

Love, Perfection, and Egotism in Janette Oke's Fictions

Sayyed Ali Mirenayat^{1,*}, Elaheh Soofastaei²

Faculty of Modern Languages and Communication
Universiti Putra Malaysia

E-mail address: *ali.mirenayat@yahoo.com¹, ela.soofastaei@yahoo.com²

Keywords: Love, Pleasure, Passion, Perfection, Egotism

ABSTRACT

Love is distinguished as a feeling that begins from the lover's sight to the beloved. In societies in the past, lovers preferred to keep their relationships with the beloved in secret. It means that keeping love as a secret had been appropriate in societies. In present people's view, it is a big problem which cannot be answered with any reason, but religion. Today's lovers are not forced with such problem and they overtly speak about their beloveds. In Janette Oke's fictions, the lovers openly speak about their idiosyncratic behaviors. She shows perfect love in her novels that is against egotism which this paper tries to survey it.

1. INTRODUCTION

The most important symbol dominating the thematic structure of love is called passion that it means when one is exposed to some unchangeable things which he cannot be responsible for them. It is something between romantic love and emotional childishness. The mixture of love and passion is distinguished as an inner fight over capturing beloved. Love shows itself in the form of absolute yielding to the beloved's wishes which it includes complete relinquishment of personal features. In another word, love is combined with both defeat and self-relinquishment which are revealed to be diametrical reverses.

Love rules one's sight to use eye language and even permits negative features to be realized. It is not aspiration, but it creates the aspiration to be loved; and this aspiration sequentially creates all pleasures and unhappiness in the lover. Therefore, close interconnection of joyfulness with unhappiness and also aspiration with anxiety in love are the main standard themes of literature. It is exactly their diametrical contrast to one another that take pleasure and unhappiness so powerfully related to each other, so that it is impossible to break this round self-reference from outside with other possessions. There are some mystifications about love which as now regarded as a purification.

2. LOVE AND PERFECTION

The entirety of the beloved's internal experience and activities demand continual consideration and evaluation in terms of clichéd contrasts such as honest or dishonest love. Therefore, a new form of generality came into being which broke with the old distinction of necessary and unnecessary features. In Oke's fiction, the procedure of love was then self-referential in time. The love procedure was then matched with a time of its own, and the beginning, just like the end, had its own specific features, which are unusual for love. You can see a kind of politeness between the lover and the beloved and one will think that one is in love without really loving, or one will play with love which will thus catch fire once the first obstacles are faced. Love appears to come from nowhere and emerges with the help of duplicated patterns, emotions and existences and perhaps creates an aware consciousness of this second hand character in its defeat and lack of success. The distinction thus becomes one between love and the discourse between lovers and the writer who always knows in advance the way things should truly be.

Love finds its own reason and explanation in the perfection of the object which attracts it. In this sense, love is a notion of perfection originated from the perfection of its object, and it is almost forcibly brought into reality and in this respect is passion. Perfection, of course, does not represent that enhancement can only be attained by one dimension. Love is obviously experienced as being saturated in opposition, and is depicted as bittersweet love particularly in the Renaissance era. This is a significant point of emergence for the notional origins which were later to be changed into the element of frisky paradox.

In *Love's Enduring Promise*, love specifically is unusually well suited as a topic to show the change in the positioning of the paradox, because it is a suitable way with which to say publicly the unbalanced stable. Though one can no longer always love the same object, one must trust that one will always be in love. In this novel, Missie is a studious woman who is devoted to both her teaching job and agricultural labor. She fell in love with Grant Thomas. However, Willie Nathan Thomas, a stranger with a troubled past, comes. He helps Missie's father after he has a deadly accident. Positioned in a quandary between two distinct men, Missie learns what is truly significant.

This emphasis on passion emerges at first look to show that happens outside the ground of control based on reason. One might then anticipate deliberated conduct and all trained conversation to be dispossessed of any room for improvement. The oppositions of love were exhibited in two different explanations including optimistic love and pessimistic love. Love stays actually felt, temptation stays the affair of the person who tempts and both of them stay in the final example the creation of the principle. Paradoxicalization and specially the combination of attempt, concern and pain into love further lead to consequence in a distinction of love and interest, i.e. love and economy.

Love continues only a short time, and its end compensates for the nonexistence of all other limits. Love could be seen as a procedure pulled as it was between start and end. Its extension in time and its filling out of time by inculcating the latter were also significant features in classic literature, but in Oke's novels what fill time and goes to accomplish occasions became more distinguished.

The procedure of love was first matched an active of its own in the image of it being originated from a self-propelling happiness or love, by its own requires to frequently alter forms and repeatedly eat greedily something new. However, experience of the nature of love affairs in a little while led to the beginning of a more strategically oriented element. Unlike the demands made by happiness or love, activities and occasions were now adjudicated in terms of what they may perhaps involve for the future. The woman had to weigh up whether she could permit herself to be agree with letters which lovers have sent her or even answer them, receive visitors, tell wishes of lend out her coaches, as such actions might have led to the end being drawn that her purposes permitted for more.

What becomes especially obvious when viewed from the point of view of the functions principles have is that in the nineteenth century the concept of love does in fact alter basically, becomes more united and at the same time more piercingly distinguished. The abundant differences which play a role in love relationships e.g. the differences between the sexes, between young and old, and that of the beloved from all other people are all semantically listed under this elementary distinction of pleasure and love and, as a result, are pervaded by new eventualities.

3. LOVE OPPOSITE OF EGOTISM

Egotism means placing oneself at the center of one's world without concern for others. It is strongly connected to narcissism. The egotist has a great sense of the centrality of the 'Me'. Love is assumed to be the consequence of a spontaneous, emotional response, of instantly being grasped by an irrepressible sensation. In the concept of love and marriage the most important attention is finding asylum from an otherwise intolerable feeling of loneliness. Love is possible only if two persons communicate with together from the middle of their experience, consequently if each one of them experiences himself from the middle of his being.

To love is a personal experience which anyone can only have by and for himself; indeed, there is scarcely anybody who has not had this experience in a primitive way, at least, as a child, a teenager, an adult. The capability to love depends on one's capacity to appear from egotism or self-centeredness, and from the incestuous affection to mother and clan; it depends on our capacity to grow a fertile position in our relation towards the world and ourselves. The procedure of appearance, birth, and awakening, need one future as a required circumstance, and that is belief.

In most of Oke's novels, religion is the main theme and love is an action of belief, and everybody who has little belief has little love, too. If to love means to have a loving view towards everybody, if love is a person characteristic, it must certainly exist in one's relationship not only with one's family and friends, but towards those with whom one is in contact through one's work, job, and etc. If I really love one person I love all persons, I love the world, and I love life.

We can compare this kind of love with eyeglasses which your eyes can see the world through them more pretty. It means that you love your glasses but by means of them you love the world through them. And it is important that you love, and wear the eyeglasses to love and see the universe. The person's body and behavior may turn us on but parts of his or her viewpoint, manners, or worth, which we may not know for some time, could drive us away. Moreover, the lover may be pleasant for a while and then make unpleasant.

Love should not expect a question before making itself known; it must preempt every desire and question so as not to appear like a task or a peace-making deed. Love must now permit itself to be aggravated. This is the only behavior in which it can act in response to the beloved's internal experience in addition to his acts and view of the world, and can move liberally as an indeterminate situation. This is the only way in which the lover can protect his freedom and independence, by expecting the wishes of the person who is the center of his attention. On the one hand, the distinction of other functional systems made it possible to perform without family relations created by marriage as the column of political, religious or economic functions.

People could as a result now agree to the diverse groups of relatives of which the married couple were members because of their birth and nothing else were related very unintentionally through the latter's marriage, and that the relation between the relatives only had an attitude on the individual marriage in question and no importance beyond that. The noble families were tied symbolically only by the married couple's children, only for this connection to become ever so thin once the children in sequence married. This is the foundation for the often separated advice to lover to have a date for a short time, get to know each other, don't hurry in anything, live together for a while, and etc. There is one important idea that vigorous romance is required for a marriage causes of many people to disregard the romantic probabilities, with good friends for whom they do not have desire of a wild sex with a close friend, you know that you have common interests and similar minds, you trust and understand each other, you care about and like each other. There are good features for a lover too. It means that it is possible that a good friend is a very good choice for a lover. It is one of the most important characteristics between the couples in the stories by Janette Oke, especially in *Love Finds a Home* and *Love's Unending Legacy*.

4. CONCLUSION

The difference between pleasure and love creates a need for information particular to this communicative area and at the same time grants a particular framework on information achievement. It creates and strengthens a feeling, suitable only within this area, for distinctions that would find no use in other contexts. Therefore, it inspires abundant events or actions with an informative value; for example as signs of love as opposed to pleasure, whereas they would either be disregarded or unified a different value if applied in other contexts. Regardless of all the distinctions between pleasure and love, it is pleasure which in the final example maintains a firm hand on the pattern of things. It decides how long love endures. Love ends when it no longer gives pleasure. In all of Janette Oke's love stories; it is evident that love between the characters gives pleasure forever and all mannerisms which simulate durability become unbearable to the person who still loves. Even honest love is incapable once the well of pleasure dries up. It would thus have

to change love into task and that would disagree with the principle since the latter distinguishes between love and marriage. The distinction between illusion and reality itself becomes reality and exactly this legitimates the principle as love, a love that goes beyond mere pleasure.

References

- [1]Capellanus, Andreas, *The Art of Courtly Love*. New York: Columbia UP, 1990.
- [2]Epton, Nina. *Love and the English*. London, 1960. World Publishing Company, 1960.
- [3]Frabkfurt, Harry G. *The Reasons of Love*. Princeton and Oxford UP, 2004.
- [4]Fromm, Eric. *The Art of Loving*. New York, 2000. Harper & Row, 1956.
- [5]Gibson, Roy and Steven Green, Alison Sharrock. *The Art of Love*. New York: Oxford UP, 2006.
- [6]Livingston, Gordon. *How to Love*. Da Capo Press, 2009.
- [7]Luhmann, Niklas. *Love as Passion*. New York, 1995. Cambridge UP, 1998.
- [8]McCabe OP, Herbert. *Law, Love and Language*. London and Sidney.
- [9]Mirenayat, Sayyed Ali. *The Treatment of Love in Janette Oke's Selected Novels*. MA Diss, 2012.
- [10] Ward, Mary. *The Literature of Love*. Cambridge UP, 2006.

(Received 04 April 2015; accepted 22 April 2015)