

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF GRADUATE STUDIES



**THE CONCEPT OF INSANITY THROUGH NIETZSCHE'S SUPERMAN
THEORY IN FOOUR DIFFERENT LITERARY WORKS AND CULTURES;
*ROPE, HAMLET, MIDNIGHT'S CHILDREN AND MAN AND SUPERMAN***

MASTER'S THESIS

UMUT BARUTLU

Department of English Language and Literature
English Literature Program

August, 2020

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UMUT BARUTLU

(Y1812.020014)

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Thesis Advisor: Asst. Prof. Dr. Nur Emine KOÇ

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DEDICATION

I hereby declare with respect that the study “The Concept of Insanity through Nietzsche’s Superman Theory in Four Different Literary Works and Cultures; *Rope, Hamlet, Midnight’s Children and Man and Superman*”, which I submitted as a Master / PhD thesis, is written without any assistance in violation of scientific ethics and traditions in all the processes from the Project phase to the conclusion of the thesis and that the works I have benefited are from those shown in the Bibliography.
(17/08/2020)

Umut BARUTLU

PREFACE

I must sincerely thank my thesis supervisor Asst. Prof. Dr. Nur Emine Koç who helped me and enlightened my way throughout this process as well as in class hours; my respectable teacher Assoc. Prof. Dr. Timuçin Buğra Edman who always helps me whenever I need in order to become a good academician; and the head of our department Assist. Prof. Dr. Gamze Sabancı Uzun for treating us equally and teaching us different ideas, different perspectives and different works that we can take a lesson from. And I must thank my beloved friends Said Mert Şahankaya and Aslı Çınar for both providing me different perspectives about the literary works I've been working on and keeping my self-confidence as high as possible during this process.

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ABSTRACT

Although the word 'society' should mean protection, tradition, moral values and respect to each other, with the changing world, technology, science or the effect of new generations, it usually means for many people pressure, assimilation, isolation and not showing respect to different ones. Centuries can change traditions or even moral values because people's point of view against everything evolves with their survival instincts; but this can be possible only if people are educated. On the other hand, uneducated minds create pressure against the ones who do not fit in their 'own moral values or traditions', their beauty standards, etc. and they tend to criticize because they always think they are superior than those do not fit in. But because of that, humanity separates into two ways; the ones who get the knowledge, learn the truth and create their own path and become overman; and the ones who cannot rescue themselves from society's standards and gives up to live a stressful, desperate life and become mad.

In the enlightenment of Nietzsche's Superhuman theory and Foucault's description of the madness of society, this thesis aims to find out whether a man decides to become mad while trying to prove himself to the society or it is the society that drives the man into madness while trying to turn him into a Superhuman. It aims to analyze with deep analysis of some characters such as Brandon from *Rope* by Alfred Hitchcock, Claudius from *Hamlet* by William Shakespeare, Saleem Sinai from *Midnight's Children* by Salman Rushdie and John Tanner from *Man and*

Superman by George Bernard Shaw whether they have similar characterizations and attitudes although they are from different timeline and culture.

Key Words: Superhuman, Madness, Society, Power, Knowledge



**DÖRT FARKLI ÇALIŞMA VE KÜLTÜRDE NIETZSCHE’NİN
SÜPERMEN TEORİSİ ÜZERİNDEN DELİLİK KONSEPTİ;
ROPE, HAMLET, MIDNIGHT’S CHILDREN ve *MAN AND
SUPERMAN***

ÖZET

‘Toplum’ kelimesi özünde koruma, gelenek, ahlaki değerler ve birbirine karşı saygı anlamına gelmesi gerektiği halde, değişen dünya, teknoloji, bilim ya da yeni doğan nesillerin etkisiyle birlikte, birçok insan için baskı, asimilasyon, soyutlanma ve farklı olana saygı duymamak anlamına gelmektedir. Yüzyıllar geçtikçe gelenekler ya da ahlaki değerler değişebilir çünkü insanların olaylara bakış açısı ya da hayatta kalma çabası değişmektedir; ancak bu sadece eğer insanlar eğitilirse mümkündür. Diğer taraftan, eğitimsiz olan insanlar, ‘kendi ahlaki değerleri veya gelenekleri’, kendi güzellik standartları gibi durumlara uymayan insanlar üzerinde baskı oluşturmaktadır ve sürekli olarak eleştirme eğilimindedir çünkü onların değerlerine uymayan insanlardan hep daha üstün olduğunu düşünmektedir. Bundan dolayı insanlık iki kola ayrılmaktadır; birincisi eğitim alıp, gerçeği öğrenip, kendi değerlerini oluşturan ve sonunda üstün insan olanların yolu; ikincisi kendilerini toplumun dayatmalarından kurtaramayıp stresli, umutsuz bir hayat yaşayan ve sonunda deliren insanların yolu.

Nietzsche’nin Üstün İnsan teorisi ve Foucault’nun toplumun deliliği üzerine yaptığı açıklamanın ışığında bu tez, bir insanın kendini topluma kanıtlamaya çalışırken mi delirdiğini yoksa toplumun insanı, üstün insana dönüştürmeye çalışırken mi delirttiğini bulmayı amaçlamaktadır. Bu tez, Alfred Hitchcock’un *Rope* filminden Brandon karakteri, William Shakespeare’in *Hamlet* oyunundan Claudius karakteri, Salman Rushdie’nin *Midnight’s Children* (*Gece yarısı Çocukları*) kitabından Saleem Sinai karakteri ve George Bernard Shaw’un *Man and Superman*

adlı oyunundan John Tanner karakteri gibi bir takım karakterlerin, derin analizlerle, farklı zaman dilimine ve kültüre ait olmalarına rağmen aralarında benzerlik olup olmadığını incelemeyi hedefler.

Anahtar Kelimeler: Üstün İnsan, Delilik, Toplum, Güç, Bilgi



CONTENTS

DEDICATION PAGE	ii
PREFACE	iii
ABSTRACT	iv
ÖZET	vi
CONTENTS	viii
I. INTRODUCTION	1
II. FIRST CHAPTER	10
A. Background Information – Nietzsche’s Superhuman Theory and Foucault’s Madness and Civilization	10
III. SECOND CHAPTER	35
A. Alfred Hitchcock’s Rope	35
B. William Shakespeare’s Hamlet	45
IV. THIRD CHAPTER	56
A. Salman Rushdie’s Midnight’s Children	56
B. George Bernard Shaw’s Man and Superman	63
V. CONCLUSION AND PROPOSALS	72
VI. REFERENCES	79
CURRICULUM VITAE	84

I. INTRODUCTION

The ideology of being the one has always been an issue for humanity since the beginning of old civilizations. Many great leaders fought for it to make themselves the one and the only but while trying to achieve their goals in this path they were corrupted, some even became mad. This race for power or madness because of too much power creates different sense of approach amongst common people as well as high class. The ones in the higher class try to become more powerful or more superior to others while the ones in the lower class try to create superior people among them. Although the idea of Superhuman (Übermensch) for Nietzsche includes the capability of creation as well as killing, most of them never thought about creating new things to achieve their goals, they only wanted to destroy the corruption they thought that existed.

“After all, murder is, or should be, an art. Not one of the seven lively, perhaps, but an art, nevertheless. As such, the privilege of committing it should be reserved for those few who are really superior individuals. And the victims - inferior beings whose lives are unimportant anyway.” (Hitchcock, “Rope” 1948: 36:37–36:55).

Nietzsche, in his way of criticizing societies and creating a superhuman, claims that sometimes it's not only one single person's fault to become something superior or something inferior but mostly society affects people's behaviors and the way of living. In that case, trying to have more power than everyone else begins to make sense for some people since the more power one has the less that person has to explain everything they do.

“On 2 March 1757 Damiens the regicide was condemned ‘to make the *amende honorable* before the main door of the Church of Paris’, where he was to be ‘taken and conveyed in a cart, wearing nothing but a shirt, holding a torch of burning was weighing two pounds’; then, ‘in the said cart, to the Place de Grève, where, on a scaffold that will be erected there, the flesh will be torn from his breasts, arms, thighs and calves with red-hot pincers, his right hand, holding the knife with which he committed the said parricide, burnt with sulphur, and, on those places where the flesh will be torn away, poured molten lead, boiling oil, burning resin, was and sulphur melted together and then his body drawn and

quartered by four horses and his limbs and body consumed by fire, reduced to ashes and his ashes thrown to the winds' (*Pièces originales ...*, 372-4)." (Foucault, 1995: 3).

In the story of Robert François Damiens he is judged, tortured and executed because of his crimes against the King at that time but later on, especially with the beginning of The French Revolution in 1789 and after that with the establishment of The French Parliament in 1799, society starts to gain more power and take charge of the people as if they are the rulers of the country. This means that any criminal who commits a crime must explain themselves to the society first before the actual ruler of the country or the court.

In fact, at some point this explanation turns into sort of a court against people of the country because society gains a new ambition; the ambition of creating superior people. And this ambition turns out to be more than any high class person because even though kings, queens or any high class member of the country have money and influence they can use against people, society destroys their influence by giving instructions to members of the society and basically ordering them to act according to it. Many people follow those instructions because society manipulates them by saying 'if you do not follow, we will know and act for it.' This manipulation always takes place for reaching true power and to shape the world as they desire but this does not always conclude with a happy ending because humans get smarter every single day and they begin to aware of psychological pressure they have been facing and start to resist against it. The stronger human psychology gets the greedier people to want power and this greediness or even lust for power causes much more causalities every single day with actual physical wars they start or fear they unleash upon people with their creation of governmental types like dictatorship or fascism which are extremism of controlling.

"Everyone is sure they know what fascism is. The most self-consciously visual of all political forms, fascism presents itself to us in vivid primary images: a chauvinist demagogue haranguing an ecstatic crowd; disciplined ranks of marching youths; colored-shirted militants beating up members of some demonized minority; surprise invasions at dawn; and fit soldiers parading through a captured city." (Paxton, 2004: 9).

Because of some people's greed for power, Foucault's analysis of the madness from simple societies through civilizations is way more important to understand the reason behind both intelligent and stupid actions of people. Although not many

shows themselves as corrupted or mad or clever it's always the society's decision to decide who will have the crown. In ancient times people chose a leader by simply looking their strength; a couple of centuries later both strong and kind leaders got in charge; a bit later than this, around 19th century this leadership turned into more intelligence than strength because of many wars happened through centuries and many will happen in the future since the science and technology still showing some improvements and the society needs a leader who can use what they hold and can think strategically.

In regards to that, in chapter one, Superhuman Theory from William Friedrich Nietzsche's eyes and mind, and madness of societies with Michel Foucault's explanation will be analyzed. William Friedrich Nietzsche with the inspiration he got from an ancient Persian prophet Zoroaster or Zarathustra who has the vision of God as he claims himself, has written a book called *Thus Spoke Zarathustra* which was published between the years 1883-1891 to explain other people the importance of a spiritual philosophy of self-realization. There have always been some thoughts about being the Superhuman and still in this century, there are lots and many examples for this like comic-book heroes whereas with his book, Nietzsche put the theory of Superhuman into our lives that is also related to the fictional character Superman of Krypton. Although this Superman of Krypton is inhuman rather than superhuman but ideologies are one in the same. "Faster than a speeding bullet, more powerful than a locomotive... The Man of Steel fights a never-ending battle for truth, justice, and the American way." (DC Comics). Besides, while this Superman is physically bullet proof, Nietzsche's Superhuman's thoughts are bullet proof.

In order to understand the truth behind Superhuman theory one must understand the place of the superhuman in the society first because sometimes it is not just a person's physical being that matters for people but what that person stands for in people's minds is more influential. Members of the society creates themselves perfect persons who supposed to follow their rules, traditions, norms without even asking the reason of why they are following. But most importantly, society teach others how to act while using those people of choice who soon become people's role models, children's heroes and a good reason to follow just because they are perfect. This is why Superman himself aware that his influence upon people is not just because his super strength or laser eyes or

ability to fly but the hope he gives people, the hope that they will be saved one way or another. People want to believe in superior beings and invest their hopes in them because they think those people are capable of many things they cannot do. The fully aware society knows people's weaknesses and uses this against them. This way people do not even see the weak spots of their heroes as they do not see the corruption or manipulation inside their societies.

In every single war there are heroes or leaders like Superman whom are followed by others just because they trust. In reality or in fairy tales those people encourage every single soldier or non-combatant sometimes by only being in there. During both world wars the first thing people remember is the generals of the winner parties because they are both leaders and public figures. Besides, during or after war people do not even focus on the rights or wrongs of those people but only how they win or die bravely. Death is also interrelated within the immortality ideas of being a superman as a ritual to complete life journey (Koç, 2012, p.25). This ideology does not change in fictions as well. Even in mythological stories the society creates their heroes superior but not so different from them. Their mythological Superhuman has super powers for sure but also has lots of defects that makes them more human.

In Homer's Iliad, a war hero Achilles appears to be the most influential person in Trojan War. His influence effects both his allies and enemies that even his name creates both fear and courage before showing up on the battlefield.

"Patroclus, Achilles' beloved friend, saw the rout with horror. Not even for Achilles' sake could he say longer away from the battle. "You can keep your wrath while your countrymen go down in ruin," he cried to Achilles. "I cannot. Give me your armor. If they think I am you, the Trojans may pause and the worn-out Greeks have a breathing space. You and I are fresh. We might yet drive back the enemy. But if you will sit nursing your anger, at least let me have the armor." (Hamilton, 1998: 271).

But at any times, a Superhuman like him can ruin or enlighten the lives of people with a single word or action so they must be extra careful with their actions to protect both people and their reputation since they are a public figure. Yet, Superman, Achilles or any other superhuman, they all have some

weaknesses like Superman's kryptonite or Achilles' heel that make them actually vulnerable like any human being but harder to penetrate their superhuman personalities since they are meant to be superior than any regular person.

Concerning this background, Nietzsche's theory of Superhuman became so famous that some directors started using it in their movies most of the time while some authors used it either to mock with the theory or to show how it is not possible to achieve since it drove people mad. Alfred Hitchcock's movies are the perfect depiction of such characters. In Hitchcock's *Rope*, the character called Brandon who claims to be the Superhuman himself is an example for others to show what they shouldn't do due to becoming Superhuman, but it looks like Hitchcock mocks with the theory's misinterpretations. While doing so he uses cinematographical elements right on the spot that we can see the exact time of characters' wrongs about this issue.

Either they did not like Nietzsche in his time or his ideologies were incomprehensible or even mysterious for inferior minds and just because people were cunningly pragmatists about everything as how it is today, many people start to manipulate even their own minds and blaming Nietzsche for it. Especially because of Nihilism and his way of killing the God mostly pissed the religious people and the manipulative ones amongst them used society's faith to blame this 'wicked superhuman' theory and gain power thanks to their ignorance.

“For one should make no mistake about the meaning of the title that this gospel of the future wants to bear. "The Will to Power: Attempt at a Revaluation of All Values"-in this formulation a countermovement finds expression, regarding both principle and task; a movement that in some future will take the place of this perfect nihilism-but presupposes it, logically and psychologically. And certainly can come only after and out of it. For why has the advent of nihilism become necessary? Because the values we have had hitherto thus draw their final consequence; because nihilism represents the ultimate logical conclusion of our great values and ideals-because we must experience nihilism before we can find out what value these "values" really had.- We require, sometime, new values.” (Nietzsche, 1968: 3-4).

This evolved to another level later on and many more atheists started to show themselves by claiming their rightful place in the society because a society must contain every single person without discriminating them for their skin, faith or anything else but neither in the ancient times nor in this modern world, it does not

work like that because the society does not like the ones who do not play according to their rules.

There are examples from both sides about Nietzsche's Superhuman theory but unfortunately for him that the number of people who misunderstand his words is way more than the ones who understand and apply them to their lives. Amongst these people there are two sides; the ones who want to become a superhuman themselves and the others who become superhuman or even a hero because the society wants them to be. The study aims to demonstrate the societies' attitudes towards superhuman and whether society drive those people crazy or it is their choice.

In chapter two, the social situations and misinterpretations of Superhuman theory in Alfred Hitchcock's movie *Rope* and Shakespeare's play *Hamlet* will be analyzed. Although both works belong to different ages and the characters inside them belong to different layers of the society, both works still show some resemblance because the problem is not in the palace or government hall or any meeting house of any religion, the problem is inside humans. It is known that Hitchcock's most movies, even almost all of them, are psychological but he takes a different part of psychology into different movies to criticize or analyze them all. In this case, *Rope* deals with Nietzsche's superhuman theory, and Hitchcock explains the misinterpretations of it by using defected characters such as Brandon and Philip.

“The notion that murder is an art which superior beings should practice - (Rupert) in season!

- Now I know you're not serious.

(Rupert) – I'm a very serious fellow.

Then may I ask who is to decide if a human being is inferior, and is therefore a suitable victim for murder?

- The privileged few who commit it.

- And just who might they be?

Oh, myself, Phillip... possibly Rupert.” (Hitchcock, “*Rope*” 1948: 37:27–37:54).

On the other hand, Shakespeare's true intentions are never creating a superhuman in the first place but creating more likely supervillains who act as if they are heroes. His kings or queens represent the real world's kings and queens but in different timelines or different places than they usually are. His true aim is to show

people no matter where the events happen, people's psychology and mostly wickedness do not change because the greed stays the same, lust stays the same, desire for power stays the same. Kings want more lands for their kingdom because more lands mean more people to control, more people means more money, more money means more power. This does not change in any centuries because as long as people do not change their minds and stop manipulating others for power, this corruption becomes stronger.

“...But it is the same with man as with the tree.

The more he seeks to rise into the height and light, the more vigorously do his roots struggle earthward, downward, into the dark and deep – into the evil.” (Nietzsche, 2005: 38).

Neither in *Rope* nor *Hamlet* people seems to have moral senses in order to become superior to others but instead, they play dirty just because they think they are already superior. This delusion of a person happens mostly because they want to change the world according to their needs instead of being part of the world they have been living with many others. In this case, this part aims to express in these two literary works, how society affects people and how people get affected by the society which means the conflict of interest between two different timelines, two different social/class levels yet in the same stories.

In chapter three, *Midnight's Children* by Salman Rushdie and *Man and Superman* by George Bernard Shaw will be analyzed in their unique environments. One includes magical realism while the other represents different culture but they serve for the same cause. Although Rushdie's works always criticized by mostly religious people because of his critical thinking about religion, it seems he is just following the footsteps of Marx and Nietzsche; one claims that the religion is the opium of mind while the other wants people to believe in each other by creating an overman amongst them. In his work, *Midnight's Children*, this is what he does actually, creating one thousand one characters who are superior to any other human being in power and intelligence. Some do not sort together with Nietzsche's superhuman but some fit perfectly into his descriptions because of their intelligence levels and moral codes.

“So among the midnight children were infants with powers of transmutation, flight, prophecy and wizardry... but two of us were born on the stroke of midnight. Saleem and Shiva, Shiva and Saleem, nose and knees and knees and nose... to Shiva, the hour had given the gifts of war (of Rama, who could draw the undrawable. bow; of Arjuna and Bhima; the ancient prowess of Kurus and Pandavas united, unstoppably, in him!) ... and to me, the greatest talent of all-the ability to look into the hearts and minds of men.” (Rushdie, 2011: 200).

However, in *Man and Superman*, there is no one who can be count as strong in strength but there are some people who are way more intelligent than many people, can be count as strong in mind. Besides, the characters of the play are either wealthy or adopted by wealthy people so they have power from the beginning because they have money. However, money or power through money affects the pilot only so little with side characters but with the main characters, intelligence is more important. Some critiques criticize Shaw's play because they think he shows even Don Juan different than its original. It's not just in the fictional novels but also in real life that society even tries to interfere with the minds and words of writers and some literary works do not survive because of that.

TANNER. All you mean by that is that you think I ought to be ashamed of talking about my virtues. You don't mean that I haven't got them: you know perfectly well that I am as sober and honest a citizen as yourself, as truthful personally, and much more truthful politically and morally.” (Shaw, 2008: Act I, pp. 61-62).

Nevertheless, neither Rushdie nor Shaw follows society's sanctions. Rushdie, especially, continues to create more criticism about the society and religion in his lifetime and because of his books, even some countries (Iran) gave a fatwa against him as a shot at first sight. But showing the true face of societies against 'others' and how they still discriminating against every single person who is different from themselves or simply do not want to fit into that society. On the other hand, Shaw as well gives information about the society and how manipulative they can be, with his characters in the play. Although social life and with it economic life changes from one century to another, people's psychologies show what they are facing in their unique lifestyles. These are all what Nietzsche is trying to explain the causes and results of the path to become a superhuman or overman as he calls it. In this path, the only way to reach that status happens by having strong psychology because the enemy of a person is the other people, mostly the society, and the only limit which

holds them back is their weak psychology. Only the ones who can control it can become superhuman.

Research Question

The main question in this thesis will be, whether the characteristics of humanity and traditions of society stays the same when it is checked in different civilizations throughout the years or every single human being desires to change themselves, upgrade their social rules and give up on their traditions for the sake of evolution to overman; with an addition whether the society allow them to change or not.

Thesis Statement

In the enlightenment of Nietzsche's Superhuman theory and Foucault's description of the madness of society, this thesis aims to find out whether a man decides to become mad while trying to prove himself to the society or it is the society that drives the man into madness while trying to turn him into a Superhuman. It aims to analyze with deep analysis of some characters such as Brandon from *Rope* by Alfred Hitchcock, Claudius from *Hamlet* by Shakespeare, Saleem Sinai from *Midnight's Children* by Salman Rushdie and John Tanner from *Man and Superhuman* by George Bernard Shaw because of their similar characterizations and attitudes.

The main aim of this study is to analyze the characters in their realm and their journeys of being misguided Supermen. Not just Brandon, Claudius, Saleem, or John misinterprets this ideology but they are very close to each other because of their timid souls behind their self-assured features and behaviors.

II. FIRST CHAPTER

A. Background Information

Throughout the old civilizations, all great leaders seek for power. Some want to have more lands while some want to have more army power to defeat the enemies. Although this race for power looks only about war some people want to use it for peace. They seek the power of knowledge to be able to end or start wars; to build or destroy civilizations; to enlighten people or use their ignorance against them. But mostly, the ones who control the power of knowledge, the ones who know more than others, use it to manipulate people. This manipulation process not always happens like a blackmailing or using the weaknesses of others against them but it is usually used to create social norms. Society wants to control people in order to protect their own values and keep others from connecting to neighbor traditions, religions, values, etc. This actually means that the society keeps the knowledge away from its members since they do not want people to be aware of the actions of society. As an explanation to these knowledge hiding, they basically apply social norms so people do not, will not or cannot ask any questions just because they are afraid that they will be labeled as a rebel or dissident but in a bad way like he or she is trying to tear the society apart.

In order to feed the society's ambition and greed some people tried to find a solution that would make everyone coherent with each other. In fact, this solution was containing criminals only but it also shows others how to and how not to act in the society and even while in their home alone because of social norms they have been exposed to. Jeremy Bentham and Michel Foucault found the weak spot of this control-freak people and created a prison system with a theory Panopticon. According to Cambridge Dictionary Panopticon means: "A prison cells (=rooms) arranged in a circle so that the people in them can be seen at all times from the centre" (Cambridge Dictionary, *Panopticon*). In fact, they created this theory according to an event during the times of plague. In his book *Discipline and Punish*, Foucault suggests that a plague comes in one town and officers take actions

immediately. They divide the town into divisions and put in charge an intendant to every division so they can control those parts easily. Then, they lock every citizen into their houses and do not let them leave the house at all. For the food and other supplies, they assign syndics to every division and build up a wooden pipe system to carry out the supplies people need. (Foucault, 1991: 195) This is actually our modern system of any prison but without the exact control they want to have. They have surveillance system to keep syndics and citizens under control that is based on personal information of each citizen and vitality control by one by one on a daily basis.

“This surveillance is based on a system of permanent registration reports from the syndics to the intendants, from the intendants to the magistrates or mayor. At the beginning of the 'lock up', the role of each of the inhabitants present in the town is laid down, one by one; this document bears ‘the name, age, sex of everyone, notwithstanding his condition’: a copy is sent to the intendant of the quarter, another to the office of the town hall, another to enable the syndic to make his daily roll call. Everything that may be observed during the course of the visits - deaths, illnesses, complaints, irregularities is noted down and transmitted to the intendants and magistrates.” (Foucault, 1995: 196).

With this way, they create the first prison system that includes surveillance in it. Later on, this system contains surveillance cameras, guardians, wardens etc. Besides, it gives other people the inspiration of creating similar equations in their systems such as George Orwell.

As George Orwell claims in his book *Nineteen Eighty-Four*, ‘Big Brother is watching you’ and he points out to Fascist leaders with this statement. (Orwell, 1990: 5) In fact, his book is about dictatorship or even fascism because of the actions of government. Although Fascist rulers show themselves as a savior or superior to the others they are known with their actions to the people whom the ruler thinks they are against the regime. They act to kill no matter what which means if people don’t act along with the ruler they will be killed as well. What Orwell actually declares that fascist leaders are mostly control freaks who want to take the control of people. Becoming the leader of the country is not enough for them but they want everyone to sacrifice their lives for those leaders if necessary. Besides, as one can see in *Nineteen Eighty-Four*, some Fascists also change the general order of the countries such as their national anthems or mottoes of the countries. “WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH.” (Orwell, 1990: 6) This slogan of the

party INGSOC that is written on the walls around the country so everybody can see it, represents the delusion that the leading Fascist party gives their citizens in order to keep them in control. In fact, like most of other identical parties in reality, Orwell also shows the manipulations of Fascist leaders in his book and since it is dystopia, it gets worse most of the times. As it is revealed in the book that there is an official language of Oceania, the mainland in *Nineteen Eighty-Four*, which is called 'Newspeak'. This language actually a collection of words that the Fascist ruler wants people to speak only which means whatever the ruler wants people to say they have to say it otherwise there will be a punishment. (Orwell, 1990: 5-8) This action might not seem brutal but it gives people more than death: fear. No one knows what can happen not just to one individual but also everyone around that person if one does not follow every single order. In George Orwell's case this issue is solved with literally brain washing and giving the same fear all over again.

"At this moment there was a devastating explosion, or what seemed like an explosion, though it was not certain whether there was any noise. There was undoubtedly a blinding flash of light. Winston was not hurt, only prostrated. Although he had already been lying on his back when the thing happened, he had a curious feeling that he had been knocked into that position. A terrific painless blow had flattened him out. Also something had happened inside his head. As his eyes regained their focus he remembered who he was, and where he was, and recognized the face that was gazing into his own; but somewhere or other there was a large patch of emptiness, as though a piece had been taken out of his brain." (Orwell, 1990: 269).

Foucault suggests that society has bigger plans for the members of it that includes creating newly modified brains thanks to their social norms. This modified brains might not seem very effective or just a little part of that society but their influence over people makes them more valuable. With social norms society creates some superior people, super humans, and advertise them to the members of the same society like those super humans are there to show people what should be their goal in life, and to achieve that goal all they need to do is to accept, embrace and follow social norms. But once they figure out they can never achieve that level of humanity, they lose everything, including their sanity. Because thoughts of not be able to reach ideal status or meet their role models creates hopeless environment but also creates more disciplined society with manipulation of people's minds like convincing them

they have a chance. The more society has power the more they can manipulate all the minds and this can happen through knowledge.

“In short, the art of punishing, in the régime of disciplinary power, is aimed neither at expiation, nor even precisely at repression. It brings five quite distinct operations into play: it refers individual actions to a whole that is at once a field of comparison, a space of differentiation and the principle of a rule to be followed. It differentiates individuals from one another, in terms of the following overall rule: that the rule be made to function as a minimal threshold, as an average to be respected or as an optimum towards which one must move. It measures in quantitative terms and hierarchizes in terms of value the abilities, the level, the ‘nature’ of individuals. It introduces, through this ‘value-giving’ measure, the constraint of a conformity that must be achieved. Lastly, it traces the limit that will define difference in relation to all other differences, the external frontier of the abnormal (the ‘shameful’ class of the Ecole Militaire). The perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions compares, differentiates, hierarchizes, homogenizes, excludes. In short, it *normalizes*.” (Foucault, 1995: 182-183).

Society’s main aim is to normalize the things that are disturbing or not necessarily required by many because they do not want others to commit crimes and they want them to become compatible with others. But the reality behind this normalization process is to take the power of people convince them they do not need it as well as their actual freedom. Just because members of the society believe that they are safe and they will be better if they follow the norms or rules of the society, they give up on their freedom and turn themselves into well-functioning robots.

Nonetheless, as how it is in fictions like George Orwell’s *Nineteen Eighty-Four*, in real life it is not so different. As in *Nineteen Eighty-Four*, Big Brother or the leader of that society creates a huge prison camp which is basically used to wash people’s brains. Stalin had his own prison camps and he was calling them ‘labor camps’. Alexander I. Solzhenitsyn (2002) as a brave man wrote a book about all of those labor camps called *The Gulag Archipelago* to show the rest of the world how bad Lenin and Stalin were since because of them millions of people died.

“Among the gaping blank spots that remain, we have yet to determine roughly how many politically induced deaths the Soviet regime inflicted. Solzhenitsyn publicizes a demographer’s estimate of some 60 million. Aleksandr Yakovlev, a high official in the Gorbachev regime and now chairman of Russia’s Commission for the Rehabilitation of the Victims of Political Repression, estimates the number at perhaps 35 million. Also, he admits

that his generation "allowed those monsters Lenin and Stalin to kill us" and that it is "high time" for him and others "to repent. To apologize to those who survived, [and] to kneel before the millions who were shot." (Solzhenitsyn, 2002: xvii).

The point here is that Stalin or someone else, when they treat those camps as 'labor camps' other members of the society think that he was doing something good since the main reason was to empower labor force during the time of war. This function, in one way, works as Foucault's institutions. According to Foucault, society works as groups of institutions which creates social norms and shape the member of the society. Every single organization such as schools, barracks, hospitals, even prisons serve the society's needs and every single human being works or involves in such organizations or institutes feed the society and complete its main purpose; creating compatible humans. They found the way of doing it with reforming the punishment system for crimes. Michel Foucault claims that the right way to make reforms in the punishment system is firstly to give up on public torturing and execution, because physical events happen all the time and people get used to it which means those punishments do not affect many people anymore. As a solution to that Foucault suggests psychological punishments, in fact not exactly a punishment but more like reforming the minds of people. According to him and thanks to Bentham's Panopticon theory, people stop committing crimes or at least decrease the amount of it when they think they are being watched. Even they are not being watched at the time being, the doubt of it sometimes is enough to stop their wrong actions. In order to achieve this status Bentham creates a prison but Foucault implies that his prison system can be applied to every institution such as schools, barracks, etc. because once a person learns the social norms he or she will follow them without asking questions like the soldiers of the army and this army of common people will give much more power to the society than they can imagine.

"Throughout the eighteenth century, inside and outside the legal apparatus, in both everyday penal practice and the criticism of institutions, one sees the emergence of a new strategy for the exercise of the power to punish. And 'reform', in the strict sense, as it was formulated in the theories of law or as it was outlined in the various projects, was the political or philosophical resumption of this strategy, with its primary objectives: to make of the punishment and repression of illegalities a regular function, coextensive with society; not to punish less, but to punish better; to punish with and attenuated severity perhaps, but in

order to punish with more universality and necessity; to insert the power to punish more deeply into the social body.” (Foucault, 1995: 81-82).

However, some people refuse to become like everyone in the society and try to get out of the society to gain their individuality and freedom. Just because they do not want to act how they society want them to act or just because their appearance, jobs, beliefs or actions are different than others, society discriminates them even with enthusiasm. H. G. Wells thought about this behave of the society and combine it with superhuman powers. In his book *The Invisible Man*, the invisible man Griffin is actually a scientist who wants to create the formula of turning something invisible, but at some point he wonders what would happen if he turns himself invisible. Thanks to his intelligence and hardworking he becomes invisible and it really is good at the beginning but after some time, whenever he goes because of the weird clothes and weird actions people start to question him and see him as outcast of the society.

“Griffin’s identity as an outcast, which his accommodation in an unfurnished room in a slam on Great Portland Street confirms, is dramatically reconfirmed as soon as he leaves this lodging once he has successfully conducted his experiment on himself.” (Wells, 2017: 29).

In fact, he is not an outcast just because he is invisible or different than others but also he does something no one approves which is thievery. He steals from his father at the beginning in order to begin his experiments (Wells, 2017:13) and then steals from others which put him jeopardy since he is both invisible and a thief.

“‘And after three years of secrecy and trouble, I found that to complete it was impossible — impossible.’

‘How?’ asked Kemp.

‘Money,’ said the Invisible Man, and went again to stare out of the window.

He turned round abruptly. ‘I robbed the old man — robbed my father.

‘The money was not his, and he shot himself.’” (Wells, 2017: 164).

Although he is guilty in all actions he blames others by discriminating him from the society and that’s why he wants to get revenge. This earthly desire to become an invisible man inside society becomes like a nightmare for him even though he wanted it so much. Until he turns himself into a criminal he lives his life as an invisible member of the society who can easily live amongst other people without being responsible for his actions and getting involved any social norms or

traditions since he does not exist. Unfortunately, this is not enough neither for him nor for society, because, he shows strange behaviors inside the society and people starts to question his actions. This common behavior of the society, which is to observe anything around them and make gossips about it if they found it strange or different than they used to, irritates the Invisible Man and force him to act accordingly just to save his position inside society. But when he is compromised and people are aware that there is an invisible man around them, they start the hunting season and chase him. Because of this action of the society he wants kill others so that he can save his own life. Besides through the end of the book, when he is 'betrayed' by his so-called friend Kemp, he goes crazy and swears to kill everyone even more, including Kemp.

"Kemp's hand went to his moustache. Was that a movement downstairs? 'And it is killing we must do, Kemp.'

'It is killing we must do,' repeated Kemp. 'I'm listening to your plan, Griffin; but I'm not agreeing, mind. *Why* killing?'

'Not wanton killing, but a judicious slaying. The point is: they know there is an Invisible Man – as well as we know there is an Invisible Man – and that Invisible Man, Kemp, must now establish a Reign of Terror. Yes; no doubt it's startling, but I mean it. A Reign of Terror. He must take some town, like your Burdock, and terrify and dominate it. He must issue his orders. He can do that in a thousand ways – scraps of paper thrust under doors would suffice. And all who disobey his orders he must kill, and kill all who would defend them.'" (Wells, 2017: 198-199).

This is the point he gives up on everything including his works and spreading knowledge or his desires to become a man again, and he shows his true desires and wants to get revenge from everyone against him. For Nietzsche once a human wants to turn into over man who only has the purpose of being useful to other people in order to save them, he cannot think about his own desires. That human has to have ambitions, goals and actions for the public's benefit. "I love those who do not first seek a reason beyond the stars for going under and being sacrifices, but sacrifice themselves to the earth, that the earth may someday become that of the *Übermensch*." (Nietzsche, 2005: 11). Some leaders are willing to accelerate the process of creating such humans instead of waiting or cultivating the process like the evolution itself. They mostly use institutions to handle with this creation process but it's not exactly possible without the support of society. That's why they first

manipulated the society and either convince them to join their madness or turn them into each other to eradicate incompatible ones.

“Traditionally, social groups shape their populations primarily through regulating reproduction or excluding alien members. Such community-making measures always entail some degree of violence. Regulating reproduction through family and gender structures, for instance, requires strict control of female sexuality and male access to women. Most groups also shape their membership through overt violence, such as formal warfare, intertribal raids, rape, or killing. Wars and tribal conquest—for example, the Japanese occupation of Nanjing or the eruption of ethnic violence following the breakup of the former Yugoslavia—control both internal and external group membership.” (Garland-Thomson, 2015: 75).

In the nature of Superhuman theory there is the problem of eugenics as the main element. Throughout time many people realized that waiting for humans to evolve in time and become superior would take more time than they imagined, so as Nietzsche suggests with this theory they thought about matching people who were already superior and had superior genes with each other so they could create superior children and improve future generations.

““Eugenics” is the modern scientific term that emerged in the late nineteenth-century and early twentieth-century West to name the contemporary rationales and actions with which modern nation-states shaped the membership of their citizenry. The word “eugenics” itself was coined in 1883 by Sir Francis Galton, a prominent English anthropologist and statistician. Derived from the Greek to describe the pursuit of the “well born,” eugenics was promoted as the new science of improving the human race through selective breeding. Galton’s theories about creating a better future with a better population captivated American scientists in the industrial age. Yet the ideology and practice of controlling who reproduces, how they reproduce, and what they reproduce in the interest of shaping the composition of a particular population group long predate the industrial age.” (Garland-Thomson, 2015:74).

The ideology of creating perfect humans by matching superior genes does not belong to one single society. In every country and every society, people always want to achieve the perfection as much as they can because with that way they can manage to improve their societies and gain more power to deal with other societies. In fact, this race of creating super humans and fighting against other societies is only for protecting their own social norms because with the globalization and technology people are eager to forget their roots and acquire others’ more reasonable norms for themselves. That’s why society takes action to show its members what should they

follow and why should they follow it. In order to do that, they create super humans with super genes as role models so that people can take examples and stay loyal to that society.

Art Spiegelman who has written a book called *Maus* to criticize these type of disloyal actions and to show in which cases people believe in corruption and want to take advantage of inferior ones just to save their own 'precious' lives. In regards to that, as a Jewish himself he issues Germans and Polish people during the World War 2. In his book Spiegelman draws the Polish people, who follow the Fascist Superhuman because he suits their book, as pigs since they throw Jewish friends and neighbors under the bus and don't even think what will happen to them by heart. (Spiegelman, 1980).

Spiegelman's drawings and the subjects he issued in his book becomes a reference to Nietzsche's *Will to Power* since the reason behind Polish people's treason was not only to save their lives but also because they were convinced that 'others' were taking their jobs, homes, lives and they were losing power as a community because of that. They never thought about Jews being more solid community than they have ever been and never blamed themselves for it because their social norms told them how to act and what to do.

"The study of society is so invaluable because man as society is much more naïve than man as a "unit." "Society" has never regarded virtue as anything but a means to strength, power, and order.

How simple and dignified is Manu when he says: "Virtue could scarcely endure by its own strength. Fundamentally it is only the fear of punishment that keeps men within bounds and leaves everyone in peaceful possession of his own.'" (Nietzsche, 1968: 382).

In this part of *Will to Power* Nietzsche suggests that society uses virtue in the advantage of society because being individual in a society does not give a person that much power or knowledge to change or shape the world around them, but as the member of the society or even better being the society itself gives an individual the power to shape the world. There are some ways to control humans and virtue or morality is one of them. In the nature of humans there are certain roles they see suitable for themselves. It's not always morally correct or might not meet with the expectations of the society but every person, one way or another, work to be useful in the society. In fact, society find suitable roles for every single human being so that

they can be productive in the society and live compatible. Foucault defines these roles under the name of discipline.

“In the first instance, discipline proceeds from the distribution of individuals in space. To achieve this end, it employs several techniques.” (Foucault, 1995: 141). Foucault expresses his ideology by putting them into several elements. First one is the element of *enclosure* which means the specified institutions for specific spaces. Those institutions are the backbones of the society where people can be useful. Second one is the element of *partitioning* which means individuals have their own working spaces such as soldiers’ barracks, students’ schools or doctors’ hospitals. And those working spaces are labeled for those specific jobs, so that they function as symbols of discipline. Third element is *functional sites* which means everyone works in their specified work places to contribute to the society. They basically have to do what they are destined to do, so they can be useful and improve the society with their contributions. Last element is *rank* which stands for hierarchy in every single institution like military ranks in the army or academic titles in the universities that everyone must show some respect. (Foucault, 1995: 141-146).

On the other hand, Nietzsche focuses on another problem rather than social norms which is both obviously and secretly done throughout centuries. Although some governmental or economic systems like communism and fascism were the main plagues of the world in 19th and 20th century, they were not the only diseases. So many leaders have used and are still using people’s faith and moral issues against them to be able control them easily because once a person has religious faith, he/she has some fears as well. But instead of strengthening their faiths and handling with their fears, all races use religion to gain strength over people. In order to acquire the power of domination in fact, started the war firstly for so-called religious purposes and they started it from Europe to rest of the world under the name of spreading the Christianity (Missionaries) and then Crusades or from Eastern parts to the rest of the world under the name of Jihad.

“The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart.” (Achebe, 1994: 176) says Okonkwo in *Things Fall Apart* by Chinua Achebe. As a man of ‘honor’ Okonkwo

never wants missionaries to blend in his people and convince them to give up on their own religions and faith. From the beginning of old myths and later holy religions the ideology behind the faith has always used by superior ones to control ordinary people, lower class citizens or illiterate ones. Like what happened in *Things Fall Apart* not only Christians tried to extend their territories but also other religious leaders want to extend their territories by acquiring as much followers as possible. Yet, these missionaries mostly pretend as truly religious people but deeply act for different purposes: power. Vladimir Bartol (1938) in his fiction novel, *Alamut*, claims that, the Leader of Assassins Hassan-i Sabbah acts as a religious father for Isma'ili cult whom has a power of taking anyone he likes to the Heaven. Although this is not possible to do as a human being but because of his one of a kind herb, opium poppy (*Papaver Somniferum*) or hashash, he is able to do some tricks with the minds of people and suggests he is the voice of God and should be followed. The ones who follow him is called Assassins and make everything he does including assassination of enemy leaders and politicians.

Jeff Goldberg in his book called *Flowers in Blood: The Story of Opium* expresses that Marco Polo, while passing by Hassan Ibn-Sabbah's Castle, wrote what he saw about opium and the trainings of Assassins or Hashashins.

“Now no man was allowed to enter the Garden save those whom he intended to be his ASHISHIN . . . He would introduce them into his garden, some four, or six, or ten at a time, having first made them drink a certain potion which cast them into a deep sleep. When therefore they awoke, and found themselves in a place so charming, they deemed that it was Paradise in very truth . . . So when the Old Men would have any prince slain, he would say to such a youth: ‘Go thou and slay so and so! And when thou returnest my Angels shall bear thee into Paradise, and shouldest thou die, nathless even so will I send my Angels to carry thee back to Paradise.’” (Goldberg, 2014: 9-10).

The situation here is no different than Hitler using drugs to give his army a power of not getting tired or scared of anything and turn soldiers more powerful easily by only asking them to sacrifice their lives at the end. This manipulation of people's mind is actually what Nietzsche is trying to claim in his book *The Gay Science* by saying “God is dead. God remains dead. And we have killed him.” (Nietzsche, 1974: 182).

As humans we are all deceivable and ready to believe a superior being whenever we are desperate since even before the beginning of any civilization people were believing any kind of power that might have been their creator. This way a person becomes vulnerable to any coming threats because most of the time they blindly follow a superior one without questioning. When Hassan-i Sabbah was trying to convince people that he was the chosen one all he needed to do was show them what he was capable of. In fact, he was only an imposter with so much opium poppy but as what Marx claimed in *Critique of Hegel's Philosophy of Right*;

“The wretchedness of religion is at once an expression of and a protest against real wretchedness. Religion is the sigh of the oppressed creature, the heart of a heartless world and the soul of soulless conditions. It is the opium of the people.

The abolition of religion as the illusory happiness of the people is a demand for their true happiness. The call to abandon illusions about their condition is the call to abandon a condition which requires illusions. Thus, the critique of religion is the critique in embryo of the vale of tears of which religion is the halo.” (O'Malley, 1977: 131)

Even though like Nietzsche, Marx was an atheist as well, with this statement he means the ignorant people who weren't asking questions about anything and not reading or understanding the main source of the knowledge as well but just believing may be the most wrong thing in the world without knowing it.

Despite the fact that in the 12th century or even before, during the attack to confiscate Jerusalem, many people joined the forces of the Christian church in order to fight side by side with fellow Christians and if possible become martyrs. There might not be a stronger word than martyrdom when one is dealing with people who are chauvinists. Most people are willing to die for the purpose of saving their countries without knowing the truth behind the actions of their leaders, the church. From 11th century until 16th century, Reformation Period, Catholic Church organized series of crusades against eastern countries and religions including Orthodox Church even though they were also a branch of Christianity.

Those so-called religious actions were lead to series of events that affected some powerful countries because those wars were not exactly about spreading the Christianity but taking the power of East and dominating the world as much as possible. Besides, to these crusades so many Christians from everywhere in the world have joined and fought with Eastern countries so it was not only the fight of

West but North or South as well which means all Catholic Christian community. In a Swedish movie *Arn: The Knight Templar*, based on Jan Guillou's fictional books, the main character of the movie Arn Magnusson shows the reality behind Crusades and Crusaders by attending the fight against Jerusalem and An-Nasir Salah ad-Din Yusuf ibn Ayyub or known as Saladin. Considered as a holy place for every holy religion, Judaism, Christianity and Islam, Jerusalem was always under siege and even today, many countries are fighting for it to take control of the city. In the movie, as a dishonored man, Arn Magnusson, joins the crusaders so that he can take his reputation back as an honorable warrior in the way of God. This journey might be taken as a hero's journey but in fact it is like becoming a superior person as how Nietzsche describes it. After Arn loses his reputation and joins the crusades he vows himself that he will help anyone in need without thinking about their religious choices. So here is the scenario about becoming a Superhuman: Firstly, a person, like Zarathustra himself, isolates himself to defecate from the corrupted and oppressed minds. After Arn commits adultery with a fellow village girl whom loves Arn as well, he is sent to a monastery for 20 years to be cleaned and become a monk so that others can be sure about his loyalty to God, kind of a purification ceremony. (Flinth, "Arn: The Knight Templar" 2007: 1:18:02–1:20:09) This way he isolates himself and learns theology and martial arts. Then, as Zarathustra does, a person goes back to other people after he get enlightened to enlighten others as well. After Arn becomes a genuine good monk, he is offered to become a Templar Knight and join the crusades, which means to sacrifice himself for God and Catholic Church. He does that becomes a legend amongst people of both sides. For his allies he is the protector of all in need and for enemies he is the only one they should fear if they do not want to die. But in fact he does not only protect Christians but also protects Muslim traders and civilians. When he meets with Saladin they have given each other their words not to draw their swords to each other. They both are the men of their words and honorable people and because Arn swears to protect everyone in need without looking for their religion, race or anything else, Saladin respects him and welcomes him as a friend. This way he turns into a real Superhuman who cares and protects all without any discrimination.

In the movie, after Arn saves Saladin from bandits without knowing who he is, because he is treating everyone equally, Saladin wants to pay his debt to him

because as a Muslim he does not want to be in debt with a Christian. Arn does not accept the money because he is a man of God and he is not saving lives for money. With this interaction they share the honor and their meal together where they exalt each other.

S: You could have killed us as easily as you killed the bandits.

A: Those bandits have robbed many pilgrims, and is our mission to protect the pilgrims...

S: Do you know who I am?

A: You are Yusuf Salah ad-Din Ayyub. The one we know as Saladin.

S: And you are not afraid?

A: You've given me your word, as I've given you mine.

S: You're a man of honor... not like your brother." (Flinth, "Arn: The Knight Templar" 2007: 1:30:00–1:34:25).

It does not matter the person, race, gender, environment etc. disgrace belongs to humanity as well as honor. Therefore, being a Superhuman also does not belong to any particular race or anything related to it but belongs to anyone who can embrace it, acknowledge it and use it in a right way.

Although this movie is based on fictional events, the siege of Jerusalem and the attacks of Crusaders are real as flesh and blood. At the end of the 11th century because of the changings in the thrones of some strong kingdoms, especially Byzantium, a strong leaders find a way to declare a war against Eastern world in order to take Holy Land, Jerusalem, back. "In November 1095, at the Council of Clermont in southern France, the Pope called on Western Christians to take up arms to aid the Byzantines and recapture the Holy Land from Muslim control. This marked the beginning of the Crusades." (History.com Editors, Crusades). Until Christian community saw the true face of Catholic Church and decided not believing their lies about gaining more and more power, these crusades continued with both success and failures. Especially between 1187 and 1192 these battles for Jerusalem turn into the battle of powers that want to stay as superior ones by keeping the Holy Land. Despite the fact that Saladin wins couple of fights including Battle of Hattin, he cannot stay strong against the

joint forces of West world and at the en, they sign an agreement to rebuild the Kingdom of Jerusalem.

“In 1187, Saladin began a major campaign against the Crusader Kingdom of Jerusalem. His troops virtually destroyed the Christian army at the battle of Hattin, taking back the important city along with a large amount of territory. Outrage over these defeats inspired the Third Crusade, led by rulers such as the aging Emperor Frederick Barbarossa (who was drowned at Anatolia before his entire army reached Syria), King Philip II of France, and King Richard I of England (known as Richard the Lionheart). In September 1191, Richard’s forces defeated those of Saladin in the battle of Arsuf, which would be the only true battle of the Third Crusade. From the recaptured city of Jaffa, Richard reestablished Christian control over some of the region and approached Jerusalem, though he refused to lay siege to the city. In September 1192, Richard and Saladin signed a peace treaty that reestablished the Kingdom of Jerusalem (though without the city of Jerusalem) and ended the Third Crusade.” (History.com Editors, Third Crusade)

These Crusades or religious actions can be considered as the religion part of what Ludwig Feuerbach suggested when he was writing about the critique of religion. Because of his journey in life, he might be considered as the father of atheism or in Nietzsche’s case Nihilism.

Ludwig Feuerbach who has influenced many philosophers including Nietzsche himself, is best known with his critiques about religion. Feuerbach divided his thoughts and theories into three parts which are actually three stages of becoming a Rationalist.

“*God* was Feuerbach's *first thought*: the young Feuerbach was a theologian. It was the youthful wish of the quiet model schoolboy, baptized as a Catholic (probably in urgent necessity) but brought up as a good Protestant, son of a well-known jurist, zealously studying Greek, Hebrew and the Bible, even at his secondary school, to become a Protestant pastor: "from the standpoint," however, "of a *rational* religiosity." (Küng, 1991: 192).

Having faith is the first action of becoming a human. Since Atheism also considered as not having faith to any religion or superior being who might have created everything, without having any faith or opinion to anything leave humans unfinished. According to Ludwig Feuerbach, and for most of other philosophers,

being human starts with thinking and once a person starts thinking that person realizes their environment. Realization of the environment leads anyone to make researches about ‘Who are we? Who created us?’ so superior things attract the person and they come to existence in people’s mind as God. It should not be only one God for everyone and in fact, it mostly changes from place to place, culture to culture, even person to person, but the main point is to have faith in something superior.

“Reason was Ludwig Feuerbach's *second thought*: the theologian became a Hegelian. Oscillating between philosophy and theology and inwardly torn apart, "longing for truth, that is, unity, decisiveness, absoluteness." (Küng, 1991: 193). During the Age of Enlightenment people, especially philosophers, of the era start to think logically about the world they live in. Thanks to Martin Luther and some others who started the movement of Reformation, people acquired the true knowledge about Roman Catholic Church and their insanely greedy ideologies over Christian world. Since many people in the 16th century managed to win a war against Catholic Church and freed the minds of all people so that they can think and act freely. In the sense of reasoning people start to get away from the God or their beliefs in order to reach better positions in their lives. "I knew what I ought to do and wanted to do: not *theology*, but *philosophy*. Not to babble and rave, but to learn. Not to believe, but to think." (Küng, 1991: 193). For Feuerbach thinking and learning becomes more important than believing in the things he does not see or do not feel exactly. With all other philosophers of the century Feuerbach as well attended the movement of reason and acted accordingly, and because his all thoughts were about theology, the church and criticizing both, he has managed to influence many people in this way. As playing the leading role during the French Revolution, Jean-Jacques Rousseau is considered as a great influence amongst fellow Rationalist philosophers in 18th century. His role and thoughts still affects many others who are supporting the movement of thought including Ludwig Feuerbach as well as Friedrich Nietzsche.

“*Man* was Feuerbach's *third and last thought*: the Hegelian becomes an atheist. Feuerbach wants to follow Hegel's path consistently to the very end. The old split between here and hereafter must be removed, not only—as with Hegel—in thought, but in reality, so that humanity can again concentrate wholeheartedly on itself, on its world and on the present time. Instead of immortal life in a hereafter, a new life here and now; instead of immortal souls, capable human beings healthy in mind and body.” (Küng, 1991: 193).

According to Hegel and for Hegelian philosophers, spirit is the key element of becoming immortal since for Hegel spirit is evolving inside of an individual and gets stronger, but as every theologians he is also accepting this immortality not in physical world but in spiritual world. Unlike all those theologians, materialist philosophers such as Feuerbach, Marx and Nietzsche believed the improvement of the human and the body instead of the soul. Although for Nietzsche and his theory of Superhuman without having an improved mind, soul and body all together it is not possible for a human to become over man, in Feuerbach's stage of Man, he is all materialist and belongs to the physical world which is actually the first thing one can criticize when the main topic is Superhuman theory. In his own words for this theory Nietzsche chooses Zarathustra who is considered as the starting point of any overman in order to give others the formula of how to become a Superhuman. In his book *The Gay Science* he explains the journeys of Zarathustra to show the place of a human being in this physical world.

"You great star, what would your happiness be if you did not have those for whom you shine? For ten years you have climbed up to my cave: You would have become weary of your light and of the journey had it not been for me and my eagle and my serpent; but we waited for you every morning. took your overflow from you, and blessed you for it. Behold, I am sick of my wisdom. like a bee that has gathered too much honey; I need hands outstretched to receive it; I want to give away and distribute until the wise among men enjoy their folly once again and the poor their riches. For that I must descend to the depths, as you do in the evening when you go behind the sea and still bring light to the underworld, you over-rich star. Like you I must *go lmdr.7S* as men put it to whom I wish to descend. Bless me then, you calm eye that can look without envy even upon an all too great happiness. Bless the cup that wants to overflow in order that the water may flow from it golden and carry the reflection of your rapture everywhere. Be~ hold, this cup wants to become empty again, and Zarathustra wants to become man again." (Nietzsche, 1974: 275).

Zarathustra's prayers are only for him to gain as much knowledge as he can contain in order to turn into a Superhuman so that he can save all humans from being ignorant about their environments and educate them to let them become Supermen as well. Like all other ascending stories in mythologies everything starts with a chosen one who sees the corruption amongst people dedicates himself to purify this corruption instead of ignoring it as everyone else. Once Zarathustra gives up from his

earthly desires and moral values that were holding him back from what he was capable of, he transformed to the best version of himself.

In regards to this information about Hegel and Nietzsche above and Feuerbach's own thoughts, although Feuerbach does not want to split his ways with Hegel, he turns his back to Hegel especially in the third stage of thoughts and becomes an atheist. Even without considering the theory of Nihilism while Hegel was against the ideology of Nietzsche about his theory of having faith in oneself and nothing else, Feuerbach was defending individual human who can exceed the potential of any human and be able to become over man. Despite the fact that Feuerbach was on the same page with Hegel about the second stage of thoughts, reason, they could not agree on one thing which is having faith in something superior than any human being. When it is considered that Hegel is an idealist and believes the spirit more than individual man, his thoughts against material world should not surprise anyone.

“Spirit came into being as the truth of nature which has translated and suspended itself. But spirit is, then, not merely true and primordial: its transition into the realm of the concept is not only reflection into others and reflection into itself but it is also free judgment. The becoming of spirit in this way indicates that nature suspends itself in itself as untruth, and that spirit no longer presupposes itself as immediacy self-externalised in physical individuality, but as general and as that immediacy, simple in its concreteness, in which it is soul.” (Hegel, 2001: 19).

On the contrary of Hegel's thoughts and his creation of the term dialectic, people saw him like a cult leader and so many people were opposing to his ideologies because of that. However, in fact, thanks to his teachings both theologians and socialists managed to find themselves a place and create different theories such as materialism, socialism and rationalism. As the scholar in University of Berlin, Hegel had many powerful allies whom they called themselves Hegelians including Prussian King, Frederick Wilhelm IV and thanks to his thoughts they mostly succeeded but also gained enemies as well such as Schelling who were also a scholar in University of Berlin at the same time. No matter what was Hegel thinking about non-theological events, his thoughts and teachings lead other philosophers to gain another level in their theories especially Engels, Marx, Feuerbach and Nietzsche. (Stepelevich, 2015)

Despite the fact that it was not exactly the same meaning as it is in 19th century, Friedrich Heinrich Jacobi who created the term Nihilism might have reached the latest version of Rationalism with this theory. Although he was the creator of Nihilism, he was not the one who spread the theory in full. With the famous novel *Fathers and Sons*, Ivan Turgenev extended the borders of Nihilism from Russia to the world. The main character of the book, Yevgeny Vassilievitch Bazarov, acts as a true Nihilist who basically rejects everything except scientific facts. “Bazarov clearly wishes to sweep away the assumptions and non-scientifically proven "truths" of social, political, emotional, and spiritual life in Russia. He begins by rejecting all common assumptions about serfdom, the foundation of Russian social hierarchy, and its reform, including all of its social and economic ramifications.” (Hocutt, *Bazarov as Nihilist?*). As in the definition of Nihilism, a Nihilist should argue on the reality of anything and should not accept the meaning of life, purpose or even any moral values. This was what Turgenev dealing with when he created the character Bazarov since Nihilism meant another level of mind in that century and the next.

However, even today, Nietzsche has always been considered as the father of Nihilism because of his thoughts and teachings in his books and novels about Nihilism and many other things related to it. Especially in his novel *Thus Spoke Zarathustra* and his theory book *The Will to Power*.

“What I relate is the history of the next two centuries. I describe what is coming, what can no longer come differently: *the advent of nihilism*. This history can be related even now; for necessity itself is at work here. This future speaks even now in a hundred signs, this destiny announces itself everywhere; for this music of the future all ears are cocked even now. For some time now, our whole European culture has been moving as toward a catastrophe, with a tortured tension that is growing from decade to decade: restlessly, violently, headlong, like a river that wants to reach the end, that no longer reflects, that is afraid to reflect.” (Nietzsche, 1968: 3)

Nietzsche claims that values are meaningless because all those values are just obstacles in front of a man who can become a Superhuman if he gets beyond the limits of his mind. Like Feuerbach, Nietzsche was also dealing with some stages throughout his life so that he can reach to his desires. According to the definition in Merriam Webster, Superhuman is: “a superior man that according to Nietzsche has learned to forgo fleeting pleasures and attain happiness and dominance through the

exercise of creative power.” (Meriam Webster) This means that a Superhuman should be a Nihilist who gives up from his manly desires including all the moral values that the society imposes to every citizen. Besides Nietzsche were thinking that the ideology behind Nihilism is the only way to lead one to the final form of Rationalism although for Nihilist belief the reality or truth is not something exist but only the ones who understand that everything is just an image can understand the point of Nihilism once and for all.

“For why has the advent of nihilism become *necessary*? Because the values we have had hitherto thus draw their final consequence; because nihilism represents the ultimate logical conclusion of our great values and ideals-because we must experience nihilism before we can find out what value these "values" really had. - We require, sometime, *new values*.” (Nietzsche, 1968: 4).

The relation of having values and turning into a Superhuman is in fact a simple math because for Nietzsche the meaning of not having any values can be translated as the definition of Superhuman theory which is, with simple words, doing good only for the sake of people and not waiting or expecting any appreciation because of what has been done. “I love those who do not first seek a reason beyond the stars for going under and being sacrifices, but sacrifice themselves to the earth, that the earth may someday become that of the *Übermensch*.” (Nietzsche, 2005: 11). The earth here is the metaphor of pure instincts, which means a Superhuman must give without taking, must do without waiting and must think others first without thinking himself at all. Nevertheless, from Nihilism to Superhuman theory Nietzsche’s main purpose has always been to make an emphasis on the power, because power is the only element that can cause great things and can destroy great people at the same time. So the main point in these theories can be divided into three conclusions; having social values that the society described them for one, make no good to anyone especially to the individual themselves; greed is the main plague of every single century that only causes people to die for it; and in total, having a power should mean having it for the sake of people and should be used for people only not for self-pleasures so that the one who succeeds can become a Superhuman truly.

In *The Will to Power*, Nietzsche analyses and criticizes almost everything related to knowledge, power, society and individual. Although his words are touching many parts of the life itself, the basic and the essential element of this thesis

is the ideas about turning to the wrong point. Nietzsche claims that “We set up a word at the point at which our ignorance begins, at which we can see no further, e.g., the word "I," the word "do," the word "suffer": -these are perhaps the horizon of our knowledge, but not "truths." (Nietzsche, 1968: 267). Especially in this part Nietzsche suggest that the knowledge does not allow one to keep it for himself/herself since it is not something individual, it's universal; becoming Egoist or Narcissist about sharing the knowledge makes one more ignorant. In this book's part, *The Will to Power, Book Three; Principles of a New Evolution*, Nietzsche gives this knowledge and will to power in some parts that explains the stages of knowledge and how these stages can be applied. (Nietzsche, 1968: 259)

In *The Will to Power* Nietzsche gives the sentences as if they are articles of any law book. One by one he explains the stages of knowledge and will to power that takes people to another level. Especially book three explains this ideology in a wide way that gives mostly instructions to others in order to explain the nature of truth, knowledge or power. “It is improbable that our ‘knowledge’ should extent further than is strictly necessary for the preservation of life.” (Nietzsche, 1968: 272) Specific to this sentence Nietzsche suggests everyone to go find more knowledge than one can ever contain. Besides, as any Muslim person would relate to it Prophet Mohammad says that ‘Even if the knowledge resides in China, one should go and take it’ to the all Muslims. Even though Nietzsche doesn't believe in any religion and claims that religion is the opium of a person, everyone agrees on one thing that the knowledge belongs to everyone who seeks for it because knowledge is something universal not individual.

Although Nietzsche explains different colors of will and knowledge in each part, especially the 3rd part, *The Will to Power as Society and Individual*, what is needed in this thesis. “Basic principle: only individuals feel themselves responsible. Multiplicities invented in order to do things for which the individual lacks of courage.” (Nietzsche, 1968: 382). In most occasions society is the organization that keeps people in order. But sometimes these societies cause unwanted consequences that drives weak or imperfect people mad or can even cause their death. Since Nietzsche's main aim in his Superhuman theory is to become Superhuman as individual and improve the society as Superhuman, this part strengthens the idea of Nietzsche and explains his reason of why he created this theory.

According to Nietzsche in the book *Thus Spoke Zarathustra*, he simply implies that one shall learn all he/she can and teach others to improve the knowledge level of the society. However, to gain the knowledge one desires and to improve oneself that person should isolate himself/herself from the society in order to protect himself/herself from the corruption or wrong knowledge. In his book Nietzsche describes this isolation and how Zarathustra gains the knowledge in the very first pages.

“WHEN Zarathustra was thirty years old, he left his home and the lake of his home, and went into the mountains. There he enjoyed his spirit and his solitude, and for ten years did not weary of it. But at last his heart changed, and rising one morning with the rosy dawn, he went before the sun, and spoke to it thus:” (Nietzsche, 2005: 7).

As it is seen in the quotation after some time in the mountains, isolated Zarathustra gets enlightened and goes back to the normal life where he sees other people and how they act and live. At the beginning of his journey for civilizing the people he faces with a saint who asks him why he come back to the land of sleepers since he is an awakened one now. (Nietzsche, 2005: 12) After some time talking and discussing with the saint he says to Zarathustra that the people he has left to be enlightened are not worth saving because they are imperfect. The point here is imperfect people should be the main focus of Zarathustra since they do not see themselves imperfect but used to live like this and they think this is the right way.

“‘There they stand,’ he said to his heart; ‘there they laugh: they don’t understand me; I am not the mouth for their ears.’” (Nietzsche, 2005: 13). When Zarathustra tries to explain Superhuman (Übermensch) to the people he sees that they don’t understand what he says and looks at him completely blank. For Zarathustra, and for Nietzsche, God is dead and now the earth is the new god to them and Superhuman is the last man who sacrifices himself to the earth and does not want anything but the good of people. “I love those who do not first seek a reason beyond the stars for going under and being sacrifices, but sacrifices themselves to the earth, that the earth may someday become that of the Übermensch.” (Nietzsche, 2005: 11). Nietzsche suggests that if the one becomes over man who is above every people should not have an ego because in order to save others Superhuman must sacrifice himself for them. On the other hand, according to Transcendentalism also people should become one with the earth or nature in order to reach the ultimate version of

oneself. It has to be both sides of humans to get involved in the process in order to become a Superhuman; physical and spiritual. To be able to gain the power to reach other people one must acknowledge its own possibilities first. This means that with cleansing the soul and learning the self and the nature teaches a person its capabilities that one can gain through nature. This cleansing connects the body and spirit and allows that person to reach its inner world. Like Zarathustra himself who becomes isolated and bounds with nature until he comes back to teach his enlightenments to others. Yet only he knows the truth as he claims 'God is dead!'. "Could it be possible?! This old saint in the forest has not yet heard of it, that God is dead!" (Nietzsche, 2005: 13). This quotation can refer to Nihilism, which is commonly related to Nietzsche and Ralf Waldo Emerson's Transcendentalism. As it is said before in this very thesis that in order to become over man or Superhuman one must sacrifice itself to the people and to the earth which is directly connected to Emerson's Transcendentalism theory. Emerson explains this theory and relation of it with Superhuman theory in his essay *The Over Soul* with these words:

"The Supreme Critic on the errors of the past and the present, and the only prophet of that which must be, is that great nature in which we rest, as the earth lies in the soft arms of the atmosphere; that Unity, that Over-soul, within which every man's particular being is contained and made one with all other; that common heart, of which all sincere conversation is the worship, to which all right action is submission..." (Emerson, 1841: 1).

While Emerson is referring to the soul of a person, Nietzsche is referring to the body of a person in a sense that if a person wants to become Superhuman he must become one with the nature, learn from the nature and transfer his knowledge to others. Both Emerson and Nietzsche claims that God is no longer exist and we killed him but it is time for the over man.

"God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives: who will wipe this blood off us? What water is there for us to clean ourselves? What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it?" (Nietzsche, 1974: Section 125).

In this very quotation the problem is having faith in something else than ourselves, for Nietzsche this means that God has created us and left for ourselves and

now as humans we must take charge and become more than what we used to be; over man. Once the person gives up from his ego and dedicate himself to the earth; once he gives everything to others and keeps nothing to himself; and once he does not want to be appreciated he can become a Superhuman. “I love him whose soul is extravagant, who wants no thanks and returns none: for he always gives away and does not want to preserve himself.” (Nietzsche, 2005: 12). This shows the power and being a humble soul that leads the imperfect people and elevate them to a higher level.

The power here is the knowledge of one’s self that lights the way of becoming better individuals. The knowledge that is spoken here might be the main concept of Nietzsche’s Superhuman theory because for Nietzsche the definition of Superhuman is the one who gets enlightened and enlightens others with its wisdom. In Goethe’s book, Dr. Faust sells his soul to Mephistopheles to gain all of the wisdom and knowledge in the universe. After gaining the power of knowledge his intention was not giving this knowledge to others in the first place after some time, maybe because he thinks he will die sooner than he expects, accepts a student’s help and transfers him everything he can during his lifetime. (Goethe, 1969: 87, 2037-2050) This type of power that is required to become a Superhuman is what Nietzsche is trying to achieve in his theory. Besides, before understanding the true nature of Nietzsche's words one should understand the concept of the Id and Ego. Sigmund Freud who suggests this concept of the Id, Ego and Superego claims that the id is like a newborn child who acts according to his or her instincts without considering the action whether it's right thing to do or not because he or she does not have the capability of thinking morally or ethically. (Freud, 1960: 25-30) Freud calls this stage of a person the id because it means the primitive side of the person. In order to achieve the true state or the reality one should get rid of their primitive instincts and start acting like a modern person who acknowledges the rules of the modern civilizations and acts accordingly. In his main ideology Nietzsche claims that to become a Superhuman one should act like a Superhuman who is free from his id and helps others as a civilized man to make them better. Although Faust is a good example for this theory, he also has some defects which leads him some bizarre adventures in order to gain all the power of knowledge.

On the other hand, when someone considers the idea of having the power of knowledge it can be obvious to see that there are lots of characters from all amongst the world literature and lots of real people all around the world with flesh and blood. This power can be used for good as well as for bad situations. In order to understand this situation Shakespeare's *Macbeth* can be given as an example because of the actions of Macbeth and the value he gives to the knowledge whether it's reliable or have some deceiving nature. From the beginning of the play, one sees the power of knowledge throughout the foresights or fortunes of the three witches. Even though Macbeth, as a brave warrior, believes only what he sees in the first place, after he sees that the visions of the witches come true he accepts the knowledge and wisdom of the witches. (Shakespeare, 1900) Yet, too much power or too much greed for power can turn people to someone else. With the examples from real life, one can see that almost all generals or legendary figurines in all civilizations are mostly successful but mad at some point. The madness here is not exactly being a crazy person but the more they win the more they want for themselves and that drives them crazy. In 19th century, Napoleon lost to Russians because he did not think the environment (extreme cold), the sources they have or the time they could waste which resulted in losing the war. Because of his greed for power and supreme domination he did not think sanely and made his plans with their sane psychologies. Even though times change the lust for power stays the same for the ones who seeks for it.

Foucault takes people attention in this topic of becoming someone else in order to take more than one should ever have and he turns it into a madness. In the first part of his book *Madness and Civilization, Stultifera Navis*, he explains the madness as a fascinating thing like once a person have it he/she can be count as lucky because for Foucault, madness is the knowledge because knowledge is absurd as madness. "If madness is the truth of knowledge, it is because knowledge is absurd, and instead of addressing itself to the great book of experience, loses its way in the dust of books and in idle debate; learning becomes madness through the very excess of false learning." (Foucault, 1977: 25). According to Foucault, the madness is related to knowledge but it only comes to the surface with false learning. The relation of this with Nietzsche's idea is the connection between knowledge and while gaining this knowledge because of the false information becoming a madman Only the ones

who wants more and acts for more knowledge can gain unnecessary or false ones and that leads them to the wrong direction.

Nietzsche's Superhuman theory takes place and harmonizes both power and knowledge to create something better. According to Nietzsche, a true Superhuman should reflect all the knowledge to create others like him. Maybe this is not exactly a creation of a person but an idea that helps civilizations grow and become stronger or drive someone mad because of their greed and uses that greed to destroy civilizations. Although this ideology is not a human being with flesh and blood, it can possess uneducated minds and drive them to despair that they cannot turn back and save themselves.



III. SECOND CHAPTER

A. Rope

What is seen in history or in the present can be reflected so closely in movies or television series. In fact, the visual version of an event sometimes can be better than the written version in order to emphasize important parts. Besides, when one sees the event, they can compare it with the one in their minds, which allows them to create a better perspective about other people, society or events. In regards to that, as best known with his psychological movies, Alfred Hitchcock's work can be examined in this area to be able to get various information about people's psychology and the literary theories he applied in his movies.

Throughout his lifetime, Hitchcock had many achievements, including two Golden Globes. Nevertheless, these rewards were not for nothing, he succeeded thanks to his way of directing his movies, applying theories and using camera angles.

"Hitchcock quickly gained notoriety as a director who delivered suspense, twist endings, and dark subject matter. His own personality and gallows humor were embedded in popular culture through interviews, film trailers, and cameo appearances in his own films. He was popular with audiences at home and abroad, and in 1939 the Hitchcock family moved to Hollywood. In the three decades that followed he would cement his legacy by directing and producing his most successful and enduring works. His television anthology, Alfred Hitchcock Present, ran from 1955 to 1965 and made him a household name." (alfredhitchcock.com editors)

He was a brilliant director indeed, but the real reason for his fame comes from his camera angles since he is known with his thriller movies such as Rebecca, Psycho, Birds etc. While watching those movies, one admires the psychological effects of the camera movements and the way of showing the primitive side of any human as it is or how it should be in the real world. That is why his movies inspire all who can understand and analyze the movies he directed.

Amongst them all, one of the movies has a strong connection with Nietzsche's Superhuman theory: *Rope*. As a movie conducted in 1948, it has some

certain characteristics that provide information about the time, people's behaviors and psychologies and also some social facts that help one to understand Nietzsche's theory. When Alfred Hitchcock directs or creates a movie, he always puts details so that the audience not only watches the movie but also tries to solve a puzzle of theories with the hidden clues in it. Aside from all his other movies, *Rope* in fact contains these clues from the beginning till the end. By doing so, it is meant here that the movie starts with a rope and ends with a rope. However, Hitchcock (1948) managed to show the journey of the rope like 'Hero's Journey'. The main character of the movie uses the rope to kill a person whom he thinks does not fit in the society although the victim is a young, clever scholar. In the murderer's mind, the event of killing is so usual and acceptable that he puts it in the same equation with killing a chicken or a vulnerable being. The strange point is that Rupert, in a way, accepts a murder if there is a righteous reason behind it.

"In a moment, you might have strangled each other instead of a chicken.

(Atwater) - Mr Cadell, really.

- But a man's honour was at stake.

And personally, I think a chicken is as good a reason for murder as a blonde, a mattress full of dollar bills, or any of the customary, unimaginative reasons.

Now, you don't really approve of murder, Rupert, if I may.

You may, and I do. Think of the problems it would solve - unemployment, poverty, standing in line for theatre tickets." (Hitchcock, "Rope" 1948: 34:55-35:25).

In fact, this acceptance for murder is not exactly how Brandon understands it, nonetheless, his ideas shock everyone in the house. Only Brandon does not get shocked by his ideas, even he approves of him in a different way because of the murder he has just committed before the gathering. Besides, he is so fond of this murder that he celebrates it with a feast he gave for the victim's parents without them noticing. The guests think that they are celebrating the couples going to another place, but the reality is hidden.

While writing the script of the movie, it seems like the screenwriters of *Rope*, Arthur Laurents and Ben Hecht, gave Brandon a role to explain his actions throughout the movie and offer the audience a choice to either justify or refute his actions. Hitchcock suggests that the misinterpretation of any theory leads other people to the directions or places nobody wants, and even it has the power of leading a whole community of ignorant people into the same unlawful direction. However,

instead of saying or claiming this, Hitchcock shows it with the movie *Rope* which he directed. “Whatever you say is as much as what the other person understands.” (Rûmi) says Rûmi which explains the true nature of Brandon in the movie; does not understand or misunderstand the words of Nietzsche, and also Rupert, but does not want to admit that his thoughts and the path he chose to walk are wrong.

Hitchcock acknowledges the true identity of a person who underestimates the power of words and explains the conflict between that person and the owner of thoughts and theories. This misinterpretation or ‘conveniently misunderstanding’ is not a new experience for anyone who has seen World Wars or even Civil Wars because once a person has a thirst for power they do not want to see the reality behind closed doors, but they want to create their own reality in order to justify their actions and to show others that they are right in their cases. Unfortunately, this individual actions becomes more brutal or more mischievously since many people together can manipulate masses easier than one single person. Here the manipulator becomes the society itself with its guidance to teach their norms.

Society forces its members to change what they want them to be. These forceful teaching techniques creates some contradictions amongst people and cause unwanted social rebellions. This does not mean real rebellion like coup d’état against government itself but it’s against social norms which limit people’s capabilities and kill their creativity because society never wants its members to become superior individuals. And because of these norms people get angry and turn into bad people rather than being good. Instead of fixing this problem which creates evil people instead of good ones as society wants, they ignore it and try to force everyone more in order to become superior and create more control over people. Foucault suggests that this control happens in three steps which is basically a prison system.

“... [P]recisely in the fact that the prison is required to be ‘useful’, that the deprivation of liberty – that juridical levying on an ideal property – must, from the outset, have exercised a positive technical role, operating transformations on individuals. And, for this operation, the carceral apparatus has recourse to three great schemata: the politico-moral schema of individual isolation and hierarch; the economic model of force applied to compulsory work; the technico-medical model of cure and normalization. The cell, the workshop, the hospital. The margin by which the prison exceeds detention is filled in fact by

techniques of a disciplinary type. And this disciplinary addition to the juridical is what, in short, is called the 'penitentiary'." (Foucault, 1995: 248).

Foucault's ideology is to apply this system into prisons and 'cure' criminals but within society there so many criminals or even sociopaths that no one knows who they are or where they live but society, while trying to create super humans, they also create these kind of criminals with or without noticing. When it is considered in this way, society can be seen as a prison itself because of its transformation system of its members. In the movie *Rope*, Brandon might not be as brutal as any other person in the world and he might not need that kind of prison or detention, but he is undoubtedly becoming one until someone brings him to his senses because he indisputably thinks that murder is acceptable when a superior one commits it.

"After all, murder is, or should be, an art. Not one of the seven lively, perhaps, but an art, nevertheless. As such, the privilege of committing it should be reserved for those few who are really superior individuals. And the victims - inferior beings whose lives are unimportant anyway." (Hitchcock, "Rope" 1948: 36:37-36:55).

Rupert, who is the old headmaster of Brandon and others, suggests these words after talking to Brandon, and since Brandon considers Rupert a master, he accepts these words as a confirmation. In fact, Rupert has no intention of encouraging murder since he is first of all a scholar and a headmaster, but especially Brandon takes his words as if they are showing a certification of justification behind them.

According to Brandon, this 'art' of murder belongs to the superior ones who are allowed to kill someone when they think it is necessary. Although no one knows how to decide who is superior than others in the way of Nietzsche's thinking, Brandon considers himself a superior one and gives a permission to himself to kill a person.

"The notion that murder is an art which superior beings should practice - (Rupert) in season!

-Now I know you're not serious.

(Rupert) – I'm a very serious fellow.

Then may I ask who is to decide if a human being is inferior, and is therefore a suitable victim for murder?

-The privileged few who commit it.

-And just who might they be?

Oh, myself, Phillip... possibly Rupert.” (Hitchcock, “Rope” 1948: 37:27–37:54).

It seems hard for the audience to accept Brandon’s ideology of considering himself, Philip and their ‘mentor’ Rupert as superior to others because neither Brandon nor Philip meet the requirements of being a Superhuman. While Brandon has his own defects, Philip has his own as well, such as being a coward or fear of getting caught. In order to become a Superhuman according to Nietzsche, one should be purified from all the fears and earthly desires which these people have plenty of. “I love those who do not first seek a reason beyond the stars for going under and being sacrifices, but sacrifice themselves to the earth, that the earth may someday become that of the *Übermensch*.” (Nietzsche, 2005: 11). Nietzsche suggests that without making sacrifices to the earth and other people desperately seeking for help, one cannot reach the point of becoming Superhuman.

Actually, Philips does not enjoy the killing of a chicken or anything evidently inferior to him because he knows only to use his hands for playing piano, nothing else, but more than anything they both share a common defect for the time they live in; being a queer couple. In the 21st century this is not considered as a defect but merely a path of living, but the 19-20th centuries were not the right time to be openly gay because of people’s judgements. In fact, Alfred Hitchcock puts this on the movie so brilliantly that for some people, it might not be so clear to see that they are a queer couple because they fit in the society so well, even consider themselves above them. Alessandra Soares Brandão and Ramayana Lira de Sousa explains this situation in their article Hitchcock’s Queer Double with the words of Noel Carrol who bandy about the word ‘double’ which apparently Hitchcock was using so often to describe the word ‘wrong man’.

“The ‘double’ is a well-known Hitchcockian motif: it appears as the ‘wrong man’ unjustly accused of a crime, as the overbearing memory of a dead loved one, or as characters who mirror each other, either in looks or in actions. The double could be provisionally described, along the lines defined by Noel Carroll, when discussing the horror movie, as the multiplication of a character or group of characters, where the resulting ‘other’ usually represents an aspect of the self that is concealed or repressed by the character who has been ‘doubled’” (Brandão and Sousa, 2013: 18).

In the movie, Hitchcock makes the audience visualize this expression of 'double' by giving not a queer couple, but a defected couple, who see themselves above everyone because Philip is talented and fine looking man who plays piano and has a recital waiting for him and Brandon is similar Plato's definition of a poet; public speaker who can manipulate everyone by just talking with them, although they both are below average mostly because of a murder. Here in Brandão and Sousa's article, they suggest that being a queer couple means being 'other' because not many people respect the choices of others, especially in those years. However, at this point Hitchcock shows the audience his clever mind by giving them a couple that everyone adores because of their talent or being nice to others because they do not see the murderers behind their pretty faces.

Hitchcock's creation of a Superhuman is clearly about destroying the wrong ideologies behind it because his choice of a Superhuman, Brandon, is much more defected than any other character in the movie or in the real world since he is not the only fish in the sea, he is even below average. Brandon sees himself as a Superhuman but not like Nietzsche suggested, more like Hitler's corrupted ideology.

"The few are those men of such intellectual and cultural superiority that they're above the traditional moral concepts. Good and evil, right and wrong were invented for the ordinary average man, the inferior man, because he needs them.

So you agree with Nietzsche and his theory of the Superhuman.

-Yes, I do.

-So did Hitler.

Hitler was a paranoid savage. His supermen, all fascist supermen were brainless murderers. I'd hang any who were left.

But then, you see, I'd hang them first for being stupid. I'd hang all incompetents and fools. There are far too many in the world." (Hitchcock, "Rope" 1948: 37:58–38:30).

Those words of Rupert Cadell might not affect others, but Brandon gets affected quite easily because he sees Rupert as his mentor, but more importantly, he plays a significant role in the movie for the audience as well. Rupert is the right side of Nietzsche's Superhuman theory while Brandon and Philip represent the wrong side even though Brandon does not believe in good and evil or right and wrong. It belongs to his level of people since he sees himself to be an overman. He wants to create an Aryan race by arranging two 'perfect' people and killing the one whom was

loved by everyone, David Kentley (Balder), but not the perfect person Brandon wants to keep around most probably because of jealousy. In fact, although he thinks that he is capable of this type of an action and even creation or destruction of things, Brandon himself is not a perfect person in the first place. He is stuttering when he gets excited, and he wants to prove himself to others, which is his biggest failure. Especially when it comes to Rupert, Brandon admires Rupert and wants to be approved by him whatever he does because what he does cannot get the approval of others quite simply. Besides, he does not question most of the things and while acting, he acts according to the misbeliefs he has which causes more trouble, and, as it is seen throughout the movie, Brandon's only aim is to brag about his 'art' secretly or openly because without someone to applaud his actions, he feels as if it did not happen in the first place. This is the reason why he invites Rupert to the party, and back home again after the party ends, and Rupert calls to say he has forgotten his cigarette case somewhere in the house because he thinks Rupert will understand and applaud this murder.

“Do you think you can explain that?”

-Yes, to you, because you'll understand.

-Understand?

Rupert, remember the discussion we had before with Mr Kentley? Remember we said, 'the lives of inferior beings are unimportant'? Remember we said, we've always said, you and I, that moral concepts of good and evil and right and wrong don't hold for the intellectually superior.

-Remember, Rupert?

-Yes, I remember.

(Brandon) That's all we've done. That's all Phillip and I have done. He and I have lived what you and I have talked.” (Hitchcock, “Rope” 1948: 1:14:52–1:15:27).

The movie starts with the murder of David Kentley, the one whom is loved by everyone, with a rope Brandon and Philip were using to choke David. They become murderers for the rest of the world, but for themselves they are the savior. This corrupted idea hides a justified manner behind it because Brandon and Philips think they do something good for the benefit of the world. In fact, the audience of the movie has no idea about David, the victim, except he is a fine, young Harvard undergraduate and loved by everyone like the mythological character 'Balder'. According to the story of Balder, he is a very friendly, wise gentleman whom is

loved by everyone in Asgard, the city of the Gods and Goddesses. One night, Balder sees a dream about his death, and his mother Frigg, the queen of Asgard, takes an oath from every single creature in the world including plants, animals etc. except a mistletoe. Because of her arrogance, she thought that it is an insignificant, little plant that cannot do any harm to anyone, but she was mistaken.

“Traacherous Loki was jealous, so he disguised himself as a woman and discovered from Frigg that the mistletoe had never given an oath not to harm Balder. He had an arrow made from mistletoe and during the games he gave it to Balder’s blind brother Hodor and tricked him into shooting Balder. Balder fell down dead – and this was the most terrible accident ever to hit gods and people alike.” (Historiska)

It might not seem appropriate to compare Brandon with Loki, but in this case they are like two bodies, one soul because both of them knew what they were doing, and they did it regardless of their jealousy and the way of handling things. Besides, Brandon sees himself to be an immortal who is capable of so many greater things such as killing a person and sort of arranging a creation. With creation it is meant that he coercively tries to match up two people after he kills the ‘perfect’ girl’s future husband. In this event, Brandon himself and Philip are the only ones who are not perfect at all. Actually, the rest of the characters have some defects, but they are not ashamed of them, or they do not have pride like Brandon about the things that they are not capable of.

On the other hand, even though Brandon does not consider David as a perfect candidate for his perfect couple creation, he sees David as ‘the perfect victim for the perfect murder’. Rather than the murder itself, the reason behind it gives away the real ideology of Brandon, which actually clears the thoughts of the audience. At the beginning of the movie, just after they killed David, Brandon claims that David was out of this world, most probably referring to the Superhuman of Krypton.

“Well, David is of this world merely occupy space, which is why he was the perfect victim for the perfect murder.

‘Course, he was a Harvard undergraduate. That might make it justifiable homicide.” (Hitchcock, “Rope” 1948: 05:48-06:05).

This is in fact a ridiculous explanation of his excuses behind the murder, but it explains his way of thinking, since being better or worse than someone does not give anyone the right to murder. Also, neither Brandon nor Philip has the right to

decide who is inferior and who is superior since they are not even close to the concept of Zarathustra's nor Nietzsche's concept of the overman.

The story arc in the movie resembles how Zarathustra describes people before his departure, and then he comes back to warn and educate them. At the beginning of the movie, Brandon starts his actions as a corrupted man since he committed a crime. Although he was not alone in this dishonest act, he was the accessory. He convinces Philip about what they have done was right, but he also convinces himself because his main goal is to prove himself to Rupert.

"This is what you wanted, somebody else to know. Somebody else to see how brilliant you are, just like in school. I told you he'd find out, but you had to have him here.

-Now we're done for!

-Shut up!

You made me do it and I hate both of you. I was-" (Hitchcock, "Rope" 1948: 1:12:50–1:13:07).

There is no doubt that Philip regrets everything he does at the end, but it's all seen at the beginning when he did not want to throw a party over the dead body of David, as if they were celebrating the murder, which Brandon was celebrating, yet, he could not manage to convince Brandon not to do it. Besides, alcohol also interferes with the action throughout the extent of the movie. It's not the reason behind the murder, but it actually gives everyone the freedom to say whatever they want, but never had a chance to say, such as Brandon's every single argument about justifying his actions. Although it seems like as if he was basically using alcohol as a tool in order to expand his mind and his options so that he can evaluate the events and get away with murder without anyone noticing him. Seneca the Younger suggests this as a touch of madness because of Plato's and Aristotle's words about alcohol and madness.

"The inventor of wine is called Liber, not from the licence which he gives to our tongues, but because he liberates the mind from the bondage of cares, and emancipates it, animates it, and renders it more daring in all that it attempts. Yet moderation is wholesome both in freedom and in wine. It is believed that Solon and Arcesilaus used to drink deep. Cato is reproached with drunkenness: but whoever casts this in his teeth will find it easier to turn his reproach into a commendation than to prove that Cato did anything wrong: however, we ought not to do it often, for fear the mind should contract evil habits, though it ought sometimes to be forced into frolic and frankness, and to cast off dull sobriety for a while. If

we believe the Greek poet, “it is sometimes pleasant to be mad “; again, Plato always knocked in vain at the door of poetry when he was sober; or, if we trust Aristotle, no great genius has ever been without a touch of insanity.” (Seneca, 2014: 1511).

The madness or insanity here is not pointing out a crazy person but pointing out alcohol which liberates the mind of a person according to Aristotle, Plato or Seneca the Younger since they consider it ‘a bit of insanity’. It’s proven that when there is alcohol involved in any conversation, people act more daring than usual. It reveals the primal instincts of those people and lets loose of their words. However, with or without alcohol, those words or actions have always been there waiting for the right moment to show up. Here, alcohol is just a mediator between the person and becoming carelessly bold. In fact, it’s also a mediator between a person and society since the role of pressure is too much to handle for most of the people. So for some people, it can even be said that society turns them back into their primal sides and drags them into the pile of false knowledge and false beliefs exactly as Brandon himself did.

In his book *Madness and Civilization*, Michel Foucault claims that the only logical reason behind madness should be the truth of knowledge because of their absurdity. “If madness is the truth of knowledge, it is because knowledge is absurd, and instead of addressing itself to the great book of experience, loses its way in the dust of books and in idle debate; learning becomes madness through the very excess of false learning.” (Foucault, 1977: 25). This truth comes from society, and if it is false by any chance, then the ones who take it turn into a group of mad people. Blindly following anything without questioning the source, solidity of the knowledge, the person who says it and the experience whether it is done by the source themselves or if it is just a rumor that only causes madness and stupidity. In this case, Foucault suggests that, because of this false knowledge or learning, the society they belong to drags the inferior ones into a pile of mud where they get in deeper and deeper until they lose their sanity or their lives.

Throughout the movie, the audience sees the marks of Zarathustra or Nietzsche in specific because of the characters’ open conversations or secret behaviors that drag them into one point to another in order to show how to and how not to become a superhuman. From the beginning of the movie till the end, it’s clear that nobody fits into the position of being a superhuman; some know it, some want to

prove it on the contrary. However, at the end of the movie the audience sees the real ideology of Rupert Cadell and one can easily compare him to Zarathustra because over the course of their entire lives, both of them try to give others sort of a lecture about the reality of the world; how it works and how things are done, but they both are misunderstood by others and people do not see the truth behind their words until it's too late.

“Brandon, till this very moment, this world and the people in it have always been dark and incomprehensible to me. I've tried to clear my way with logic and superior intellect. And you've thrown my own words right back in my face, Brandon. You were right, too. If nothing else, a man should stand by his words. But you've given my words a meaning that I never dreamed of! And you've tried to twist them into a cold, logical excuse for your ugly murder! Well, they never were that, Brandon, and you can't make them that. There must have been something deep inside you from the very start that let you do this thing, but there's always been something deep inside me that would never let me do it, - and would never let me be a party to it.” (Hitchcock, “Rope” 1948: 1:15:51–1:16:50).

At the end of the movie, right after these words, Rupert explains Brandon and also the audience, the concept of individuality, thinking as individuals and one's obligation to the society they belong to. Actually, his words are right on the point that it indisputably matches Zarathustra's words about being inferior or superior and the concept of God. He accuses Brandon of some sort of blasphemy by asking ‘who does Brandon think he is to decide who is inferior and who is superior’ and whether he felt like a God or thought he was God when he choked David and killed him.

In *Thus Spoke Zarathustra*, as it is known by many, Zarathustra claims that ‘the God is dead and as humans we have killed him’, but by saying that, he emphasizes the word ‘overman’ which replaces the word God because for him, now it's time for the overman to get in charge.

Although Brandon and Philip are the leading roles who consider themselves an overman, they were always puppets for their misinterpreted thoughts. Besides, Rupert was always calculating people's actions and evaluating their intelligence so that he could teach the truth in a way, and in the end he shows it as well. In order to show that he was always in charge and he was always the overman of this scenario, he pulls the trigger of the weapon Brandon prepares for himself to kill Rupert and let everyone know the corruption and madness in the house and inside of these two mad

men. In fact, when he does it, he actually serves the ideology of Brandon since he has always wanted people to know that he was superior enough to kill someone by hand, but on the contrary, he goes to the place where inferior people should be kept.

B. Hamlet

On the other hand, Shakespeare keeps creating super villains in his plays and even in poems. Although there are certain comedies loved by many, his tragedies are the catchiest ones because everyone knows the love of Romeo and Juliet as well as the superstitions of Macbeth. Maybe nobody empathizes with Claudius or loves him, but nobody forgets his obsession with revenge as well.

“Revenge should have no bounds. But, good Laertes,

Will you do this, keep close within your chamber.” (Shakespeare, 1900: IV.VII.144-145).

Laertes doing as Claudius says and killing Hamlet is one thing, but until when Claudius keeps manipulating people and getting what he desires is the main problem here. When time is considered, and the people of Shakespeare’s time are considered as subjects of how they behave in their normal life, it can be seen that many desire power. Not just Shakespeare’s time but in all times people have wanted power and still do, but Shakespeare made them look like something understandable by giving people in high places this type of greed and making stories look like all of them have happened.

Claudius, as the manipulative person that he is, plays with everyone’s mind to get what he desires. In fact, he is just meeting the first requirement of becoming a Superhuman according to Nietzsche’s explanation; make your own values. These values can be interpreted as having faith, as it has been said before in the background, but also can be understood as having your own values or being selfish at some point.

“...But it is the same with man as with the tree.

The more he seeks to rise into the height and light, the more vigorously do his roots struggle earthward, downward, into the dark and deep – into the evil.” (Nietzsche, 2005: 38).

Nietzsche claims that in order to save other people, one must become an overman, must reach beyond the limits of any regular human being but not exactly physically, it should be mostly psychological. The reason for a person getting corrupted or falling into the evil is mostly because of their own values or greed in this matter, since anyone can be good or evil, anyone can be strong or weak. However, to achieve this overman status, one must learn to overcome those feelings. Men like Claudius might have the opportunity to become a superhuman, but he wants more even though becoming a superhuman or an overman means more than he can ever desire. At this point, his fall begins with the ideology of trying to reach the sun while sitting on top of the world is more than enough for any human being.

In regard to this, being on top of the world as an ideology may refer to the kings of each country. In fact, some kings even call themselves a God-King and believe that they are invincible. This is not just the fault of the kings but also the society who treats kings like Gods, but one must recognize the fact that some kings do not have the qualities for becoming a superhuman but even inferior than many of their citizens. Some kings, on the other hand, seek power for the sake of protecting their own citizens, which make them closer to becoming a superhuman.

"He who hears to you, he who gladly hears to you, is called Zarathustra.

I am Zarathustra who once said: 'What does it now matter about kings!' Forgive me; I rejoiced when you said to each other: 'What does it matter about us kings!'

Here, however, is my domain and jurisdiction: what may you be seeking in my domain? Perhaps, however, you have found on your way what I seek: namely, the higher man."

When the kings heard this, they beat upon their breasts and said with one voice: "We are recognised!

With the sword of your utterance severest you the thickest darkness of our hearts. you have discovered our distress; for Behold. we are on our way to find the higher man-
-The man that is higher than we, although we are kings. To him do we convey this ass. For the highest man shall also be the highest lord on earth.” (Nietzsche, 2005:190).

However, Claudius is not a king who cares about his people since he killed his own brother for his own values. He thinks that when he becomes the king, he becomes superior to others, but the problem is that he only becomes more powerful,

not smarter, not more virtuous or better than anyone. Nevertheless, he still embraces the ideology of becoming superior to everyone. As it is in the movie *Rope*, with Brandon or Philip, Claudius also has some defects, not outside but inside, which are called greed, lust and envy.

Claudius wants everyone to think that he is a wise king who has wise advisors around to guide him because this is the stereotype for a king, and everyone accepts it. The problem here is that he is not a usual king, but an illegitimate one who kills his brother to take the throne by marrying his sister-in-law and neutralizing his nephew, the legitimate owner of the throne. Beloved Hamlet, the King, may be the only superhuman in the entire play, gives the audience what happened to him, and with that gives others why Claudius cannot be superhuman and achieve what he desires.

“Ghost: I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear:
‘Tis given out that, sleeping in my orchard,
A serpent stung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abused: but know, thou noble youth,
The serpent that did sting thy father’s life
Now wears his crown.” (Shakespeare, 1900: I.V.39-48).

According to Nietzsche, although he has psychological defects that make him act on behalf of his own values, Claudius could still be a superhuman because he is strong, psychologically stable even though he is evil, he still knows what to do and how to act which is the first thing Nietzsche wants in a superhuman, but envy in is the main source of the ones who see themselves as a superhuman, who are not; Hitler has it and tries to create an Aryan race, and kills the ones who can never be one, because of that; Brandon has it and kills the perfect candidate for a superhuman because of that; Claudius has it and kills his brother because of that. In fact, besides all of these, the main reason why Claudius sees himself as a superhuman is because of his ideology about revenge.

Claudius, although he can be better than who he is now, does not want to become normal but wants to rule ‘his kingdom’ with fear and blood since he is not

even a legitimate king. But the point is, his ambition of getting revenge creates a psychopath when he kills his own brother. His actions are so alike with H. G. Wells' *The Invisible Man* since they both want to get revenge from the society and wants to rule a place with fear.

“Kemp’s hand went to his moustache. Was that a movement downstairs? ‘And it is killing we must do, Kemp.’

‘It is killing we must do,’ repeated Kemp. ‘I’m listening to your plan, Griffin; but I’m not agreeing, mind. *Why* killing?’

‘Not wanton killing, but a judicious slaying. The point is: they know there is an Invisible Man – as well as we know there is an Invisible Man – and that Invisible Man, Kemp, must now establish a Reign of Terror. Yes; no doubt it’s startling, but I mean it. A Reign of Terror. He must take some town, like your Burdock, and terrify and dominate it. He must issue his orders. He can do that in a thousand ways – scraps of paper thrust under doors would suffice. And all who disobey his orders he must kill, and kill all who would defend them.’” (Wells, 2017: 198-199).

Invisible Man’s actions might seem a bit excessive than Claudius’, but one invisible, one visible they both try to get rid of the social norms and want to create their own. And they are convinced that these norms can be built by taking revenge from people who discriminate both Claudius and Invisible Man. Besides they both fail and they both die while trying to achieve their wicked desires.

Anna Blackwell in his article, “*More Than Just a Man*”. *Revenge and the Superhuman: Hamlet and Superhero Blockbuster* claims that basically the requirements for being a superhuman change from time to time, but also from one religion to another as well. Since every single society has its own values, and there cannot be just a single explanation or reality for everything.

“From Aeschylus’ Erinyes, Euripides’ Medea, and onwards, the personification of vengeance as a dramatic character has invoked ideas of the superhuman. Within *Hamlet* this figure is, of course, the Ghost. While Denmark was a historically Protestant nation and Hamlet’s Wittenberg home the location of Luther’s ninety-five *Theses*, there is a clear sense that within Shakespeare’s play violence has a retrogressive effect, forcibly pulling Elsinore away from the promise of the Reformation and returning it to the superstitious world of Catholicism. Ophelia’s burial is notably Catholic, while the Ghost is that which is anathema to the new teachings of Protestantism: a purgatorial spirit. Lutheranism dissolved the institutional practices which encouraged the persistence of the dead, teaching not only that

the concept of purgatory was unbiblical but also that prayers for the dead were futile.” (Blackwell, 2013: 6-7).

According to Anna Blackwell, the superhuman theory is applied to the Ghost itself because he knows the story behind it all, the name of the murderer, who is evil and who is good, but also he tries to enlighten people with the truth like Zarathustra does. When Zarathustra tried to tell people the truth of God being dead, he could not reach much of an audience, but in the play *Hamlet*, and because of the time of the play, seeing a ghost means it must be telling the truth because it has seen what we could not. This evidence leads one to the conclusion that Ghost is the representation of a superhuman because of the given examples.

Claudius, on the other hand, is dealing with his own revenge while competing with the Ghost and his vengeance. The situation climbs up until the end of their lives although the Ghost is a ghost, he still influences people with his truths and the guidance of others. Actually, it is not a moral thing to do but, as far as it is known, revenge is one of the main motifs of Shakespeare’s plays, so it’s understandable to make a connection between getting revenge and turning into a superhuman. In regards to that, the Ghost is considered to be a guide like Zarathustra himself even though it does not even have a physical body. However, Nietzsche’s ideology about superhuman is effective.

F. C. Copleston, in his article on *Friedrich Nietzsche*, approves the psychological characteristics of Nietzsche’s Superman theory. As Copleston suggests,

“The "higher man" is endowed, not merely with physical vigor and strength, but also with intellectual power, independence of soul, artistic perception and appreciation, psychological insight. Nietzsche lays great stress on nobility, independence, truthfulness, and un- wavering courage: moreover, he makes it quite clear that the higher man has command over himself, is slave to no passion or lust, although he in no way despises the body or practices asceticism from other-worldly motives.” (Copleston, 1942: 235).

The main ideology of the superhuman theory is its psychological existence, which means earthly desires, and even the appearance of the body or strength does not matter in order to reach the superhuman state. Nietzsche describes the strength of a superhuman or an overman as a guide who leads people to the truth instead of the strongest person in the world like the comic character Superman. It might help to be

strong as well since a superhuman need to protect people from harmful events, but this protection is mostly happening in the minds of others by giving them correct information, the reality about events, etc. Thus, Claudius can be a superhuman in his mind and in the minds of people who have been charmed by his silver tongue because of the manipulations about the kingdom and the citizens. With these actions and by using her weak spots, he ascends in the eyes of Gertrude as well and convinces her to marry him because even she thinks that, right after her husband's funeral, she and the whole country needs someone superior to King Hamlet, and at that moment Claudius has proven himself worthy thanks to his manipulations.

Actually, this ideology of Claudius is mostly because of the time he lives in. Because many countries were ruled by Feudalism until the 15th century and people came up with monarchy right after that, in the 17th century Europe, members of the society had to obey their kings or queens or lords and ladies again which puts pressure on every single human being. In this environment, the society gradually develops some other systems or organizations to be able to get the majority of the power to itself. Later on in the 19th century, especially after French Revolution, society began to gain strength and power over people and everyone started to obey society rather than kings, queens or leaders of the country. But since this play belongs to the 17th century and 'King' Claudius has still power over people, whatever he does people still obeys him. Even after he confesses his crime and corruption, people do not stop believing him, especially Laertes because he manipulates well enough to play with his mind. Also, during his confession for his crimes, he also begs for mercy and acts as if he wants to turn himself into a superhuman by asking for forgiveness and a better start.

“My fault is past, but, O, what form of prayer
Can serve my turn? “Forgive me my foul murder”?
That cannot be, since I am still possess'd
Of those effects for which I did the murder:
My crown, mine own ambition, and my queen.
May one be pardon'd and retain th' offense?
In the corrupted currents of this world
Offense's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law, but 'tis not so above:

There is no shuffling, there the action lies
In his true nature, and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence.” (Shakespeare, 1900: III.III.58-71).

Besides, rather than Claudius, young Hamlet seems to follow Foucault's ideology about society and madness. Foucault expresses the navigation of madmen and its prestige. According to him, in his book *Madness and Civilization*, a madman navigates his own way throughout the passage he seeks, but the water itself. This navigation is not always in the hands of a madman; it drives him away from his path; then he becomes the prisoner of his own departure. But, says Foucault, water also purifies the madman while carrying him away. In the water, everyone is in the hands of their own destiny, and in Hamlet's case, his own foolishness.

“... The madman's voyage is at once a rigorous division and an absolute Passage. In one sense, it simply develops, across a half-real, half-imaginary geography, the madman's liminal position on the horizon of medieval concern – a position symbolized and made real at the same time by the madman's privilege of being confined within the city gates...

...Water and navigation certainly play this role. Confined on the ship, from which there is no escape, the madman is delivered to the river with its thousand arms, the sea with its thousand roads, to that great uncertainty external to everything.” (Foucault, 1977: 10-11).

Although this is about the *Ship of Fools* (*Stultifera Navis*) and the passengers on the ship, it can be applied to Hamlet as well since he is also on this ship, not with his physical existence but with his mind. The psychological strength is the balance between becoming a superhuman and a madman, and Hamlet broke that balance a long time ago because of his revenge. All he needs to do is to purify his soul to reach that superhuman state, but he thinks that it can be done with his revenge, which is completely false. As Zarathustra says,

“Oh, that soul was itself thin, hideous, and starved; and cruelty was the desire of that soul!

But you, also, my brothers, tell me: What does your body say about your soul? Is your soul not poverty and dirt and wretched contentment?

Truly, a dirty stream is man. One must be a sea, to receive a dirty stream without becoming unclean.

Behold, I teach you the overman: he is this sea; in him your great contempt can pass under and away.” (Nietzsche, 2005: 14).

The actions of Hamlet look like as he gave up on his mind and body, and just put himself into a position nobody pays attention to. This place might not look good, but there is one thing which expresses the true identity of a madman like Hamlet himself; freedom. Just because nobody pays attention to what he does or cares about him, he can act however he wants to, like a wolf in a sheep costume among other sheep. Yet, the reality does not occur as Hamlet imagines it. Margreta De Grazia (2001), in her article *Hamlet Before Its Time*, claims that the reason behind Hamlet's actions for not taking his revenge or turning himself into a madman is 'delay'. De Grazia explains this delay as if Hamlet was trying to play out of the book or even out of the play itself.

"Character now is not only superior to plot but independent of it. Its newfound autonomy emerges in response to a new critical problem: delay. In answering the question "Why does Hamlet delay?" critics came up with an interior—or, rather, innumerable interiors—that preempt or subsume the plot." (De Grazia, 2001: 364).

Because Hamlet creates something out of the plot says, De Grazia, he gains his independence, his superiority against the majority but for what cost? He lost the kingdom to his uncle, he lost his respect of the citizens, and mostly, he lost what his father had been working for in his entire lifetime. Hamlet's main ideology in these series of events is to get his father's revenge, but his psychology never allows him to act accordingly, instead, he just focuses on destroying people's lives, including his own.

Claudius, on the other hand, is also superior to most because of his manipulative power like how Plato describes poets. Plato (2008), in his *Republic*, claims that poets are like magnets around people who act as if they know the truth and can lead them to the reality of everything, which sounds promising to ignorant minds, but all lies because they are only imitating the truth, even three times far from reality. "Here is another point: The imitator or the maker of the image knows nothing of true existence; he knows appearances only. Am I not right?" (Plato, 2008: 464). That's why Plato banishes poetry so poets cannot affect people and take them to their sides like a magnet taking metals to itself. (*Republic, Book II*). His ideology towards poets and poetry well fits with Nietzsche's Superhuman theory and Zarathustra's way of educating people, since Superhuman must enlighten others and show them the truth about their lives on this earth and afterlife like a prophet. However, exactly

like prophets, there are all believers, non-believers and the ones who misunderstand or only acknowledge the parts they need. For Plato, these are the people who also affect others with their misunderstanding or ability to manipulate.

“In like manner the poet with his words and phrases may be said to lay on the colours of the several arts, himself understanding their nature only enough to imitate them; and other people, who are as ignorant as he is, and judge only from his words, imagine that if he speaks of cobbling, or of military tactics, or of anything else, in metre and harmony and rhythm, he speaks very well—such is the sweet influence which melody and rhythm by nature have. And I think that you must have observed again and again what a poor appearance the tales of poets make when stripped of the colours which music puts upon them, and recited in simple prose.” (Plato, 2008: 463).

Plato’s and Nietzsche’ ideologies in this matter are the same and they represent the same person, same manner, same understanding. Claudius is a poet for Plato and a superhuman who misunderstood or misinterpreted the main ideology and drags other people with this false knowledge. That’s why he is a candidate for being a superhuman because of his intelligence but cannot become one because of his corruption.

Besides, young Hamlet, after hearing his father’s words about getting revenge from his brother and Hamlet’s own uncle, who is wearing the crown at that moment, starts to play the role of a crazy person. He wants to convince everyone that he has gone mad because of the grief after his father, but in fact he is just playing this role to trick the society who trusts Claudius. This action of Hamlet is not an effective one for sure, but it shows something; after the death of King Hamlet who is the closest person to become a superhuman, his son Hamlet should take the crown and cherish the memory of his father but instead he acts like a fool, looks like a fool and turns into a fool until completing his master plan, which is no use to anyone from beginning till the end. Although he is the next one to become a superhuman after his father, he basically rejects his rights to be able to get his revenge because if he takes the crown, he is going to become mad because of the society. Nevertheless, he chooses to become mad on his own.

IV. THIRD CHAPTER

A. Midnight's Children

“Understand what I'm saying: during the first hour of August 15th, 1947-between midnight and one a.m.-no less than one thousand and one children were born within the frontiers of the infant sovereign state of India... What made the event noteworthy (noteworthy! There's a dispassionate word, if you like!) was the nature of these children, every one of whom was, through some freak of biology, or perhaps owing to some preternatural power of the moment, or just conceivably by sheer coincidence (although synchronicity on such a scale would stagger even C. G. Jung), endowed with features, talents or faculties which can only be described as miraculous.” (Rushdie, 2011: 196).

It is the time of the independence of both India and Pakistan. The British takes their dirty hands back from India but leave a wreck behind because they separate people more than they did before. Yet, that year something miraculous happens and Salman Rushdie expresses this miraculous event as if it is magical or fantastic. He writes down in his book that on that day, at midnight, one thousand and one children were born but with extraordinary abilities. Some children have unique abilities while others may have weaker or stronger versions of same abilities. Nonetheless, all of these children are born different and stronger than others. On their journeys of fitting into the society, not many of them survive and the ones who do and become young men and women still face the reality of being different, which isolates them from others, from birth till death.

Society discriminates the things they do not understand because they believe that those things or those people will alienate their community but the reality is that society wants to keep people under control instead of letting them act or behave however they like. So in this case, society turn themselves into sort of surveillance cameras to follow every single step of humans and check if they are behaving accordingly or not. This process can differ in each country or civilization in each century but one thing is certain that society always shames, blames and punishes the ones who are not compatible with others and want to change themselves, their families and their environments which can cause sort of a chaos

inside the society. That's why they build institutions, place people inside of those institutions and want them to play their roles and contribute to society's production system which in fact works for applying the social norms to them and most importantly create Panopticon-like system without cameras but using humans.

In regards to that people are afraid of different ones and discriminate them from their society in order to keep 'corruption' out. But in many circumstances that society is the main source of corruption and actually keep the ones who can cleanse it away.

"Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. To achieve this, it is at once too much and too little that the prisoner should be constantly observed by an inspector: too little, for what matters is that he knows himself to be observed; too much, because he has no need in fact of being so." (Foucault, 1995: 201).

These are the facts of society to build themselves 'unbreakable' norms for every single member of it. But rather than playing with the traditions or norms of the actual societies, Rushdie draws a picture of comic characters like Superman but with one difference; Superman's talents piece into thousand and lives in all of them. Different than Nietzsche's Superman theory, these children are born with power, they do not earn them, which is why there might be more defect than usual since they ignore most of the people but focus on themselves, except two. As the main characters of the book, Saleem Sinai and Shiva, are named after the Hindu God who is known as 'The Destroyer', because he creates and protects the universe but also destroys it all to rebuilt again.

"A complex character, he may represent goodness, benevolence and serve as the Protector but he also has a darker side as the leader of evil spirits, ghosts and vampires and as the master of thieves, villains and beggars. He is also associated with Time, and particularly as the destroyer of all things. Nevertheless, Shiva is also associated with creation. In Hinduism, the universe is thought to regenerate in cycles (every 2,160,000,000

years). Shiva destroys the universe at the end of each cycle which then allows for a new Creation.” (Ancient History Encyclopedia, Shiva).

As if he inherited the true personality of God Shiva, Rushdie’s character Shiva is ‘gifted or cursed’ with power. He could use it to protect normal men and women who are not capable of protecting themselves, but instead, he turns into a kind of a bully. In fact, this behavior of him is more like a domino effect; his childhood was harsh enough for him, even he could not control his own life while everyone around him was teasing him because of his weak body and physical appearance. This makes Shiva furious and causes him to lose his way to become a superhuman who helps others because at that time he was not even capable of protecting himself and his father even though he had powers back then too. All he needed was patience and wisdom. It comes with age, but he could not show patience because of his fierce environment.

“His son, named Shiva after the god of procreation and destruction, sat at his feet in those early days, silently bearing the burden of being the cause (or so he thought) of his father's slow decline; and gradually, down the years, we watched his eyes filling with an anger which could not be spoken; we watched his fists close around pebbles and hurl them, ineffectually at first, more dangerously as he grew, into the surrounding emptiness. When Lila Sabarmati's elder son was eight, he took it upon himself to tease young Shiva about his surliness, his unstarched shorts, his knobbly knees; ...” (Rushdie, 2011: 126127).

According to him, he is protecting others but like how colonialist countries do it, by getting inferior people’s right, freedom and sources, so they do not have any chance but to rely on those countries, in this case Shiva. “Shiva and I were born under Capricorn rising; the constellation left me alone, but it gave Shiva its gift. Capricorn, as any astrologer will tell you, is the heavenly body with power over the knees.” (Rushdie, pp. 222). Saleem Sinai and Shiva were born at the exact same time on that day, which made them like spiritual twins, but on different sides of spirituality.

Josna E. Rege who is an academician at Worcester State University, in her article suggests a different perspective for *Midnight’s Children* and especially Saleem’s situation throughout the book. She claims that because of everything those children have faced and because Saleem is their ‘leader’ who unites everyone in his

own creation conference, he is more like a victim than a hero who turns out to be the protagonist of the book.

“Saleem and his age group have no agency in the active and the literal modes where he is perennially the victim, the one-to-whom-things-are-done; it is only in the metaphorical and, interestingly, in the passive realms of reality that he and his compatriots are controlling Subjects. "Passive-metaphorical', 'passive-literal', 'active-metaphorical': the *Midnight's Children's Conference* was all three; but it never became what I most wanted it to be; we never operated in the first, most significant of the 'modes of connection'. The 'active-literal' passed us by" Powerlessness and lack-of-choice continually characterize Saleem's predicament, yet he doggedly persists in positioning himself, the bestower of meaning and form, at the center of his story-as indeed he is, in the role of author-narrator. Even though Saleem is supremely the person to whom things have been done, it is Rushdie's magic that, "against all indications to the contrary," transforms victim to protagonist.” (Rege, 1997: 353).

Saleem has the quality of a hero or more like a power to protect as many children as he can, but because he is weak in body and strong in mind, he can only keep other children calm, psychologically safe or courageous. His power or gift is to create a conference in his mind so that he can communicate with every child, whom is called *midnight's children* like the name of the book, and connects one child to another when they need it where they need it. After some time, after he manages to control his ability, he reaches not only the children but everyone else throughout his telepathy.

“But I mustn't get ahead of myself. In the beginning, before I broke through to more-than-telepathy, I contented myself with listening; and soon I was able to 'tune' my inner ear to those voices which I could understand; nor was it long before I picked out, from the throng, the voices of my own family; and of Mary Pereira; and of friends, classmates, teachers. In the street, I learned how to identify the mind-stream of passing strangers-the laws of Doppler shift continued to operate in these paranormal realms, and the voices grew and diminished as the strangers passed.” (Rushdie, 2011: 167).

In this scenario, Saleem acts even like a prophet or a mediator between children and exactly how Nietzsche describes Zarathustra; he wants to unite the children like Zarathustra wants to unite and educate people; he wants to help as many as possible by providing them information, and through connection, protection. Moreover, it cannot be wrong to compare Saleem to Professor Charles Xavier from

the movie *X-Men*. Considering the creators of *X-Men*, Stan Lee and Jack Kirby, most probably fascinated Rushdie who wrote his book 18 years after the *X-Men* comic book; *Midnight's Children* first released in 1981 and *X-Men* first released in 1963, movie in 2000. According to the comic book of *X-Men* or its first movie adaptation, the world is faced with human mutations which cause people to gain various remarkable powers whether to use it for good or evil. The leader of the good mutants, Professor Charles Xavier, happens to have the power of telepathy, and he distinguishes his ability while he was only a little boy exactly like Saleem and other *Midnight's Children*.

“Charles Xavier was the son of nuclear researcher Brian Xavier and his wife, Sharon. His mutant abilities surfaced shortly after his father died and his mother remarried. During an abusive act by his stepfather against his stepbrother Cain, Charles mentally commanded his stepfather never to raise a hand to another human being again. In the years that followed, Charles rarely used his powers, preferring to keep them hidden.

Eventually, mutants began to appear around the world and the man named Magneto emerged to lead them. At first, Charles was hesitant to side with Magneto; but he was eventually convinced that Magneto's belief that mutants should inherit the Earth was correct. Charles became Magneto's most trusted confidante. Their first order of business was to take down the island of Genosha and to free its slave mutant population. The two were successful, but Charles has not been seen since.” (Marvel Comics, *Charles Francis Xavier*)

Exactly like Saleem himself, Professor Xavier acts similar to Zarathustra as well. He wants to unite and save all mutants because his main idea is all mutants are good in nature, but they are misdirected. This ideology is so close to Nietzsche's ideology and it's also connected to Saleem's way of living throughout the book, *Midnight's Children*. Besides, like Saleem having Shiva beside him, Professor Xavier has Magneto, who can actually be seen living identical lives, making identical choices but walking on different paths like how Zarathustra and Nietzsche would want to see in every single superhuman.

On the other hand, Shiva seems like a noble and protective person, but acts otherwise because of his greed for power; because he was bullied when he was a kid and now he is trying to get revenge. Furthermore, only because he thinks he is stronger than everyone, although everyone has their own unique abilities and maybe stronger abilities than him, he acts like the leader of the children.

“So among the midnight children were infants with powers of transmutation, flight, prophecy and wizardry... but two of us were born on the stroke of midnight. Saleem and Shiva, Shiva and Saleem, nose and knees and knees and nose... to Shiva, the hour had given the gifts of war (of Rama, who could draw the undrawable bow; of Arjuna and Bhima; the ancient prowess of Kurus and Pandavas united, unstoppably, in him!) ... and to me, the greatest talent of all-the ability to look into the hearts and minds of men.” (Rushdie, 2011: 200).

They all have different talents useful for different occasions, but it is not easy to explain themselves to the society, who only see them as freaks. It might not be an accurate example at this moment, but the fate of these one thousand and one children is like the journeys of every single prophet; Jesus, Mohammad, Moses or Zarathustra. It does not matter whose journey it is because they all faced the same treatment. Everything starts with denial of the strange ones, talented ones or more powerful ones because people think those people do not fit in the society, but the reality is that the society does not fit in. People always judge ‘others’ for being different than themselves, but they are not less human than any of the regular people, they are even more human who are capable of doing what others cannot do. This is not the way Nietzsche describes the superhuman, but there are different ways to become one.

William M. Salter in his article, *Nietzsche’s Superman*, expresses the words of Professor Georg Simmel, who explains the difference between great individuals and a superhuman.

“‘Superman’ is a poetic designation for great individuals carried to their utmost human limit, for ‘persons’ in the full sense of that term. Superman is man as he might be not another species, but our very human flesh and blood transfigured. As Professor Georg Simmel, one of the critical writers on Nietzsche who has most penetrated into his thought, puts it, ‘The superman is nothing but the crystallization of the thought that man can develop beyond the present stage of his existence-and hence should.’ Zarathustra has scanned the great men of history, and the greatest of them are, like the smallest men, ‘all-too-human’; ‘there has never yet been a ‘superman’ ” Great individuals like Alcibiades, Cwesar, Frederick II., Leonardo da Vinci, Caesar Borgia, Napoleon, Goethe, Bismarck are approximations to the type, but all come short somewhere- they were men of power, took great and fearful responsibilities, but were spoiled by some defect. Zarathustra is spoken of by Nietzsche as an

incorporation of the ideal,' but Zarathustra is an imaginary figure and, as portrayed, he himself looked beyond." (Salter, 1915: 423).

According to Professor Simmel, being a great individual does not always mean being superior or superhuman because of the defects a person has. Even Zarathustra was searching for someone beyond, someone better while those great individuals only inherit what's been offered to them. This is the defect of Shiva and, unfortunately, Saleem as well because although they represent different sides of a community, they both get laziness, the stability of their power and not improving themselves ever because they did not earn it but got it through their birth.

Nietzsche's ideology of turning into a superhuman is more psychological than physical because he believes that being stronger does not mean being better or superior. One can be capable of choking a person with their bare hands but cannot handle a toddler for a day. In this case, handling a person can become more important than choking a person because, especially on those days, in the 20th century, although both India and Pakistan got their independence, psychological war never stopped. People blame each other because they think the other side is always the enemy and they hold what belongs to them.

On the other hand, there is not a single character who appears to be superior to all, but there are several children whose abilities are appreciated by many such as Parvati, the witch. Because of her abilities she is known as the witch and helps a lot to Saleem, maybe more than others. In the time Saleem loses his self-assurance and keeps asking himself about what kind of a leader he is and how he can keep this position. Parvati gets in charge and, in a way, saves him by claiming his leadership, superiority and having the superhuman qualities.

"Because I had found that I was not immune to the lure of leadership. Who found the Children, anyway? Who formed the Conference? Who gave them their meeting-place? Was I not the joint-eldest, and should I not receive the respect and obeisances merited by my senior-ity? And didn't the one who provided the club-house run the club? ... To which Shiva, 'Forget all that, man. That club-shub stuff is only for you rich boys!' But-for a time he was overruled. Parvati-the-witch, the conjurer's daughter from Delhi, took my part (just as, years later, she would save my life), and announced, 'No, listen now, every, body: without Saleem we are nowhere, we can't talk or anything, he is right. Let him be the chief!' And I, 'No, never mind chief, just think of me as a... a big brother, maybe. Yes; we're a family, of a

kind. I'm just the oldest, me.' To which Shiva replied, scornful, but unable to argue: 'Okay, big brother: so now tell us what we do?'" (Rushdie, 2011: 227).

The situation here is that one must be ready for challenges, must understand the characteristics and natures of others who are not the same with one another. That's why Saleem is closer to becoming a superhuman than Shiva is since his power allows him to understand how others feel when he does something that he sees necessary. He also has acceptance of himself about not being perfect since he has physically seen defections on his face, especially his nose.

"I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Pieceof-the-Moon, had become heavily embroiled in Fate-at the best of times a dangerous sort of involvement. And I couldn't even wipe my own nose at the time." (Rushdie, 2011: 3).

However, as Nietzsche claims it, this is not a race about being stronger than one another, it's about having a stronger psychology than everyone else, facing every single challenge in life. This is what Saleem does, he is devoted to the children and does everything to lead them to the way of truth. Saleem has, at some point, unbreakable mind that lets him face almost impossible circumstances and gives him the role of a perfect leader to one thousand and one children like him.

B. Man and Superman

"THE DEVIL. Ay, Rembrandt. There a something unnatural about these fellows. Do not listen to their gospel, Senor Commander: it is dangerous. Beware of the pursuit of the Superhuman: it leads to an indiscriminate contempt for the Human. To a man, horses and dogs and cats are mere species, outside the moral world. Well, to the Superman, men and women are a mere species too, also outside the moral world. This Don Juan was kind to women and courteous to men as your daughter here was kind to her pet cats and dogs; but such kindness is a denial of the exclusively human character of the soul.

THE STATUE. And who the deuce is the Superman?

THE DEVIL. Oh, the latest fashion among the Life Force fanatics. Did you not meet in Heaven, among the new arrivals, that German Polish madman—what was his name? Nietzsche?" (Shaw, 2008: Act III, pp. 225-226).

George Bernard Shaw, who is well-known with his masterpiece Pygmalion, creates a different perspective about Nietzsche's Superhuman theory and makes it

easy to understand for everyone. Most probably his true intentions are never to teach someone a lesson about this theory, but save the redemption the of the superhuman theory from its misinterpretations. The most interesting part is that Shaw puts Don Juan into Hell searching for the Superhuman while Nietzsche is a resident of Heaven and the Superhuman itself although Nietzsche has never seen himself as Superhuman.

Although Nietzsche is not a superhuman, people around him thought he created this theory to explain his position in the society. In fact, he is just a role model for the society since he has no superiority over any human but his ideas and knowledge puts him somewhere above any average human being. Him being a role model is not exactly like being a hero for his people but more likely being a mentor or on the contrary being a person nobody wants to deal with because of he is more intelligent than them. But the image he created with his Superhuman theory is someone who has a capability to even rule people with their knowledge and intelligence. Besides, that person must be a really good example or role model to majority like Superman for new generations or Achilles for whom are interested in mythology or history or Nietzsche for some people since he is the creator, so that the members of the society can compare their lives with them and try to become like them. Even though they will never become one of those role models, they never give up on trying or they get mad while trying.

All those role models are the production of the society that are created to keep people in order and give them hope or goal that they will never achieve. But all of the role models have at least one weak spot that make them actually vulnerable and not so perfect as people think; such as Superman's Kryptonite and Achilles' heel.

“Finally, Achilles killed Memnon in a glorious combat, the Greek hero's last battle. Then he himself fell beside the Scaean gates. He had driven the Trojans before him up on the wall of Troy. There Paris shot an arrow at him and Apollo guided it so that it struck his foot in the one spot where he could be wounded, his heel. His mother Thetis when he was born had intended to make him invulnerable by dripping him into the River Styx, but she was careless and did not see to it that the water covered the part of the foot by which she was holding him.” (Hamilton, 1998: 278).

What Achilles' mother does to him is exactly the same what society does to its members. They try to create superior people without their own will by either

forcing them or manipulating them. Here in this play Jack Tanner is also one of those role models for many of his readers and the people who know him close enough. Although he does not want to become the puppet of the society and become superior with his own will and conscious, society still finds a way to put him into a position that he cannot get out of.

The play starts with the death of Mr. Whitefield, a rich, upper-class man who gives a task to two of his friends about his daughter Ann. Throughout the play, there is the journey of one of the main characters, John (after this point, Jack) Tanner. Everyone plays around him and almost every single event happens around him, making him superior to some people. He is rich and intelligent but also impudent, according to Mr. Ramsden who is the co-guardian of Ann. “RAMSDEN [very deliberately] Mr Tanner: you are the most impudent person I have ever met.” (Shaw, 2008: Act I, pp. 61). However, after the death of Mr. Whitefield, it appears that he put both Ramsden and Tanner into the position of joint guardianship for Ann, so whether he is impudent or moral, Tanner is in charge as well. Also, Tanner does not want to be the guardian of Ann and repeatedly emphasizes it. However, the reason behind this rejection is because Ann is not a good girl and is definitely going to manipulate both of her guardians and put the blame on them. “TANNER. Ann will do just exactly what she likes. And what's more, she'll force us to advise her to do it; and she'll put the blame on us if it turns out badly. So, as Tavy is longing to see her...” (Shaw, 2008: Act I, pp. 60).

The discussion between Tanner, Ramsden and Octavius who is a friend of Tanner gives the audience a basic explanation about the setting and the roles of the characters. In this regard, Jack Tanner can easily be seen as a superhuman from the beginning of the play because of his virtues and ingenuousness about the situation going on around him.

“TANNER. [seriously] I know it, Ramsden. Yet even I cannot wholly conquer shame. We live in an atmosphere of shame. We are ashamed of everything that is real about us; ashamed of ourselves, of our relatives, of our incomes, of our accents, of our opinions, of our experience, just as we are ashamed of our naked skins. Good Lord, my dear Ramsden, we are ashamed to walk, ashamed to ride in an omnibus, ashamed to hire a hansom instead of keeping a carriage, ashamed of keeping one horse instead of two and a groom-gardener instead of a coachman and footman. The more things a man is ashamed of, the more

respectable he is. Why, you're ashamed to buy my book, ashamed to read it: the only thing you're not ashamed of is to judge me for it without having read it; and even that only means that you're ashamed to have heterodox opinions. Look at the effect I produce because my fairy godmother withheld from me this gift of shame. I have every possible virtue that a man can have except—

RAMSDEN. I am glad you think so well of yourself.

TANNER. All you mean by that is that you think I ought to be ashamed of talking about my virtues. You don't mean that I haven't got them: you know perfectly well that I am as sober and honest a citizen as yourself, as truthful personally, and much more truthful politically and morally.” (Shaw, 2008: Act I, pp. 61-62).

Jack Tanner looks as though he was following Nietzsche's steps about turning into a superhuman, first by having his own virtues, ambitions and aims to follow. As a man of honor, Jack Tanner looks like Don Juan who is known as the *Seducer of Seville*. According to the legend of Don Juan, he seduces a girl from a noble family and kills her father who wants to avenge his daughter. (Encyclopedia Britannica) The story continues in another play of George Bernard Shaw called *Don Juan in Hell* and also here in this very play *Man and Superman*. In the last act, Jack Tanner and his superior mechanic/chauffeur Enry are kidnapped by brigands. Just because of his superior characteristics, Enry always stands beside Jack Tanner because he sees Enry as equal as it can even be. At some point he claims that he is the slave of Enry which in this case, Enry can be counted as a Superhuman since he has less defects than anyone in the play. They both are regarded as excellent and even manipulative. Ann wants to keep Enry around since he is capable of doing many things.

“TANNER. Uncle James had a first rate cook: he couldn't digest anything except what she cooked. Well, the poor man was shy and hated society. But his cook was proud of her skill, and wanted to serve up dinners to princes and ambassadors. To prevent her from leaving him, that poor old man had to give a big dinner twice a month, and suffer agonies of awkwardness. Now here am I; and here is this chap Enry Straker, the New Man. I loathe travelling; but I rather like Enry. He cares for nothing but tearing along in a leather coat and goggles, with two inches of dust all over him, at sixty miles an hour and the risk of his life and mine. Except, of course, when he is lying on his back in the mud under the machine trying to find out where it has given way. Well, if I don't give him a thousand mile run at least once a fortnight I shall lose him. He will give me the sack and go to some American

millionaire; and I shall have to put up with a nice respectful groomgardener-amateur, who will touch his hat and know his place. I am Enry's slave, just as Uncle James was his cook's slave." (Shaw, 2008: Act II, 118).

During this detention in the brigands' camp, both Jack Tanner and Enry are welcomed warmly and even like friends of those brigands because of both of their intelligence. After some time, while talking to the leader of the brigands, Mendoza, in that first night, Jack Tanner and Enry sleep in the brigands' camp and Jack Tanner sees a dream about Don Juan being in hell and his story with the girl, her father and the Devil himself.

In the conversation with the girl's father, who appears as a Statue in the play, Don Juan and the Devil, they talk about something called "Life Force". According to this Life Force, Don Juan claims that every single person can be deceived by using it, since psychology gets stronger when one starts to manipulate their own minds like the Placebo effect (e.g. deceiving ourselves as something is more expensive, so it must be better, etc.). Moreover, what Don Juan suggests to the Devil is that he puts fear in humans to control them, Life Force does this control effect on its own.

"DON JUAN. Pshaw! all this is old. Your weak side, my diabolic friend, is that you have always been a gull: you take Man at his own valuation. Nothing would flatter him more than your opinion of him. He loves to think of himself as bold and bad. He is neither one nor the other: he is only a coward. Call him tyrant, murderer, pirate, bully; and he will adore you, and swagger about with the consciousness of having the blood of the old sea kings in his veins. Call him liar and thief; and he will only take an action against you for libel. But call him coward; and he will go mad with rage: he will face death to outface that stinging truth. Man gives every reason for his conduct save one, every excuse for his crimes save one, every plea for his safety save one; and that one is his cowardice. Yet all his civilization is founded on his cowardice, on his abject tameness, which he calls his respectability. There are limits to what a mule or an ass will stand; but Man will suffer himself to be degraded until his vileness becomes so loathsome to his oppressors that they themselves are forced to reform it.

THE DEVIL. Precisely. And these are the creatures in whom you discover what you call a Life Force!

DON JUAN. Yes; for now comes the most surprising part of the whole business.

THE STATUE. What's that?

DON JUAN. Why, that you can make any of these cowards brave by simply putting an idea into his head." (Shaw, 2008: Act III, pp. 189-190).

The ideology behind Don Juan and the Devil's conversation shows some similarities between his and Zarathustra's story. Although they seem to be talking about different things, Nietzsche's ideas live inside Zarathustra's body, as well as Don Juan's. In fact, Don Juan does not consider himself a superhuman but claims that he is ready to find it or him, in other words, the Life Force. The ideology of Life Force is to find and understand the meaning of life throughout their own journeys; as Nietzsche describes it, having their own values or ambitions to live the life that they desire or seem to care. In this regard, this ideological resemblance between

Don Juan's search for the Life Force and Zarathustra's search for the Overman comes alive within the body of Jack Tanner in this play. Besides, there is also the resemblance between Don Juan whose full name is Don Juan Tenorio and Jack/John Tanner in names which can be counted as if Don Juan is reincarnated in Jack Tanner's body, except, his willingly seducing part. Jack Tanner also seduces girls but, he is more likely to be seduced by girls. The reason behind it can be the fact that he is more into educating people, mostly about socialism, as how a superhuman would do. Besides, he is younger and not so experienced in many aspects of life.

Among all other stories of Don Juan, Carl Henry Mills collects majorities' ideas and explains why Shaw changed Don Juan from his traditional story to something modern. According to him and others in his article, *Man and Superman and the Don Juan Legend*, he claims that this change behind the story of Don Juan is to explain superhuman theory and create a resemblance between Jack Tanner and Don Juan as if they are the same person. So those similar attitudes, behaviors or characteristics between Don Juan and Jack Tanner are ineluctably clear to see. (Mills, 1967: 216-219)

On the other hand, this dream, the speeches of the Devil, Don Juan and others all begin with Mozart's song and end with it as well. Shaw describes his admiration for Mozart with these words which in fact shows belief in superiority. "I don't know whether you are a musician. If not, you don't know Mozart: and if you don't know Mozart you will never understand my technique." (Holt, 1966: 102). In his article, *Mozart, Shaw and Man and Superman*, Charles Loyd Holt (1966) expresses the feelings of Shaw towards Mozart and the place of Mozart in his plays. Some critics claim that Shaw has more admiration towards Mozart than anyone can ever have,

and he shows it by putting his name to good places and writing his plays like Mozart's recitals.

“The epigraph which prefaces these pages¹¹ indicates the degree to which Shaw himself was aware of Mozart's influence on his dramatic prose. Albert Einstein, who observed that "what Mr. Shaw has done could be done only by the born artist,"¹² went on to suggest at a public dinner that "Shaw's words were like Mozart's notes: 'everyone of them meant something and was exactly in its proper place.'”” (Holt, 1966: 103).

The influence of Mozart cannot be arguable in Shaw's plays, especially in *Man and Superman* because of Shaw's admiration of superiority. In Act III, where Jack Tanner falls asleep and sees Don Juan in his dreams, Shaw clearly connects Mozart with a hero's entrance. Because of their connection between superiorities, Don Juan, and in this case Jack Tanner, is so close to Mozart in superiority, and even Mozart might be the last of the true Don Juans in Shaw's eyes. (Shaw, 2008: 8-10).

“It is all very odd. One recognizes the Mozartian strain; and on this hint, and by the aid of certain sparkles of violet light in the pallor, the man's costume explains itself as that of a Spanish nobleman of the XV-XVI century. Don Juan, of course; but where? why? how? Besides, in the brief lifting of his face, now hidden by his hat brim, there was a curious suggestion of Tanner. A more critical, fastidious, handsome face, paler and colder, without Tanner's impetuous credulity and enthusiasm, and without a touch of his modern plutocratic vulgarity, but still a resemblance, even an identity. The name too: Don Juan Tenorio, John Tanner. Where on earth—or elsewhere—have we got to from the XX century and the Sierra?” (Shaw, 2008: Act III, 161).

After the dream ends, Jack Tanner wakes up from his sleep in the brigands' camp and looks around with empty eyes. His friends come to search for him and it appears that Ann was their leader in this search, but when they find him, they do not remember how much time passed and what has happened during that sleep. Besides, first thing he says when he sees his friends who came to rescue them is the two words which Don Juan was searching for, Life Force.

“HECTOR. I want that bunch of roses, Miss Whitefield. [To Tanner] When we found you were gone, Miss Whitefield bet me a bunch of roses my car would not overtake yours before you reached Monte Carlo.

TANNER. But this is not the road to Monte Carlo.

HECTOR. No matter. Miss Whitefield tracked you at every stopping place: she is a regular Sherlock Holmes.

TANNER. The Life Force! I am lost.” (Shaw, 2008: Act III, pp. 231).

The reason he is searching the Life Force and thinking that he is lost is because he figures something out at this point; he is coming to an end and he is trapped by this manipulative lady Ann, who finds them without even knowing where they went. As a young writer and an intelligent man, Tanner starts his journey from forcefully becoming a guardian of Ann with Ramsden and ends this journey with marrying Ann. Although he has no such intentions at the beginning of the play, even he repeatedly rejects such responsibility and remarks the astuteness of Ann who can manipulate everyone in order to get what she desires, he ends up getting married to her, just because he is a man of honor and wants to keep his promise to his friend Mr. Whitefield and later on Mrs. Whitefield since she desires him to marry Ann because they suit well together. (Shaw, 2008: 263-264). Whatever his true intentions are or his feelings regarding this situation and about Ann, Tanner accepts the marriage and with that, accepts his Life Force, becoming superior than others by combining two intelligent minds together.

All of these events happen around Jack Tanner; some with his own doing and his own will, but some events just happen without his own will and he has to act that way because this is what society wants. Even while someone is superior to every single person around them or even from the entire society, that person, that superhuman, has to obey the rules of the society no matter how hard it is to obey or to follow their incomprehensible, outdated traditions. Society does not like individuals who do not fit in because people always think that ‘others’, without discriminating their race, gender, age or intelligence level, can damage the society and disregard the rules or even the traditions that they have created until that day. In this regard, deviationists always rise out of the ruck because they ask questions, they interrogate the stupidity of the rules or incomprehensibility of traditions and demands and because of that society stops talking to them, starts discriminating them and exclude them from the society they belong to although it should be the other way around.

“In the serene world of mental illness, modern man no longer communicates with the madman: on one hand, the man of reason delegates the physician to madness, thereby

authorizing a relation only through the abstract universal-ity of disease; on the other, the man of madness communi-cates with society only by the intermediary of an equally abstract reason which is order, physical and moral con-straint, the anonymous pressure of the group, the require-ments of conformity.” (Foucault, 1977: 4).

Michel Foucault expresses the society’s attitude towards these madmen, or as it should be pronounced, deviationists. Those are the people who think out of the box and aggrandize the society itself, but the society always refuses their contribution because they fear to lose their place against the superhuman or, as Nietzsche emphasizes, the overman.

In the case of Jack Tanner, at the end of the play, Shaw lets the audience acknowledge the fact that as a superior person, he never wants to willingly to obey society’s wishes but because he knows there is no way out of this situation he accepts his fate as a man of honor and wishes to change it someday if that society does not swallow him and make him one of their own in the first place.

“TANNER. [continuing] I solemnly say that I am not a happy man. Ann looks happy; but she is only triumphant, successful, victorious. That is not happiness, but the price for which the strong sell their happiness. What we have both done this afternoon is to renounce tranquility, above all renounce the romantic possibilities of an unknown future, for the cares of a household and a family. I beg that no man may seize the occasion to get half drunk and utter imbecile speeches and coarse pleasantries at my expense. We propose to furnish our own house according to our own taste; and I hereby give notice that the seven or eight travelling clocks, the four or five dressing cases, the salad bowls, the carvers and fish slices, the copy of Tennyson in extra morocco, and all the other articles you are preparing to heap upon us, will be instantly sold, and the proceeds devoted to circulating free copies of the Revolutionist's Handbook. The wedding will take place three days after our return to England, by special license, at the office of the district superintendent registrar, in the presence of my solicitor and his clerk, who, like his clients, will be in ordinary walking dress.” (Shaw, 2008: Act IV, pp. 277-278).

Not as a happy man but as a man who completed his duty against society and his friend, Jack Tanner, he becomes a superhuman indeed but a madman as well at the end of his bizarre adventure.

V. CONCLUSION

The struggle between the opposing meaning of care-care as burden and care as solitudes well as the radical importance of care to being human, were elements in an influential Greco-Roman myth called “Care”, found in a second century Latin collections of myths edited by Hyginus. More than any other single source, this little known myth, has given shape to the idea of care in literature, philosophy, psychology and ethics through the intervening centuries. Myths of origins have often been used to question the established order, both divine and human, and to establish radical moral claims, including claims about power and the social order. (Koç, 2004)

The moral meaning of care is not only shaped by narratives, it is also historically embedded in practices such as the care of souls. The care of souls refers to the care of troubled persons whose difficulties, whether spiritual, mental or physical, are approached in the context of the pursuit of the religious goals of life or in non-religious contexts, the search for ultimate meanings. (Clebsch & Jaekle 1964:156)

Throughout this thesis, social life in four different cultures and literary works is analyzed. In the first chapter, with the general characteristics of societies and civilizations, madness of people who get mad because of their power lust is analyzed. Humans always adapt to the changing world because, as Darwin claims it, if someone wants to survive any threat that might hurt them or even get their lives, they must act for it, fight for it and any means necessary change for it; survival of the fittest. This survival changes from brutal fights to wisdom wars since kingdoms change, civilizations change and people change. Humanity gets cleverer every single day but also gets lazier at the same time when they get used to acquiring things without struggling for them. In addition to this, when the time turns into modern ages, intelligence wars began but it's become more brutal than actual fights because the human mind is capable of creating both harmony and chaos even without having actual weapons but, attacking humans' psychology.

“In short, that whole vertical hierarchy which constituted the structure of classical madness, from the cycle of material causes to the transcendence of delirium, would now collapse and spread over the surface of a domain which psychology and morality would soon occupy together and contest with each other.” (Foucault, 1977: 85-86).

Psychological wars do not affect the environment like physical wars, but they destroy humans' minds and manipulate people. In this case, people also learn to change according to these psychological wars and get more endurance against those attacks. However, from ancient times till today's world, some people fail to change, fail to fit into society and fail to survive, after all, finally they evaporate for good. On the other hand, besides all of those stranded people, some manage to change more than anyone else, fit into society more than others, even twist the rules or traditions of that society and become superior to others. Friedrich Nietzsche calls these kind of people a superhuman or an overman with the explanation of why in his book *Thus Spoke Zarathustra*.

“I love those who do not first seek a reason beyond the stars for going under and being sacrifices, but sacrifice themselves to the earth, that the earth may someday become that of the Übermensch.” (Nietzsche, 2005: 11). Nietzsche seeks for the overman because for him the God is no more, and people must rely on the superhuman or overman in this matter and even worship him like the new God. Although his principles or ideologies about a superhuman are much more different than what we understand in our modern lives (Superman of Krypton), he suggests that his superhuman must be psychologically strong rather than physically because that superhuman must teach people, must spread knowledge and must contain any sort of knowledge to be able to spread it truly. While doing this transmission of knowledge, he must resist the corrupted minds, the ignorant people and must show them what's right or wrong. Besides, in the process of transmission, superhuman must control his psychology in order not to get broken by any means.

In the second chapter, Alfred Hitchcock's movie *Rope* and Shakespeare's play *Hamlet* are analyzed. Alfred Hitchcock (1948) shows the audience what will happen if someone misunderstands the true ideology behind the Superhuman theory and what the causes will be for this misunderstanding in his movie “Rope”. The main characters, Brandon and Philip, as different than any others around them, act as if they are superior to others but they both have defects from the beginning and these

defects are not physical at all, they are just psychological which make them weak and even inferior to some people in the movie. Nevertheless, from the beginning till the end, especially Brandon sticks with the ideas of his once-teacher Rupert and Nietzsche through his lectures. During the movie, it is all shown to the audience, the characteristics of the Superhuman theory and how a person can become one but because Brandon and Philip misunderstand it or even understand it however they like, they become more dangerous and even kill someone at the beginning of the movie for that cause. Their wicked minds lead them to the wrong path, even at the beginning of their first thoughts about the Superhuman theory. Just because they think they are different than others, they start acting according to it. Finally, when they figure out they cannot fit in any society because they are ‘obviously’ better than them, they act out of the box and instead of fitting into the society, they try to fit the society into them. Eventually, the society pushes them back, leaves them behind, and they become mad because of that.

On the other hand, in a different timeline, Shakespeare tried to create his own version of a superhuman in his plays. This creation was not like how everyone expected because mostly his tragedies were criticizing almost everything around that era, but mostly the society. So Shakespeare has created more super villains instead of super humans to show the hypocrisy of the society. His choices for his characters are far from his own motherland but obviously criticizes his own system, his own kingdom. In Hamlet, he talks about Denmark suggesting their kingdom is wicked, but, in fact, he is just explaining his own kings, queens and citizens. All Claudius wanted was to have control over people and he knew that he would never acquire that place so he killed his brother and took the throne for himself. This kind of action has happened in every single kingdom because people are greedy and selfish and all they want is to have all the power that they can. However, as it is in the regular village life, same thing happens amongst aristocrats as well; society. When there are some people who judge others because of their actions or just because they are different than others, no matter if they are doing good or bad, the target person always has to blend in the society or get destroyed while trying to break the rules of that society.

“My fault is past, but, O, what form of prayer
Can serve my turn? “Forgive me my foul murder”?”

That cannot be, since I am still possess'd
Of those effects for which I did the murder:
My crown, mine own ambition, and my queen.
May one be pardon'd and retain th' offense?
In the corrupted currents of this world
Offense's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law, but 'tis not so above:
There is no shuffling, there the action lies
In his true nature, and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence." (Shakespeare, 1900: III.III.58-71).

In his play *Hamlet*, Claudius acts corrupted, looks corrupted, and he is corrupted but always seemed to have acquired what he desired the most, but at the end, even though he wanted to be forgiven because of his sins and play the role of superhuman, he died as if he was a regular human being. There are two types of people in this race of becoming a superhuman; some people do not want to work for anything but to have everything for free while some people work harder than anyone else and still do not get what they deserve. The first type always fails to their greed or envy when they cannot have what they seek, and in this case, becoming superior to everyone or in simple terms, a superhuman. The second type cannot get anything at the beginning but one way or another, people give them what they desire because of their hard work. In Hamlet's case, nobody gets what they want, but they show everyone what's the wrong way to do it so that others can learn from it and act to make it right. As Foucault claims it, the journey of becoming a superhuman is like surfing on the water into a ship; one cannot control it and must not resist the stream, but while doing it they can learn from it. (Foucault, 1977: 10-11). There is a thin line between good and evil, as well as becoming a superhuman and corrupted. If someone goes beyond that line, they turn into a madman like Hamlet, although he is just acting like it, he embraces this madness at the end, and if someone goes under that line they turn into corrupted or wicked minded like Claudius who supposed to be the superhuman of his time; and only someone stands exactly on the line they can control both psychological matters and turn into a superhuman as Nietzsche describes it.

In the third chapter, Salman Rushdie's book *Midnight's Children* and George Bernard Shaw's play *Man and Superman* are analyzed. One cannot always control what's coming to them. Sometimes it is just the business of fate, and a person must act however fate wants them to act. While Salman Rushdie was writing his book *Midnight's Children*, it is clear that he was inspired by the evolution of humanity and even more than that, mutation of them. His miracle at the midnight of India's and Pakistan's Independence shows both respect for this evolution or mutation and sadness because of the fate of children. Those children do not want to be born like that, but their fate forces them to become as they are. However, sometimes it can be better to accept what's been offered like how Zarathustra does. There are the two of those children who accept their fate, but way more differently than each other in regards to that, Saleem Sinai and Shiva. As in every single historical moment of one's lives, society involves again but this time, just because those children were born that way, the society is included in their story from the beginning of their lives. Nonetheless, the defect of Saleem was his self-confidence problem which detained him transforming into a real superhuman.

"Because I had found that I was not immune to the lure of leadership. Who found the Children, anyway? Who formed the Conference? Who gave them their meeting-place? Was I not the joint-eldest, and should I not receive the respect and obeisances merited by my senior-ity? And didn't the one who provided the club-house run the club? ... To which Shiva, 'Forget all that, man. That club-shub stuff is only for you rich boys!' But-for a time he was overruled. Parvati-the-witch, the conjurer's daughter from Delhi, took my part (just as, years later, she would save my life), and announced, 'No, listen now, every, body: without Saleem we are nowhere, we can't talk or anything, he is right. Let him be the chief!' And I, 'No, never mind chief, just think of me as a... a big brother, maybe. Yes; we're a family, of a kind. I'm just the oldest, me.' To which Shiva replied, scornful, but unable to argue: 'Okay, big brother: so now tell us what we do?'" (Rushdie, 2011: 227).

They were mocked by 'normal' people while they were little but cannot do anything although they are superior. These type of events in their lives psychologically damage them, and the ones who cannot bear their wickedness are assimilated. This leads them to losing their true identity or even worse, they get more like evil and do the worst they can manage to do the society because of their bad attitudes towards them like how Shiva does in the book. On the other hand, Saleem acts like a prophet for children who can communicate with them all, enlighten them

all and at least try to protect them all whenever they need it, exactly like Zarathustra himself. At the end, no matter how hard they work, how good they become, just because they are different than other people, they are treated as threats to the society, and the society pushes them away. Once they get rejected from the society, they either turn into a madman who does not see anything in front of them and attack everything and everyone that rejects them like Shiva, or they turn into a superhuman for people in need but because they desperately try to be a part of that society, again they are absorbed and turn into a madman, similar to Saleem himself.

Nevertheless, although there are plenty of explanations and understandings, or misunderstandings, of superhuman theory, George Bernard Shaw states that, to be able to reach that superhuman state, one must seek the Life Force inside of them. This Life Force can mean multiple things, but eventually it refers to people's path of living, their goals life and even with the knowledge of not having it at all, still seeking for it. In his play *Man and Superman* (2008), Shaw expresses that Jack Tanner, who has a resemblance with Don Juan (Juan Tenorio) in everything, is a man of honor who never fits into the society but enjoys manipulating them because he is more intelligent than most. Even though he never seeks power, his actions bring this ideology to him and make him a superhuman. His strong psychology lets him handle everything he desires, but again, the society does not let him play however he likes to.

“TANNER. All you mean by that is that you think I ought to be ashamed of talking about my virtues. You don't mean that I haven't got them: you know perfectly well that I am as sober and honest a citizen as yourself, as truthful personally, and much more truthful politically and morally.” (Shaw, 2008: Act I, pp. 62).

At the end of the play, while Jack Tanner is seeking his Life Force, he comes across a young girl's (Ann) manipulations and society's coercion. Finally, he is psychologically forced to marry Ann. Amongst all other characters here, Jack Tanner might be the only one who does not turn into a madman because of the society, but definitely will in the future because he does not fit in, so society must absorb him one way or another.

At some point, the world needs to see or create role models. Those role models are created because society want someone that its members must follow and acquire social norms from that person. So in this case, those role models must be

controllable by society and must not show their weaknesses so that people of the society can take examples from them and dream about being invincible like them. These role models can be war heroes like Achilles or everyone's hero like Superman; but the problem occurs when those people becomes corrupted or figures out their roles within society because when it happens, they turn their back on and become criminals or madmen like Invisible Man or Brandon.

From one century to another, many people always force themselves to change or adapt to the new world. However, while doing so, they force others to change or adapt with them. The ones who do not obey or follow their traditions or rules in order not to abandon theirs either get absorbed by the society or become mad or die at the end. Either way, the society always gets what they want even when a person is superior to all. That superior being, superhuman or overman, as Nietzsche calls it, tries everything to change this system by educating people, enlightening them and showing or giving them the truth. Unfortunately, sometimes they fail, and in order to prove themselves to the society that they are worthy of it, they get mad and madness becomes superior to them.

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CURRICULUM VITAE

UMUT BARUTLU

English Language and Literature Program, M.A. Student

E-Mail : umut.barutlu@gmail.com

Phone : 05332411303

Birth Date/Place of Birth: 05/07/1994 – Bakırköy, İstanbul

Address : Söğütlü Çeşme Mahallesi, 2. Fidan Sokak, No: 14, Daire: 2,
Küçükçekmece/İstanbul

EDUCATION:

M.A. (2018 -2020) İstanbul Aydın University, Institute of Social Sciences / English Language and Literature (M.A.) (With Thesis) 75% Scholarship, Thesis Supervisor: Dr. Nur Emine Koç.

Bachelors (2012-2017): İstanbul Aydın University, Faculty of Arts and Sciences / English Language and Literature Department / English Language and Literature Program 50% Scholarship.

JOBS/EXPERIENCES:

Bilim Kültür Anadolu ve Akşam Lisesi (February 2019 – June 2020): English Teacher

Urban Translation Services (June 2017 - May 2018): Translation and Localization

İstanbul Aydın University (September 2015 – June 2016): Student Assistant, Internship