What would happen if she got a whiff of this? The irony is that she really has no cause for her suspicions. He's barely looked at another woman since he's been with Natasha. (Harrison, 2013, p. 157)

Additionally, Todd thinks of Jodi and compares his previous life with the new one. Todd lives a life of division. He does not know how to control his life in the following day. Straight from the beginning of the novel, the reader is notified of the objective anxiety Todd endures, as well as a pathological one. A person tends to be anxious of diseases and death. In the part where Todd is killed, and Jodi attends a convention there the novel reaches a turning point. Jodi pays cash for her friend to look for a person to kill Todd. She later receives a call from a law enforcement officer notifying Jodi that she must return immediately home. Feeling lost, confused and worried, Jodi senses two things: Todd is slain, and the law enforcement officer has observed her guilt. In this part, anxiety makes her imagine the law enforcement have been waiting for her to be detained:

This is Jodi Brett, she says, holding the phone as if it were a dead rodent. The voice of a despot comes back at her, as pronounced and menacing as if it were booming from a speaker in the lobby. He's calling from the police, he says. He's afraid he has bad news. He wonders if she's sitting down. In fact, she is standing primly upright, spine erect, feet together, hips at a precise right angle to the reception desk, staring sightlessly into the glare of the hotel's glass entrance doors. She doesn't see what difference it makes if she is sitting or standing and feels impatient with the show of concern. If he cared about her

welfare as he pretends, he wouldn't have been calling her at all hours of the night, ruining her sleep. (Harrison, 2013, p. 181)

After a short time, her mind become more stable, and it is narrated that Jodi is in an airplane, recalling the words of policeman. She is trying to repeat the exact words of the police officer. A later paragraph describes Jodi's state after the crime and how she is completely devastated. Jodi was suspected by the policeman. Her life is changed completely. One of the police officers visits her apartment. He thinks she is guilty and suspects her. This makes her more anxious and unstable. The police officer informs her indirectly she cannot inherit from Todd this in this case. He finished the conversation by referring to see her again in the very near future. For the following days Jodi spends her time in worry and stress. She waits for the police officer, spending each moment with high degree of anxiety and dread.

In spite of the sweat pouring out of her, a chill wind is rippling through her bloodstream. She alternates between huddling under the bedclothes and heaving them aside, until at last she is forced out of bed by the dog's breath on her face and the little yips he gives when he needs attention. With a clammy hand she picks up the phone and cancels her morning clients. (Harrison, 2013, p. 213)

In reality, Jodi suffers from acute stress disorder in this final segment. The occurrence of serious anxiety, depersonalization, and other complications that arise within one month after exposure to severe acute stressful event is characterized by acute stress disorder. The person develops dissociative symptoms as a reaction to the traumatic event. Individuals with acute stress disorder have a reduction in empathic concern, frequently finding it tough or unable to achieve enjoyment in tasks that were previously pleasant and often feel guilty for performing daily life duties. An individual with acute stress disorder can have trouble focusing, feel disconnected from their body, perceive the world as surreal or surreal, or have growing difficulty remembering traumatic incidental facts. Every person has a set of defense mechanisms. Such mechanisms are designed to keep the mind protected from anxiety. Osho states that " Anxiety is a feeling of mental unease brought about by a confrontation in which fear is elicited. (2013, p. 4). Finally, Sibling rivalry, inferiority complexes, and defense mechanisms are all basic psychoanalytic concepts. Individuals can use defense mechanisms to relieve anxiety. People must self-regulate because they are expected to behave in accordance with social norms.

Individuals can use defensive mechanisms in order to coexist with others. Defense mechanisms aid in the protection of the whole society as well as individual egos from dissatisfaction. Intelligence contributes to the onset of anxiety disorders and depression by amplifying anxiety and sadness.

### **3.1.3 The Various Dimensions of Anxiety in *A Thousand Splendid Suns***

Mariam lives as a *harami*, an illegitimate child, with her mother. She is the daughter of Jalil, a wealthy man with nine legitimate children and three wives. Every Thursday, he visits Mariam and speaks to her of incidents that never occurred in the past. Since her infancy, the word *harami* refers to insect. Her mother utters the word often, and eventually Mariam comes to understand that it is a word to signify bastardry, unwanted thing and illegitimate person. The word has emotionally harmed Mariam, leading to anxiety and tension. Mariam unintentionally breaks a set of tea because she is worried about seeing her father. As appears in this excerpt, Mariam suffers from objective anxiety:

“The anxiety set in on Tuesday nights. Mariam would sleep poorly, fretting that some business entanglement would prevent Jalil from coming on Thursday.” (Hosseini, 2007, p. 22). The father came to see his daughter every Thursday, calling Mariam his little flower. She is amused by his lies and stories of pastime activities that have never really occurred. Mariam is always notified by her mother that Jalil is a rich man whispering rich lies. He bears smiles and gifts when he comes to see her and Mariam feels worthy of all the beauty and life he has to offer her. That is why Mariam loves Jalil. The opinion of her mother about the father figure bothers Mariam. By walking in the fields without a destination, feeding chickens, her eyes wandering around the stream, watching the father's arrival with concern and an absent mind, she seeks to escape from this anxiety. An example of neurotic anxiety is Mariam's fear of Jalil's absence. It is an intrinsic type that applies to all nervous reactions that go beyond the normal and unrelated danger to the outside. It should be

noted that even though there is no threatening situation, Mariam is concerned. Later in the novel, after the death of her mother, Jalil refuses to adopt her and forces her to marry Rasheed. Pressure and manipulation produce a kind of stress inside the human mind known as exogenous anxiety, as a response to vital force. Mariam barely leaves her room during the first days of her marriage. She often watches Rasheed from the windows. Anxiety is defined by observation and stress. Mariam appears to be awkward and still in an anxious mood:

Mariam's anxiety really ratcheted up. Her teeth rattled when she thought of the night, the time when Rasheed might at last decide to do to her what husbands did to their wives. She lay in bed, wracked with nerves, as he ate alone downstairs. (Hosseini, 2007, p. 67)

From Mariam's early emotional abuse by her mother and until present, she has persistently been anxious. Her anxiety unfortunately continues in her marriage to Rasheed who is an emotionally cruel person. The fact that Mariam rattles her teeth during sunset shows her anxiety. Later, Mariam wears a *burqa* for the first time when Rasheed deems it a must. *Burqa* in Islamic cultures is a long piece of dark cloth that covers the body and face, mainly worn by women. The narrator describes it as a sanctuary for Mariam, from behind which she observes her surroundings. Oppressed by her paternal figures and now by her husband, Mariam endures various wavelengths of anxiety. It is strange for her to eat in public, as people may see her eat. She suffers of general anxiety disorder, worrying about trivial things, events, or places:

A hint of the same anxiety as the day at the tan door stirred in her stomach, but Rasheed's presence was of some comfort, and, after a while, she did not mind so much the music, the smoke, even the people. And the burqa, she learned to her surprise. (Hosseini, 2007, p. 78)

However, Mariam does not worry about her shameful past as she is aware that no one can search about her family. Mariam becomes pregnant for seven times, but each time results in a miscarriage. As a result, Rasheed turns out to be more violent, aggressive and selfish towards her, Mariam deeply grieves the losses, and blames herself in all guilt. Life with Rasheed becomes more complex. She envies people who have children. In this part, Mariam develops an obsessive-compulsive disorder. She generates negative concepts and self-guilt. She thinks that she is punished for what she has done to her mother. She thinks that daughters like her do not deserve to

be mothers. Other times, she remembers her mother's *jinn* sneaking into her room at night. Her anxiety turns her into an apologetic person in face of Rasheed's violent nature:

Later, Rasheed marries a second woman, Laila, who is an attractive woman. Unlike Mariam, Laila is educated. The author draws many subtle comparisons between the two women that belong to separate social classes. Whereas Mariam is consistently oppressed and subjected to anxiety, Laila is defiant, aware and knowing. Later, Laila even gives birth to a child of Rasheed. Laila is the second spouse of Rasheed, but both Mariam and she are victims of his emotional, physical and psychological abuse. This further triggers Mariam's acute anxiety. They share moments together cooking, eating, and watching Rasheed. Observing is a symptom of anxiety. They are afraid of his reactions and cruelty despite of the pleasant companionship of one another. The quote above illustrates that Mariam performs chores that need not be done to distract herself from the anxiety she is experiencing. Naturally, Mariam is also anxious of Leila. She grows habitual anxiety and worries for things that do not need worrying; essentially developing pathological anxiety.

### **3.2 Character Reactions and Jealousy as a Motif in *The Baghdad Clock*, *The Silent Wife* and *A Thousand Splendid Suns***

#### **3.2.1 The Outcomes of Jealousy in *The Baghdad Clock***

The novel opens with a conversation between the young girl and her friend, Nadia. A childhood conversation laden with themes typical to children such as the comparison of physical appearances is evident. When you grow up, you will be like her. I sat back down next to Nadia and told her, "when I grow up, my eyes will be green". "They are not going to change because your mother- her eyes are not green. But I am taller than you". I stood beside her and I put my shoulder against hers, I asked my mother: "Who is

taller?" (Al Rawi, 2016, p. 3). The comparative nature of their interaction indicates two things: jealousy and envy. Chronic jealousy presents itself between the narrator and her friend Nadia. There are different feelings one might go through when they experience jealousy at an early stage of their life. Individuals have a tendency to confuse jealousy with another emotion: envy. Envy and chronic jealousy both recur in comparisons. Chronic jealousy is defined as when "the individual indicates a predisposition to jealousy, which is related to childhood experience and low self-confidence" (Pines, 1998, p. 16). Chronic jealousy characteristically manifests in situations where jealousy can hardly be justified in a psychological manner, if at all. The person of chronic jealousy often endures the trait itself as a part of their genetical composition. It is an innate trait and is triggered by as early as childhood experiences. Chronic jealousy has been associated with low self-esteem, low self-confidence, lack of trust, lack of empathy for others, loneliness, and a need for approval. However, the root cause of chronic jealousy comes back mainly to the childhood experience of comparisons.

I have said before, I will tell you the truth. I was a little jealous of Nadia - maybe a lot - because people loved her and took an interest in her. We all like it when people care, and if nobody takes an interest in us, we do not exist. Sometimes when people ignore me, I cry. I just go to my room and cry. (Al Rawi, 2016, p. 27)

After years of friendship with Nadia, the narrator declares for the first time that she is jealous of Nadia and it is clear from the description of the situation: In adulthood, jealousy is considered as a main problem for her because she is not satisfied with her appearance, her mental state, or her circumstances. "Jealousy produces several negative traits such as low levels of self-confidence, lack of self-esteem, selfishness and hesitation" (Stockill, 2013, p. 5). This is generally in contrast with the more innocent nature of childhood jealousy. The narrator looks out for comments and judgments by people. Sometimes individuals tend to seek for affectionate comments from other people about the physical appearances like the case of Nadia as the narrator declares. In fact, jealousy between friends is immoderate to some extent and leads to distraction. There may be a positive jealousy between friends including competition that is not harmful, and the goal behind positive jealousy is the desire of self-development and success, but the jealousy between girls about the physical

appearance is a kind of trivial, distracting jealousy that may lead to failure and loss in life. Additionally, professional jealousy is the kind of jealousy that appears between people in the same age or students in the same class. Accordingly, the narrator has suffered from this kind of jealousy.

Apart from the dynamic between the narrator and Nadia, a different case manifests between Nadia and another character. Marwa is a minor character in the novel. She is a young girl who likes Ahmad, but Ahmad likes Nadia. A jealousy of romantic nature erupts in Marwa's psyche that is directed at Nadia. "Romantic jealousy is generally based on the lover towards the competitor, and it is almost always established around three persons" (Desteno & Salovey, 1996, p. 5). Marwa is happy about the effect she had on the boys and how they are infatuated with her, but the boy she likes is Ahmad, and no one else. When she runs into him as he is walking in the street with Nadia, she is jealous of Nadia to an extent that she invites her friends to follow the duo "Come on, let's follow them and sing to embarrass them.' My love for you so crazy, my eyes for you so hazy" (Al Rawi, 2016, p. 540). Marwa, as a consequence of profound jealousy, hates Nadia. Marwa is planning to destroy the relationship between Ahmad and Nadia. Revenge, self-loathing and lack of self-confidence are present motifs due to the sense of jealousy.

This implies failure to accept the person's new love or admiration and leads to aggression and violence. It can be later observed that Marwa visits the head teacher of school and informs her about the secret affair between Ahmad and Nadia; in actuality, this jealousy is morbid because it leads to harm.

But in recent times, she has become consumed by jealousy over her husband, constantly fearing that he will leave her, to such a degree that discomfort is his primary emotion around her. Nadia is now addicted to searching his phone ten times a day. She has developed a repulsively keen sense of smell by sniffing through his clothes for any trace of women's perfume. She watches him with a restless, tormented eye, even when he is sitting in front of the television. This is in addition to the times she calls him at work, with or without any apparent reason, just to confirm that he belongs to her alone. (Al Rawi, 2016, p. 237)

Later in the story, Nadia has been married for many years. Different kinds of romantic jealousy have appeared, with a significant theme being the possessive jealousy triggered by fear of loss towards the partner. Nadia is scared of the threat caused by other women that wish to harm her daily life. She suffers from

retrospective jealousy and abandonment. "Fussell refers to retroactive jealousy usually involves intrusive and unwanted thoughts and mental images, and highly charged emotional responses concerning a partner's state"(2012, p.66). People who have this type of jealousy are troubled by a promiscuous phase that may involve more than one lover at the same time. Some people are troubled by the fact that their partner was once deeply in love and committed to another person. At some point, the reader can realize that she is paranoid about her husband's behavior as she keeps watching him.

Nadia is controlled by fear and insecurity, taxing the husband suddenly for tracing him. Thus, people who suffer from irrational jealousy always tend to struggle with loss, suspicion and tension. However, "the consequences of irrational jealousy over time restrict the partner, minimize the love, break the trust between couples, and make the partners angry and uncomfortable" (Jung, 1990, p.39). Furthermore, it leads to physical malfunctions such as feelings of dizziness, anger, insomnia, and stress. In the novel, different types of jealousy are found by different characters. Starting from the narrator, she is jealous of her friend from childhood, which matches Sigmund Freud's ideas that jealousy is related to the childhood experiences. The narrator's jealousy is developed in the trend that follows as chronic jealousy in the childhood to the irrational jealousy in the adulthood, which leads her to admit for the first time that she is jealous of Nadia. The idea of jealousy in *The Baghdad Clock* manifests in various ways and types. It can be noted that the characters of the novel are prone to be jealous, and the characters' reactions against their own jealousy are accordingly that of a varying degree, albeit being normal. We notice that the character Nadia, after years of marriage, turned out to be jealous of her husband. It is evident in the novel that some characters suffer from normal jealousy and others from irrational types, but the reasons for jealousy in this novel are mainly natural and may occur in all people.

### **3.2.2 The Evil Nature of Jealousy In the *silent wife***

In *The silent wife*, one of the main characters, Todd, is a womanizer. He has different relationships with other women. Besides, his daily routine includes living with his wife. Sometimes habitual things and daily routine in marriage may lessen the shared affection of partners, or of one partner towards the other. This is the case for Todd. In fact, as a womanizer that is used to being confident around woman, he is searching for love. Jealousy is new to him; he is used to feeling confident with women. According to Jodi, the confidence comes from growing up an only child with a doting mother, a nurse, who stuck to part-time work despite money being tight so she could mostly stay at home and look after him—her way of making up for the shortcomings of his father, a public-works employee who drank (Harrison, 2014, p. 32). Later, it is the first time that Todd is jealous of his secretary, Stephanie, as she loves someone. Sigmund Freud explains that jealousy is rooted in the loss of something. In Todd's case, this adheres to the love between him and his wife that was lost. "Professional jealousy happens between people who work at the same place. In fact, part of this jealousy has to do with selfishness, excessive abnormal love and self-love" (Rachman, 2004, p. 76). Jealous men are usually egotistical. They feel entitled to the ownership of people, mostly women, as if they are a part of their possessions, like an accessory would be.

If women go out talking to other men or dancing at the club, Todd thinks this directly makes her an immoral or promiscuous person. Irrational jealousy represented by Todd comes up as result of ego and selfishness unlike rational jealousy that is based on love between partners, or healthy jealousy that is based upon love and friendship between people in the same class or work environment. In a conversation between Jodi and her friend Alison, Jodi informs her that she is tired of Todd's cheating. She informs her about Natasha for first time, who is the daughter of Dean. The news of pregnancy and betrayal shock Alison to the core. As understood from the above excerpt, Jodi is devastated. Furthermore, she feels towards Natasha what could be described as acute jealousy. Acute jealousy occurs when people discover that their partner has been unfaithful or betrayed them. It demonstrates its symptoms suddenly, and it is almost always related to the trauma of an unfaithful partner. A consequence of this acute jealousy may be post-traumatic stress disorder (PTSD), which is at other times mostly observed "in the victims of emotional, physical, and

sexual abuse” (Pines, 1998, p. 16). The manifestations of PTSD cluster into three phases: intrusion, which includes repeating flashbacks of the moment of trauma; constriction, which is the avoidance of the partner or the external world; hyperarousal, which refers to insomnia or fatigue as recurring elements in the victim’s life. Todd is eventually engaged to Natasha, who is pregnant, and breaks off his marriage with Jodi. It is normal for Natasha to be jealous of Todd’s relation to Jodi in their case. Natasha’s jealousy has eventually restricted Todd, however; she wants him to leave Jodi’s house because she is jealous that Todd may see a regrowth in his feelings towards her. She even thinks that he is still in love with her:

Another thing that is taxing his patience is Natasha’s jealousy of Jodi. Natasha wants him to leave Jodi and move to a hotel. It is not right, she says, that he goes home to Jodi every night when she, Natasha, is incubating his baby. Worse, she has developed a ghoulish curiosity about his and Jodi’s life together. She wants to know what they talk about, what they eat for dinner, what they wear to bed. He tells her that he and Jodi are friends, that they have not made love in years. (Harrison, 2014, p. 92)

In this stage of jealousy, the individual imagines that the partner is unfaithful to him and that they have an affair with someone else. Suspicious jealousy is more related to the person’s internal thoughts and individualistic actions that are sometimes aimed at an unreal threat.(Stossel, 2014, p. 40). The root cause of morbid jealousy comes back to the childhood experience of betrayal for someone who is faced with unsolved problems or the shock of betrayal; most likely, it is related to the behavior of early life. What is more, morbid jealousy grapples with the inner world of the jealous individual and is based on the feelings of the partner with a third person. Secondly, the reaction of person who suffers from morbid jealousy is extreme aggression and violence; thus, the violent reaction is a sign of abnormal jealousy.

I can understand how you would feel that way,” she says. “Maybe you, hate me, and I wouldn’t blame you if you did. But you have got to give me credit for trying. It was not easy for me to call you, Mrs. Gilbert. I did not know if you’d even speak to me, in spite of what Todd says. He tells me that you are happy for us, but maybe that’s just wishful thinking on his part. You have been with him a long time. I know you are going to miss him. At least until you get used to it. (Harrison, 2014, p. 99)

As Natasha’s pregnancy advances and she and Todd are engaged, the divorce plans are set in motion. Todd departs from Jodi’s house permanently. There is extensive jealousy caused by the fear of loss and the possibility of unfaithfulness to the other

person in a relationship as destructive as that of Todd and Natasha. Jodi, after all that has happened, has morbid jealousy, and as seen at the end of the novel, Jodi's jealousy pushes her for revenge: she pays money to someone to murder her husband, which is an extreme manifestation of this morbid jealousy. Morbid jealousy pushes her to violence and aggression towards Todd. When men and women are in a romantic relationship and have developed emotions towards each other, and one of them realizes that the other one has emotions towards someone else or has secret affairs with that particular person, then, that person will undergo a set of complicated emotions called jealousy and love.

Freud underscores the importance of jealousy in relationship and life. It is normal and common just as much as the emotion of grief or pleasure for one to feel jealous, but the limiting line between jealousy and other emotions such as grief or pleasure is that they are rational components that are related to the conscious part of one's intellectual being, whereas jealousy can be irrational most of the time and be derived from the unconscious. Freud expands his study about jealousy and illustrates that jealousy is accompanied by grief or mourning in case of loss and love in relationship; much like the sense of neglecting and rejection which leaves a wound in Jodi's heart which pushes her for revenge. In the novel, jealousy is presented by three characters, Jodi's acute jealousy that results from Todd's betrayal leads to her changing as a person. Natasha is in turn jealous of Jodi. Apart from their dynamic, Todd is at times jealous of Stephanie, his assistant.

### **3.2.3 The Adverse Repercussions of Jealousy in *A Thousand Splendid Suns***

There is no clear mention of the word jealousy in the following excerpt, but it clearly builds on an undertone of jealousy and aggression, a conversation between Maryam and her mother Nana exhibits the extent of condescending and aggressive treatment Maryam endures from her. Maryam's father Jalil is especially the target of

her hatred because he expelled her in the past. Nana tries to express her feelings about Jalil and what she believes to be the truth, but Maryam is keener to believe Jalil's lies than the harsh truth of reality as presented by her aggressive mother. Maryam is always looking forward to seeing him and even living with him in his house one day. She wants to spend all her time with Jalil and his family, and desires to leave Nana. Maryam is ambivalent and confused, almost between her honest but cruel mother and her kind but deceitful father.

Nana's jealousy is not pointed out, but clearly demonstrated in the conversation. She envies the connection Maryam feels towards Jalil in an extensive and violent manner, while still wishing to protect her from Jalil's deception. This is especially understood when she tries to convince Maryam that she loves her more than Jalil does. Nana's jealousy is a type of positive jealousy in that she wants to protect Maryam against Jalil and his family, but Maryam accuses Nana that she is selfish with a wretched heart. Maryam thinks her mother is jealous of the happiness she may find with Jalil's family; nonetheless, the fact is that Nana is aware of Jalil being a dishonest father who has no affection for Maryam. Positive Jealousy has different aspects based on protection and love. Fear of loss is prevalent as it is established that Nana is afraid of losing Maryam; in this manner, she is the sole character to experience positive jealousy.

Maryam is married by Jalil to Rasheed after Nana's death. Rasheed later talks to Maryam about his view on uncovered women. He thinks they are free women. They live in the richest part of Kabul; also, he believes that the modern man does not force his wife to wear a cover and it is a sign of modernity. In fact, in Western societies, there are several men like Rasheed who consider the head cover for their wives as being related to the concept of honor, instead of religion. Men justify their orders for head covering as claiming to be jealous, and they do not want other men to look at their wives' bodies, faces, or hair. Thus, in the novel, Rasheed's character is representative of this type of men who experience pathological jealousy and urge their wives to wear something.

Fariba is all the time walking the streets alone with nothing on her head but a scarf. It embarrasses me, frankly, to see a man who's lost control of his wife. But I am a different breed of man, Maryam. Where I come from, one wrong

look, one improper word, and blood is spilled. Where I come from, a woman's face is her husband's business only. I want you to remember that. (Hosseini, 2007, p. 75)

With men of pathological means of jealous, their jealousy is almost always based on men's power, obligations and patriarchy. According to them, women should not walk alone or without a man to accompany them. The following quote describes the hardship Maryam endures as a consequence of Rasheed's jealousy Rasheed. is justifying his oppression by claiming that he is jealous of other men who may observe her. In the novel, it is seen that Maryam and Rasheed's second wife Laila are in discomfort due to the burqa that restricts them and limits their motion and vision. Rasheed forces Maryam and Laila to wear a burqa because. according to him, the husband has the right to control his wife; man has the right to restrict women, and a good woman should protect men's honor and reputation by wearing a headcover or hijab.

Jealous individuals often treat the object of their jealousy, in most cases the partners, as if they were the sole means via which they can find the fulfillment of their wishes. Ayala Pines states that

The predisposition to jealousy is influenced by our family background: a man whose mother was unfaithful to his father or whose parents had violent outbursts of jealousy is likely to have far greater predisposition to jealousy than a man whose father and mother felt secure in each other's love. (1998, p. 32)

As an example, when a jealous individual prohibits their partner from travelling on their own, they do so to quell their own suspicions and insecurities. They often restrict their partners in one way or another, and rarely do so to preserve their partner's safety, though more likely than not they will claim that whatever prohibition is applied is for the partner's best interest.

Rasheed in Hosseini's novel warns his wives Maryam and Laila against leaving the household on their own, "you avoid leaving the house without my company" (Hosseini, 2007, p. 239) because of his jealous nature that is further supplemented by the restrictive and oppressive traditional background of his societal environment. In certain cases, he prevents them from being seen when men visit the house, forcing Maryam and Leila to wear their burqas. In western societies and

specifically among certain circles, people are socially indoctrinated to be jealous. Jealousy is linked to honor: men of these societies however consider jealousy as a shameful emotion that must be hidden. They labeled other men of western societies as being hot blooded, as reference to their jealousy. "The emotion of jealousy is influenced especially by the backgrounds of the people that experience it, traditions of society, and childhood experiences." (Yates, 2007, p. 27). The reason why some people have a higher degree of jealousy is related to the childhood experience, as well as because sometimes the traditions of cultures and pertaining principles have developed the innate traits of jealousy and shaped it. Following the marriage, as Maryam is cleaning the room, she stumbles upon Rasheed's personal belongings. She discovers a gun, a women's magazine and an old picture that is related to Rasheed's first wife. She was a beautiful woman in comparison with Maryam. She was naive and uneducated, but attractive. This is the first time that Maryam suffers from jealousy:

Maryam found another photo, also black and white, this one slightly grainier. It was of a seated woman and, behind her, a thinner, younger. The woman was beautiful. Maryam pictured her own face, her thin lips and long chin, and felt a flicker of jealousy. (Hosseini, 2007, p. 90)

The novel tackles different themes, with one of them being of pure childhood love presented by Laila and Tariq. She is an attractive lady and educated and represents the middle class. On the other hand, Tariq is a poor man and has connections to the Taliban. In the novel they were best friends until their friendship developed into romantic love, Laila was more expressive about her emotions whereas Tariq was less so. Tariq attracted Laila's attention more so by actions. Tariq triggers a normal and understandable form of jealousy in Laila at some point: "I do it for the girls. "What girls?" He smirked. "They think it's sexy." "It's not." "No?" I assure you." "Not sexy?" "That hurts," he said. "What girls anyway?" "You're jealous." "I'm indifferently curious." "You can't be both." (Hosseini, 2007, p. 180). Laila refuses to admit that she is jealous of Tariq and she justifies her jealousy as a kind of curiosity. Many years pass, and Laila thinks that Tariq was killed. At the end of the novel, however, Tariq returns, and they are married. Romantic jealousy is represented in the novel through their dynamic. Furthermore, jealousy is provoked by the concept of polygamy, multiplication of wives in Islam as a practice. It is a common practice for Muslim men to marry

multiple women in certain Islamic countries. It happens in different classes of people in society in different environments, whether urban or rural. Polygamy often leads to jealousy as seen below.

"Maryam was jealous of Laila. When she was done speaking, her heart was hammering, and her mouth felt parched. Maryam had never before spoken in this manner, had never stated her will so forcefully" (Hosseini, 2007, p. 239). The excerpt describes the state after Rasheed has wed Laila. He treats them unfairly, calling Maryam an illegitimate offspring, a *harami*, and a village girl. As a result, Maryam feels worthless and lacking quality. Conversely, Rasheed treats Laila with admiration for she is from the city and not from the countryside. Rasheed does not care about Maryam's feelings. Instead, he refers to Laila as the queen of the palace and Maryam as the housekeeper. He considers Laila as though she were a brand-new car, first class and shiny, and himself as the husband that must take care of and respect its beauty. In contrast, he sees Maryam as an old and unnecessary car. Maryam is jealous of Laila for a while, yet in the excerpt above she reveals it for the first time and does so with fury. She compares Laila to a thief who stole her husband and threatened her marriage. Jealousy can be a major reason behind the collapse of marriage and relationships as well as a source of personal pain. However, women and men tend to interpret a partner's jealousy as a sign of the depth of love, lack of jealousy indicates lack of love. Maryam hates Laila because she has stolen her husband. "who is that man? I do not like him." (Hosseini, 2007, p. 353). The concept of Oedipus complex comes to the surface. Zalmai is a son of Rasheed and Laila. Tariq, Laila's old friend and lover, appears and one day arranges a meeting with Laila. Zalmai observes them together. He asks his mother about who he may be and exhibits negative feelings towards him. Upon meeting with Tariq, Zalmai refuses to talk to him. He is wound up and kicks his ball against the walls angrily. To punish them, he informs Rasheed about the meeting between Tariq and his mother. Clearly, the reason behind Zalmai's behavior is jealousy towards the third person. The boy competes with Tariq for possession of his mother Laila. In the novel, Zalmai is shouting and crying until Laila holds him.

"The baby shows distress and shouting and gossiping to attract the mother's attention. The phallic phase, which occurs between the ages of 3 and 5, is intimately

linked to the Oedipus complex." (Wagscal, 2007, p. 58). Initially, both boys and girls adore their mother, who has met all their needs, and regard the father as a competitor in gaining the mother's affection. If the father uses his advantage to earn the competition for the mother, it results in an anxious child in the son. He is worried about his father castrating him. Castration jealousy is suggested by these signs. Men are more likely to associate with their fathers as a result of this jealousy. The Oedipus complex is a sexual disorder in which a man prefers or is more attracted to a woman who is significantly older than he is. A man who falls in love with an older woman is prone to obsessing about his mother's personality. The man may have had an emotional attachment to the figure of a mother since boyhood. As a result, his unconscious subconsciously records the recollection of his mother's affection. Subsequently, Oedipus complex is really not limited to a son in love with his mother. In Hosseini's *A Thousand Splendid Suns*.

In the novel, jealousy is presented not only by major characters but also minor ones such as Nana, who, ironic to a degree, is the only one who has healthy jealousy that is based on benevolence and love. Maryam from childhood has a prong to be jealous as a character, because of the unfavorable circumstances that she is brought up with. Due to her difficult childhood, she has low self-esteem and insecurities. She also experiences unhealthy jealousy which pushes her to murder Rasheed as vengeance for marrying his second wife Laila. Besides the ugly treatment of Rasheed, it must be pointed out that the reaction of pathological jealousy is of the same nature in the novels *The Silent Wife* and *A Thousand Splendid Suns*. Jodi is an educated woman and a psychotherapist. She has a high degree of education and social status. Maryam on the other hand is illegitimate, uneducated, and antisocial. Despite the differences in characters, the reaction remains the same. Both experience pathological jealousy that pushes them to murder and revenge.

Berke asserts that "jealousy derives from fear of loss and how that loss relates with the rival and the object. It involves unique links with unique objects or specific persons" (2012, p. 47). In *The Baghdad Clock*, Nadia is the rival of the narrator. The young girl is jealous of Nadia in childhood despite the fact that they are friends in the same neighborhood and school. She is jealous of Nadia because she is smarter and more attractive. In *A Thousand Splendid Suns*, Laila is the rival of Maryam because

she married her husband. Finally, in *The Silent Wife*, Natasha is the rival of Jodi. Both women exhibit their pathological jealousy in extreme manners where the presence of the rival pushes them to murder the husbands, Rasheed and Todd respectively. Alternatively, jealousy can be seen as a mechanism to protect special objects or people against the rival. The rational and logical individual can control this jealousy, but the degree of jealousy depends on the person's cognitive make-up, nevertheless.

As the jealous person cares for their partner, the result is often trauma in the jealous person. Jealousy is known to promote violence, which can result in most unwelcome ways. Even without extremities and violent actions, jealousy in its most dormant state is known to still inflict damage to the relations. In Hosseini's work, Maryam is a victim of jealousy and bad circumstances. The turning point in her life is the moment when she brings a shovel to Rasheed but ends up kicking Rasheed mercilessly and eventually murders him. It seems that Maryam remembers all the sacrifices, pain, sorrow, insults and violence that have happened to her because of Rasheed. In *The Silent Wife*, Jodi calls her friend Alison, who prompts her to hire a hit man to murder Todd. Unlike Maryam, Jodi is unable to murder Todd herself. Although the methods differ, the motivation is the same.

Occasional feelings of envy must be held apart from jealousy as a personality trait, however. Jealous individuals find it difficult to feel trust. They doubt, grow suspicious, or end up visualizing extreme cases of deceit. "The jealous person is unable to trust anything. He doubts, suspects, or imagines extraordinary scenarios of deception, waiting for the other shoe to drop" (Akhtar, 2017, p.25). The person with the trait of jealousy has a tendency or disposition to feel jealousy, and possibly other tendencies to have other related beliefs, desires, emotions, and to behave in certain ways. Rasheed is the most prominent example this study has to offer about persons with jealousy as a personality trait. As a shoemaker, he has a lack of confidence, lack of trust and security. He is a suspicious person who restricts his wives' freedoms. He tends to abuse Maryam and Laila physically and verbally as a result of his morbid jealousy. In contrast, Todd only occasionally experiences jealousy when he desires to be with his assistant Stephanie. Perhaps this could be a result of his high self-esteem, being a businessman, especially when dealing with women. Though his wife Jodi

sees her clients often, he seems not to care about who she met and why. Additionally, Todd never abuses Jodi or insults her. He has rational jealousy that appears on one occasion that calls for it.

Consequently, Anxiety is a mild emotion. Everyone can be surrounded by the sense of anxiety and stress. It is a body response against threat or dangerous. Anxiety can be moderate or immoderate depending on person's choice. Anxiety is a sense comes and goes depending on the level of threat. Different types of anxiety are examined in the novel such as test anxiety, generalized anxiety and relational anxiety. However, the impact of immoderate anxiety is clear and cute; it can be concluded that women are suffering from anxiety more than men. We see that in three novels *The Baghdad clock*, *Silent wife* and *A Thousand Splendid Suns*, female characters are attacked by sever kind of anxiety which affect not only their personal life, but also life of other characters. The various anxiety disorders, theories, and types were presented from both psychological and literary perspectives since the research examines the link between two realistic fields: literature and psychology. In the meantime, sentiments are essential to the enjoyment of novels not only during reading, but also before and after reading. A literature inquiry shows that there are various key theories in the ancient and modern times accounting for anxiety and its forms, origins as well as manifestations.

Jealousy is a sense of anger that is combined with sense of being threatened; it arouses when the person is worried about something that strikes his favorable person or when we feel that we will lose the partner in life. Moreover, jealousy and anxiety are emotions that are interwoven with emotions like fear, tension, grief and hopelessness. What is more, emotion has a different interpretation because it is linked with human's attitudes and behavior. Jealousy is a complicated emotion that is comprised of different senses ranging from fear to anger, suspicion and to worries. It attacks all kinds of people in different ages, gender and educational background. Jealousy is often a concept in the context of relationships. Indeed, different types of jealousy and anxiety were examined in this study. The application of types and theories on the analysis of jealousy and anxiety in *Baghdad clock*, *the silent wife* and *A thousand splendid suns* presented the nature of jealousy and anxiety as a complicated emotion which can be regarded as a mind-killer. Also, it can be seen

that the characters of the novel are controlled by this devastating sense of jealousy which at the end leads to their downfall. Besides, the literary analysis reveals that although jealousy or anxiety is a wasteful emotion, it can also be a pleasant one depending on how the person treats the situation.



## CONCLUSION AND RESULTS

The implications of this research have addressed the varying emotions of the human psyche. What lends this study its significance is the fact that prominent elements of fictional writing, fear, anxiety, and jealousy have been explored together under a literary scope while dealing with certain subsets of psychology. Both disciplines are directly concerned with the daily lives of human beings. Three novels from three different authors serve as the basis upon which the aforementioned sensations are examined. It is established that fear, anxiety and jealousy are emotions that correlate to one another, and that almost all individuals experience such or similar sentiments when exposed to a threatening situation that calls for it. It is deduced that literature, with all its forms, plays an important role in many people's lives because it allows them to learn about various cultures and communities around the globe. It also improves the reader's cognitive abilities and, on occasion, addresses logical issues with moral messages posed to the audience. By discussing practical subjects, it engages an individual in evaluating an event and, in many cases, the emotions that accompany it. Literary works are known to include new characters, ordinary or unusual locations and times, in-depth narration, diverse themes, and the overarching narrative to tell a story that will represent the negative as well as the positive aspects of life.

A second aim this research factored in to reach the optimal conclusion was the reality of literature in depicting the problems and multiple facets of the human experience through novels or other texts. It is noted that the role of literature, or fundamentally any text in life, is instructional and pedagogical. Connecting what stands out in a text with one's personal correlative experiences is perhaps what causes this instructive nature of literature. It is due to this fear, anxiety, and jealousy are addressed in this study. As understood, literature is not a mere order of syntactical decisions, rather, it is a depiction of reality. Moreover, the first chapter provided a theoretical framework within which fear, anxiety and jealousy are examined in disciplines of literature and psychology, and a connection is elicited via

addressing Freudian psychoanalytical concepts of the Oedipus and the Electra complexes. In both fields, fear, anxiety, and jealousy are identified and expressed within the range of the fundamental investigations by experts of these respective fields.

Oedipus complex, as opposed to Electra complex, is a state where an infant has especial attention and passion towards the parent that is, in most cases, of the opposite sex, and puts the other as a rival. In the material that constitutes the corpus of this study, major characters suffer from these complexes. Because of this, certain characters are fearful and worried; thus, they pass through different subsets and levels of fear, anxiety, and jealousy as this study illustrates. It is observed that certain characters keep their jealousy for their paternal or maternal figures. They compete with the parent of the same biological make-up and work on defeating them. For instance, Zalmi in *A Thousand Splendid Suns* exhibits signs of Oedipal tendencies when he shows aggression towards his mother's potential lover. As a result of the series of cases and examples provided before, this work concludes that the characters of the works incorporated in this research elicit symptoms of Electra and Oedipus complexes. First, the characters show especial affection towards the parent of the opposite gender. Secondly, they attempt to identify as the other parent, both physically and mentally, to win the opposite gender parent's affection. Thirdly, the characters posit the parent that their Oedipal or Electra love interest is partnered to as rivals and seek competition with them. This naturally leads to fear, anxiety, and jealousy in their respective mental patterns. Fourthly, the characters tend to be more sensitive towards disagreements or criticisms regarding their sizes, appearances, lack of ability and experiences. Fifthly, the characters try to find similarities with the father or mother in terms of genetic or behavior commonality. All these cases inevitably conclude that reflections of Oedipal and Electra tendencies are inherent in the characters of *The Baghdad Clock*, *The Silent Wife*, and *A Thousand Splendid Suns*. Subsequently, the emotions of fear, anxiety, and jealousy are derived from these experiences.

Moreover, the emotion of dread is characterized by physical movements, such as escaping and striking, that serve as mechanisms of defense against threat. It has been concluded that fear has a profound impact on people, generally and personality-

specifically. Regarding its types, there are more than thirteen types of fear. Almost everyone experiences one or two of these types. Though exceptions may present themselves, all people are afraid of death because it is ambiguous and unpredictable. Other types of fear may depend on the individual's surroundings or the environment that has shaped their personality. Fear is often used by literary authors because many readers are able to relate to what it elicits in settings centered on their specific subjective experiences. In such works, the writer's main goal is to catch the reader's attention through tension and terror. Death, fear, depression, and despair are all present in Gothic horror literature and art. The main aspects of a Gothic piece are often terror and fear. Uncertainty only adds to a person's terror. By adding or removing threats, gothic novelists may significantly affect the level of terror in a plot. Readers come to embrace these fear inducing novels as they reflect relatable dimensions of the society. Additionally, it is illustrated that there are people are generally categorized in two groups as those who can deal with their fears in a healthy manner, and those who are unable to control their fears. In the latter case, immoderate fear can, and always will, lead to severe issues. When the person allows their fears to impose upon themselves actions and behavioral patterns that they otherwise would not adhere to, such fears are understood to be pathological.

A tertiary aim this study works towards is the analyses and multifaceted readings of fear, anxiety, and jealousy in modern novels. Fear is analyzed in three contemporary works, namely *The Baghdad Clock*, *A Thousand Splendid Suns*, and *The Silent Wife*. In the first novel, *The Baghdad Clock*, the faces of fear are different, especially when readers are presented to the story from a child's views: their fears are further aroused by the fear of the unpredictable and the fear of present change. the fear of death by bomb or rockets, the fear of loneliness , and the fear of life and its ambiguity. The novel explores various forms of fears expressed by various characters with strange attitudes and actions as a result of the wars that have occurred since 1988. Consequently, the novel portrays all realistically traumatic incidents in Baghdad through characters of various ages, sexes, personalities and locations. The Iraqi people's minds are paralyzed with fear as an outcome of the war and the sanctions imposed in 2003. Many Iraqis have committed suicide due to starvation, hunger, deprivation and war. In the second novel, *The Silent Wife*, a fearful Jodi is

shown to fear the future. Whereas isolation and loneliness-related fears are played out via Jodi, fear of ambition and again the unpredictable nature of the future are revealed by Todd's perspective. The third book, *A Thousand Splendid Suns*, follows the fearful Mariam. In childhood, she is afraid of her mother, Nana, and of ghosts. However, Mariam grows more obedient and afraid of Rasheed as a result of the bodily mistreatment; psychological injuries result in terror, anxiety, self-destruction, and hesitation. Mariam loses her self-confidence as a child because of Nana's verbal abuse that is followed by her husband's physical abuse.

Overall, fear seems to be a recurrent and indispensable sentiment in text, expressed in a variety of ways by writers and academics. The scope of fear is scrutinized in relation to three separate fictional works by three different writers in the second chapter. Although the creators and their writings differ in terms of their social and ideological configurations, and also their backgrounds, expertise, and experiences, the manner with which they use fear as a unit and a plot device in their works is typical in the literary sense. Fear, unlike a shadow, is rarely a complete representation of the state of affairs; therefore, the impact of fear on a person's behavior is common. Perhaps the decision is in the hands of the individual. To clarify, in contrast with most contemporary literary structures wherein social and cultural changes cause large issues to become central aspects of life, the traditional text of fiction can allow less room for fear. Fear is an impulse that occurs when a person is confronted with challenging or dangerous situations. Death, natural disasters and the unpredictable are all known to elicit fear.

The second emotion, anxiety, was examined in relation to selected literary texts. Once the reader has selected a text, anxiety is one of the emotions that may come into play. When a text has been chosen, the storyline acts to evoke and alter feelings both explicitly via the story elements depicted and implicitly through emotionally healthy associations. When a character suffers, tragic novels can elicit real sorrow as well as negative feelings like anxiety, suspense, fear, and even tears. Emotions continue to play a role after one has chosen a novel and begun reading it, with individuals and situations triggering effects in a number of ways. These feelings, once expressed, have an impact on how people communicate with the text. The decision to read literature is influenced by a variety of emotions, including one's

feelings or mood, an assessment of the feelings that may arise from reading a given text, and personal objectives in terms of felt sentiment. The impact of literature on people can also be argued to be the connection between written texts and anxiety that is illustrated by the reader's mood and association with the text; thus, responding to human mind and mood and easily engaging with facets of the literary piece.

It has been concluded that, whenever a child is separated from the ones they love most, anxiety emerges. Anxiety manifests as a reaction to harm, as well as other suppressed sentiments including terror or incestuous guilt. The child's anxiety starts with their separation from the mother. As a result, the infant is not born with anxiety; rather, it develops as a result of early life events. The third chapter discussed a variety of anxiety-related topics, as well as the conditions of the characters in the chosen works. *The Baghdad Clock* addresses various types of anxiety, including social anxiety, generalized anxiety, test anxiety, and relationship anxiety each of which is described by a unique character, implying that anxiety is a widespread phenomenon for any and all people. In another work, *The Silent Wife*, Todd struggles with anxiety. Later, Todd's anxiety and stress levels are reiterated. The reader is immediately aware of Todd's objective and pathological anxiety from the start of the story.

Anxiety shows itself in another character, Jodi, who suffers from it because of Ryan's state, as she admits to the doctor. She is worried in the past and present. Akin to a paralyzed body, moved only by irrational anxiety, Jodi is overtaken by exhaustion related to anxiety. She experiences acute stress disorder in this final segment. In the third novel, *A Thousand Splendid Suns*, Mariam suffers from objective anxiety as early as in childhood. She seeks to escape from this anxiety, however. She appears to be awkward and in an anxious mood even later in life, when she is married to Rasheed, who is an emotionally cruel person. She exhibits signs of general anxiety disorder, worrying about trivial things, events, or places. Anxiety is an essential emotion all living people have. Since it appears in every situation of threat, it is attached to deep parts of human life. Anxiety is helpful in the sense that it serves a positive and protective function, but it can also be a source of great distress for millions of people. Written from a literary standpoint, this paper examined the origins and practical purposes of both natural and pathological anxiety. An overview

of the signs, conditions and factors that lead to the development of anxiety disorders is given. Anxiety disorders and categories are investigated not just from a psychiatric viewpoint but also in a textual context. Given the importance of emotions in the novels, not just when reading but also earlier and later theoretical studies have revealed that there are a number of primary theories in both historical and contemporary times to provide understanding for anxiety in its varying sorts, causes, and effects. Many literary authors, on the other hand, often anxiety from various angles. The educational and instructional connections between anxiety and literature are illustrated within a literary text. On an extra note, it is known that anxiety is generated because of either external or internal factors and all individuals in their lives may face irregular types of anxiety.

Jealousy is a concept studied in a variety of descriptive areas, including literature, psychology, and sociology. Jealousy, like anxiety, anger, and envy, is centered as an emotion by as early as classic literature. In this way, emotional expressions such as affection and jealousy assume an essential role in written works. From an academic standpoint, this is potentially what sets up the text's authenticity. Readers tend to engage in texts that address the problems and remedies for pragmatic issues that represent the circumstances of their lives. With this view, various sorts of jealousy can be utilized within a literary text. Via the prism of jealousy, the creator may describe differences between men and women and, in particular, the responses of participating characters. When jealousy is added to the content, an intense interaction may descend into the grip of mistrust. As a result, jealousy is often used in fiction. The use of jealousy in written works may be used to transcend both internal and external ideals, as well as their associated difficulties. Self-control is usually applied when a character tries to maintain their freedoms while still adhering to social norms. This tension is exacerbated by a sense of envy that not only manifests as a fear of failure, but often as a desire to escape the reality in which jealousy is placed. Needless to say, the overall plot is heavily reliant on the writer's use of envy as a tool.

Jealousy can be employed to artistically explore a character's inner world, or it can simply be used to advance the story and keep it moving forward. Jealousy also relates to passion, fear, and rage. It is, after all, one of the most fundamental aspects

of passion. It is assumed that envy is an emotion that exposes partners to significant danger. It is an emotion characterized by terror, anxiety, anger, hatred, and affection directed at the partner's lover as well as a third party with whom the person may be engaged. It is detrimental as it impacts not just the individual, but it deteriorates the affection and trust in relationships. As this study pointed out, envy can lead to violence or suicide in severe cases. Jealousy can be viewed as a defense mechanism used to defend valuable items or individuals from a competitor. Although a rational and reasonable person can regulate their jealousy, the degree of jealousy is still determined by the person's cognitive make-up. In *The Baghdad Clock*, different types of jealousy are discovered within different characters. Starting with the narrator, she is jealous of her childhood friend, which corresponds to Sigmund Freud's theory that jealousy is linked to experiences of an infant. The narrator's jealousy progresses from recurrent jealousy in infancy to excessive jealousy in maturity, eventually leading her to confess for the first time that she is jealous of Nadia. Various forms of jealousy are posed by character actions during the study of jealousy in the book, including chronic jealousy between protagonist and her companion Nadia. When anyone experiences jealousy early in their life, they may experience a variety of emotions. Various detrimental consequences may occur from recurring jealousy in the form of non-existent self-esteem, low confidence, self-centered behavior and avoidance. A stark contrast is established with such behavioral patterns and the generally innocent modus of infancy. The character, Nadia, exhibits retroactive jealousy that promotes undesirable ideas and visualizations as well as dramatically embellished reactions towards a person.

In *The Silent Wife*, Todd experiences irrational jealousy that is born of egotism and selfishness, unlike the rational jealousy that may exist between affectionate individuals. The other protagonist, Jodi, exhibits signs of acute jealousy, while her rival and Todd's mistress Natasha endures through suspicious jealousy that is, in most cases, aimed at non-existent and unreal threats. In *A Thousand Splendid Suns*, pathological jealousy is represented by Rasheed. It is common for men in certain societies to be socially conditioned to feel jealous, though they are simultaneously ashamed of being jealous. Nurture shapes one's jealousy depending on their particular settings. Mariam's childhood built her to be jealous as a character.

In much relation to her difficult upbringing as an illegitimate child, she has low self-esteem and lacks confidence. Unhealthy jealousy has taken root in her psyche. As a matter of fact, everyone may be taken down by a sense of jealousy. Moreover, jealousy has a long history from past to present, and it is expected to continue making appearances in the future because it is linked with the human survival instinct. With that note, different types of jealousy have been presented in this research.

Across centuries, there are variations and similarities in the manifestations of jealousy in both men and women. In general, the principle of jealousy may necessitate the appearance of three people as a response to a conflict or competitor. It can be present in both adults and children, as well as in people from various cultures and communities. Jealousy pervades all communities and traditions. Moreover, there is a distinction between the acting and feeling of jealousy. Since jealousy is linked to an individual's intrinsic feelings, it cannot be taught like fear or anxiety. In *The Baghdad Clock*, *The Silent Wife*, and *A Thousand Splendid Suns*, the application of forms and theories to the study of jealousy reveals the essence of jealousy as a dynamic emotion. Moreover, the literary analysis shows that, though jealousy is a destructive sensation, it can also be productive based on how the individual handles the situation. Finally, envy may be a big cause of marriage and relationship breakdowns, as well as mental suffering. Women and men, on the other hand, appear to see a partner's jealousy as a symbol of the extent of their affection, while an absence of jealousy suggests a lack of affection.

Fear and anxiety are part of human life, both are complementary. At times, they are negative triggers that result from dangers. Anxiety may be formed due to potential dangers. In the face of unlimited dangers, a person may probably not determine their anxiety, or combat it. Both fear and anxiety are declamatory states. They are induced by threats and are accompanied by somatic symptoms such as stress, irregular heartbeat, and body aches. They have certain characteristics and indications in common that give the feeling that something unpleasant is about to occur. They are classified as fleeing, frustration, anxious responses to inner threats and worry. Fear and jealousy are visual emotions that are triggered by external stimuli. Anxiety, on the other hand, is a subvisual emotion that is just not visible in

the outside world. It could take an inside-to-outside path. Fear is usually directed at a current threat, while anxiety is directed at a potential threat. Fear, like jealousy, is transient, while anxiety lasts for a long time. Fear and jealousy are commonly distinguished from anxiety in that fear and jealousy are associated with current or past threats, while anxiety is associated with incidents that may or may not happen. There have been several experiences on the relationship between fear and anxiety. Certain attitudes claim that fear reflects anxiety and jealousy, while others proved that fear, anxiety and jealousy are used in tandem to protect against risky circumstances. In certain situations, anxiety is mixed with fear. Anxiety is the fear of potential, and jealousy is the fear of losing.

The writer of the novel *The Baghdad Clock* bases their work on a first-person narrative process. During the narration, certain concepts are of value. Setting is more important in the novel in that it is the source of fear and anxiety. The novel makes its opening in the shelter, an abnormal space that calls for dread and worry. In the case of *The Silent Wife* and *A Thousand Splendid Suns*, the setting is not so threatening. Fear, anxiety, and jealousy are often in relation with different mental states like gloom, death and birth that denotes to new life and ends of the life. All these atmospheres in the novels are played out with a significant role in generating emotion. Thoughts, memories and guilt lead the inhabitants of these novels to suffering, such as the young narrator in the shelter, the deceived Jodi in her uprooted marriage, and the illegitimate Mariam. Additionally, characters who suffer from Oedipus and Electra complexes are present, dealing with the conflict of the past and the present. The differences between characters' emotions, ambitions, dreams and perspectives are generated via varying sides of conflicts inside the personalities, which leads to fear, anxiety, and jealousy. The concepts of death, aggression, and revenge that are present in the major characters, like Rasheed in *A Thousand Splendid Suns* and Jodi in *The Silent Wife*, are natural consequences of fear and anxiety disorders. Subsequently, the death of main characters in the novels are the major source behind inducing horrors and worries in the readers.

Some characters have negative traits of personality; however, in general, everyone deals with two sides: one that is positive and the other that is negative. The level of negativity dominates the degree of fear, anxiety and jealousy. Mariam has a

profound lack of confidence that affects the present and the past life of the characters she interacts with. The concept of good and bad and the conflict between them in the novels affect the behaviors of characters and generates a source of fear and anxiety. In *The Silent Wife*, the female character, Jodi, deals with struggle between the conscious and unconscious that impacts her behavior and reactions against the cheating husband Todd, which eventually leads to. Psychological and sociological factors have great implications on the human personality. It is observed in *The Baghdad Clock* that wars and sanctions generate fear and anxiety that to a degree control the reactions of both major and minor characters. In *The Silent Wife*, the jealousy that takes hold of Jodi's psyche leads to revenge, and eventually to her destruction. In *A Thousand Splendid Suns*, social circumstances of poverty and loneliness cause anxiety and fear for the young illegitimate child Mariam.

After thorough reviews of the three different psychological terms of fear, anxiety and jealousy, and how they are related to Freudian psychoanalytical observations, this study underlines that the research might be continued in analyzing other kinds of emotion and human traits such as aggression and frustration. Additionally, the academics and readers with interest in the disciplines of psychology may find benefit in incorporating Freudian ideas to their literary observations. Besides literature, such an approach may also be utilized in cultural or sociological studies as they are, more often than not, a part of the chain of consequences. Last but not least, the importance of this study is illustrated in literary works and psychological approaches as well as in the studies of academics and others who take interest in these disciplines.

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