

Full Length Paper

Mysticism in Marketing The Art of Literature

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The paper postulates that the art of literature is important in the history of civilization because of its relationships with the sciences, which have enhanced the role of literature in the enlightenment process, making it a hard to underestimate means of consumption that nurtures, develops, and enriches the internal worlds of people. It is for that reason that a close relationship and a parallel dialogue between its main constituents can be observed from a perspective of interdisciplinary relations, between literature and marketing including the concept of consumption and attitudes. Consumption habits, consumption rituals and mystical elements are among the tools that encourage consumption and affect the consumer as well as the arguments that form and define these elements. Based on relevant observations, it would not be wrong to make the claim that even literature is encircled by marketing.

Keywords; Mysticism, Marketing, Literary, William Shakespeare, Joanne K. Rowling, Elif Şafak

INTRODUCTION

Art, in the general sense of the word, is integration of the internal conflicts of the artist with political developments, social and contemporary events to create a piece of art and offer it to society in the form of a value added product. These products can take such forms as writing, painting, music, sculpture, graphics, etc. It would definitely not be a false contention to consider literary writing as an important element of art.

The products that are considered under the roof of literature have not only played important roles in shaping the beliefs, lifestyles, and feelings and thoughts of individuals throughout history, but they have also exerted important influences to unearth the ways of life of people. Moreover, the art of literature is a close contact of human beings, their values, concepts, and means that informed them. Social interactions among people, thoughts, lifestyles, behavior patterns, religions, mystical and mythological values, phenomena that are collectively defined as fate, various rituals that are of importance in our domain of life, and all kinds of natural events have been reflected upon in literature, just as they do in most fields of art and the sciences.

CONCEPTUAL FRAMEWORK: MARKETING IN RELATION TO LITERATURE

In his work titled "What is Literature?" (Sartre, 2008), identifies three main points by discussing the questions of "What is Writing?", "Why do We Write?", and "For whom do we Write?" In doing

so, he scrutinizes the themes of idealism, spiritualism, determinism, pragmatism, and seriousness and defines their importance in human life. So, what literature tries to accomplish is documenting in writing, to reach the inner worlds of people which is one of their most fundamental needs. This effort to document manifests with the desire to reach the depths of human psyche and the instinct to discover.

As a result, the readers can perceive and understand different things from what they read, since their socio-economic statuses are not known, their individual interests and needs are in the foreground of their consumption and they use what they read to fulfill their spiritual needs. This leads to the spiritual elements in literary works, which are considered to be universal, and in accordance with the scope of this paper, they are defined in relation to the readers' needs, and one would like to underline that this structure is actually in line with the Marketing process. Therefore, all such content in literary works that include mystical elements that are defined contrary to reason and reality would be beneficial to the marketing process, because secrets and mysticism have always created curiosity in the minds and personality of human beings throughout history.

The concept of "Marketing" that came into being with the development of Capitalism and industrialization following the World Wars is defined to "[include] all activities that are aimed at transporting and selling products and services produced by firms for their potential consumers. Marketing is an activity that affects all people today" (İçöz, Tavmergen, Özdemir, 1999: 27-40). Although the concept of marketing has been in existence since the early days of human beings, it began to rise with the ascension of Capitalism. Like the "general history" which followed the course of the historical process, history of the art of literature relies on literary sources and variations in literary phenomena to examine and explain spiritual and physical developments of societies. The sources and literary works that have come into being under the literature discipline throughout the historical processes have been examined by various fields of the sciences, having undergone literature reviews; their arguments scrutinized or discussed, and have been used to provide inspiration to other disciplines.

The "marketing phenomenon" that is an important factor in offering products and services to consumers today has exerted its influence on the art of literature too, and has been playing an important role in its reach to consumers. The commercial success of literary works stands as a phenomenon that requires research by itself, just like the historical roots and structural characteristics of the art of literature, its setup, its philosophy, its core perspectives and arguments, etc. In this respect, as we examine the conceptual framework of the marketing phenomenon, it would not be wrong to talk about the existence of a loop between its vital setup, fictional elements, and connections to other disciplines and the consequences of these connections being examined within the Marketing discipline.

Shakespeare, whose works have been read most widely, and staged, interpreted, and thousands of books written on them since the sixteenth century has remained one of the most successful examples in the history of the art of literature. Similarly, the Harry Potter series of books that are related to the imaginary and emotional world of children, which also attract the attention of adults, have been successful around the world; and Elif Şafak's novels on women's world, love, and mystical elements like Sufism, stand as prominent examples of the relationship between Marketing and Postmodern literature and cue us to think about and question the

elements that are common to these literary works.

The importance of Shakespeare's *Hamlet* for world literature cannot be under-represented as it has been the most singular inspiration for many writers and thinkers, and has served as a source in the formation of many other work in literature which has not lost from its value in spite of the passage of time, but has maintained its ore-like quality till today. So much so, that we can see its influences on Marketing.

Considering all of these examples and arguments, we have to underline the common characteristic of such literary artists and thinkers, beyond their language, style, fluidity, portrayal, and creativity, which has to do with their inclusion and portrayal of spiritual and mystical elements that cater to our inner worlds. Constructions of purchasable theories and literary works that target the emotional world have become the metaphor and the essential element of the Marketing world.

MYSTICISM MOTIVATES LITERARY WORKS AS A MARKETING TOOL

Mysticism has been derived from "mutus", which means silent and mute in Latin, and from "myein" which means closing the eyes and lips in Greek. From this verb emerged the word "mysterion", which means secret, and "mystikos", which means secretive person or thing. Accordingly, mysticism can be said to have two main meanings; "silence" and "secret-secrecy" (Sunar, 1992: 236). The concepts of silence and secrecy have showcased the motivator of curiosity since the early days of mankind and have encouraged them to draw a roadmap to discover the unknown. Catering to the motives and emotions of mankind to influence them instinctively and making them feel the energy of a secret aura has been a dominant element.

Mysticism is an argument that places the absolute entity (god) which presents the way to obtain knowledge through a spiritual phenomenon. It accommodates the belief that spiritual powers can be communicated with, it considers the concepts of good and bad, and it entails the notion that a unity can be created by affecting and directing the common social values. A way of thinking that adopts certain attitudes and behaviors to reach the goal, and a belief that the acquisition of such behaviors can be incentivized, through "love" or "divine love", characterizes this argument. We can describe Mysticism as a term that has existed in each and every time period, and affecting life throughout history.

The Context of Mystical Creatures

When we examine 'mystical creatures' in literary works, we see that they are used in a different and ritualistic way frequently appearing in literary works of seeming religious or divine paths. These esoteric creatures can be, for example, a spirit, a devil, the evil one, Satan, mutant, witch, faerie, goblin, Cazi (the fictional creature that gnaws the inside of wooden spoons in March), and the antichrist (the lying, evil creature that would come on earth at a time close to the doomsday, in accordance with some religious beliefs). While some believe that such creatures, some of which are depicted as elements of various religions, encourage the mystical patterns of behavior and are deemed to be created later in the history of mankind, others consider them to be in existence since the beginning of history. People act and behave, in accordance with their beliefs and attitudes, regardless of whether these acts and behaviors

originate from religious ceremonies or from their daily struggle with life.

The fact that beliefs and attitudes play such an important role makes them an indispensable element that has to be considered in the analysis of social behavior (Krech, Crutchfield, 1980: 177). Moreover, these beliefs and attitudes profoundly impact the people's daily processes.

While physicists and natural scientist of the post-Einstein era now avoid cosmic secrets with absolute values, the "new age" trend that took off in world literature has turned its face toward mysticism, the search for wisdom and archaic knowledge, and a brand new setup of the divine narrative. Mysticism, which has found brand new shapes at the hands of such authors as Paolo Coelho and Susana Tamaro is a new expansion in postmodern literature. Thus, the archetype of the man "searching for the true path" is resurrected in mainstream New Age. This stream has reoriented the Turkish literature, as much as it has done to word literature, toward mystical themes (<http://e-dergi.atauni.edu.tr/index.php/taed/article/viewArticle/1873> Accessed date: 11/1 /2011).

Mysticism and Conceptual Consumption

In his Culture and Psychiatry Writings, Cengiz Güleç says

Whatever those people who are more inclined to scientific thought might think, there is no use denying the charm of mysticism. Indeed, when we consider all human beings who have ever lived, it is almost certain that most people have lived, and even today continue to live, in accordance with the 'magical' system of thought, rather than the 'scientific' (Güleç, 2002: 80).

When we examine mysticism from the perspective of the concept of consumption, the meanings that are attributed to the products or the connection that is established or set up between the product and the consumer plays an affective role in those products being preferred. Individuals establish connections with the products and brands that they consume as these reflect individuals' inner worlds. Odabaşı and Barış, M. Solomon, G. Bamossy, and S. Askegaard consider the connections that can be established between a product and an individual as: "Connection with the concept of identity, nostalgic connection, Mutual dependence, Love..." (Odabaşı, Barış, 2005: 23). These are the criteria that reflect various concepts such as the characteristics of individuals, their habits, the social environment that they live in, the social or political circles / structures that they are part of, etc.

It is definitely beneficial to clearly state that artistic or literary products should not be categorized as either a product or service (an abstract product) with clear distinctions. Individuals get a "product" when they purchase a book, and they get a "service" when they consume its contents. At this point, a hedonic perspective exists (not only in the sense that it refers to bodily pleasure, but also as a process through which spiritual pleasure and fulfillment is experienced). For, people pursue the fulfillment of their desires. This pursuit entails leisurely activities beyond the daily cycle of life. Use of mass communication, being interested in dance or painting lessons, participating in various social activities, travel and sports oriented activities, etc. can be listed in this vein. Talking about all of these variations of leisurely activities surfaces the questions: why does mankind need or want to consume products that include mystical elements? Under what

influences do people prefer to consume these products? Examining only one discipline would not suffice to understand consumer behavior. One has to utilize several disciplines that are related to each other with regard to the said behaviors and the factors that steer people to them, as well as thoroughly examining and comprehending the relational structure between these consumer behavior. When we try to examine the factors that lead individuals to consume products with mystical features, it would not be wrong to probe into the following factors and establish connections between them.

The connection between the concepts of identity and the mystical

If the preferred product helps those who use it express their identities, it is strongly possible that the individuals preferring this product are striving to be perceived as having an adventurous personality, and their desire to be a part of the mystery or one that solves it. The individual who tries to differentiate herself from her mundane daily life by the use of this product possesses the impetus to prove to the people around her that she is different from the general society, and considers or wishes to think, feel and position herself as different from the others.

The connection between the concepts of nostalgic and the mystical

The product may be preferred because it may be reminding the individual of a memory, a recollection, or an object that takes her to a different time and place in her life, one that she does not wish to or cannot forget, or one that she wishes to keep alive. Specifically, we can say, in the case of the Turks, that this is due to the shamanist influences dating back to the pre-Islamic history of the Turks. Consequently, indicating the idea that some mystical events might have been embedded into their genes during this period would not be wrong.

The connection between the concepts of mutual dependency and the mystical

The product can be part of the user's daily activities. We can say that people sometimes resort to mystical elements, religious or not, that they bring into their emotional worlds to solve problems, overcome obstacles or as support against certain events they may feel vulnerable to in their daily lives.

The connection between the concepts of love and the mystical

The product can provide the user with various feelings, such as warmth, passion, desire, hope, happiness, excitement, sense of adventure, etc., as well as creating an unstoppable pleasure of and desire for consumption. When those who consumes the content engages in a process of identifying themselves with the character that solves or creates the mystical events, they like, adopt, or reject these concepts. With the adoption of the product by the individual, and her love and preference for what it offers, her commitment to and dependence on the product increases. Rather than being an object, the product takes the position of a valued and indispensable element of her life, along with her habits that she cannot give up.

SOME EXAMPLES OF LITERATURE WITH MYSTICAL ELEMENTS

Art materializes with the artists' transforming their abstract feelings, thoughts, visions and

experiences, desires and wishes, and fears and reservations through some material into physical and esthetical objects, metaphorically. So does the writer, in the art of literature, inevitably transfer to her products her positive feelings, longings, and wants, and reservations and internal conflicts that she maintains in her interior world. In accordance with this conceptualization, the lives and personalities of authors need to be considered along with their products in order to evaluate these products more clearly and objectively, to arrive at consistent judgments.

William Shakespeare: *Hamlet*

The interest in the life and works of the well-known English writer, William Shakespeare (1564-1616), has never diminished in its importance or value neither in the world nor in Turkey. The English writer who penned many works of literature lived a mystical life that most academics, researchers, experts, journalists, and writers failed to analyze completely. William Shakespeare, whose life we know so little about, had a good education and studied Latin in college. At the age of eighteen, in 1582, he married a woman named Anne Hathaway who was eight years older than himself. His first daughter Susannah was christened six months after his wedding. His twins Judith and Hamnet, a girl and a boy, were born two years after his daughter's birth. His second daughter lived, but his son died at the age of eleven.

Lord Chamberlain's Company had staged plays at Stratford when they were on tour in 1578. Shakespeare is believed to have moved to England with this company where Shakespeare first worked in the Theater and then at the Curtain theater, and, after 1598, at Blackfriars theater. Shakespeare's company was one of the best organized and most successful companies of the Elizabethan era. Shakespeare left London and settled at the town where he was born in either 1610 or 1611. While he was known to travel to London frequently and was in touch with theater circles, he did not write another play in the last five or six years of his life. He died on April 23, 1616, at the age of fifty two, although the name of the disease that he died from is not known (Urgan, 1996: 15-35).

The lives of many characters in Shakespeare's works are governed by mystical powers. His plays involve supernatural events, characters, and mythological gods-goddesses. Definitions and events that represent extraordinary coincidences which we would seldom see happen in real life are used frequently. In short, it would not be wrong to say that Shakespeare's life and most of his works are laden with mystical elements (various examples are indicative of the important role mystical elements play in his works, such as Hamlet's communication with his father's spirit, Lady Macbeth's witches, angelic and demonic creatures accompanying Edgar in his journey in *King Lear*, Prospero's being a magician in the play *Tempest* as well as the island's being enchanted and accommodating mythological characters, ... etc.)

Hamlet, the most intriguing and hard to comprehend among Shakespeare's plays, is first and foremost a tragedy of revenge, and it brings up the dualistic enigma of the will and fate of the man. King of Denmark is killed by his brother Claudius, who, not being content with taking over the throne, then marries Hamlet's wife, Gertrude.

The play starts with the scene in which two officers, Marcellus and Bernardo, tell the story of how they saw Hamlet's deceased father's ghost at the bastions of Elsinore on two successive

nights during a cold and snowy season. Marcellus – “Touching this dreaded sight, twice seen of us...” (Shakespeare, 1996: 9). Hamlet’s close friend Horatio is summoned to witness the situation. Horatio is in disbelief. Horatio – “Tush, tush, 'twill not appear.”¹ The ghost, clad in armor, suddenly appears again. Horatio is horrified. He tries to talk to the ghost but it takes its leave. They find it hard to associate the appearance of the ghost as a good omen. They conclude that it is disturbed by the continuous effort to produce arms so as not be caught unprepared by the Norwegians whom Denmark had previously won the war fought against the Norwegian King Fortinbras. The ghost reappears. While they insist that it speaks, the cock crows and it disappears. Crowing of the cock as the sun rises is believed to wake the God and dismissing drifting spirits to their places. After the ceremonies that take place in the palace for the ascension of the new king to the throne and his marriage, the play continues with Hamlet’s talking to himself. In the dialogue that starts upon Horatio’s entrance to scene, he would learn that his father’s spirit has appeared. Horatio – “...till I may deliver ... this marvel to you.”² After the scene in which Polonius gives his advice to Laertes, and Laertes to Ophelia, as Polonius sends his son to France for education, Ophelia is forbidden to meet with Hamlet. In the last scene of the first act, the ghost of Hamlet’s father appears as Hamlet and his colleagues are waiting to see his father’s ghost at the bastions of Elsinore. Hamlet starts to cite possibly the most fascinating and mysterious tirade of the play and starts talking to his father’s ghost. Hamlet – “Angels and ministers of grace defend us! Be thou a spirit of health or goblin damn'd, Bring with thee airs from heaven or blasts from hell, Be thy intents wicked or charitable, Thou com'st in such a questionable shape That I will speak to thee. I'll call thee Hamlet, King, father, royal Dane. O, answer me?”³

According to Coleridge, even David Hume, the seventeenth century philosopher who did not believe in any supernatural beings, would have had to believe in this ghost, at least from a “dramatic perspective”. (Coleridge, 1937: 141) That is the extent of the use of mystical phenomena.

The ghost responds, – “I am thy father's spirit...”⁴ This scene is spooky and terrifying. The ghost asks Hamlet to take his revenge. Hamlet promises the ghost that he would do what the ghost asks of him, nevertheless, he falters due to his melancholy. He cannot get rid of the thought of revenge, agonizes, and starts acting as if he were mad to reinforce his decision and not to draw any suspicion on himself. In the meantime, he has a theatrical company stage a scene at the palace which resembles his father’s murder. As he sees Claudius’ anger and storming out of the play, Hamlet’s doubts disappear. Then the Queen calls Hamlet to her quarters and Hamlet tells her that he loathes her.

With the presumption that the king is listening to him from behind the curtain, Hamlet thrusts his sword and kills instead Polonius, the lord chamberlain; Ophelia’s father. In Shakespeare’s plays, the characters create their dooms themselves. Ophelia, whom Hamlet loves and alienates from himself, goes mad upon hearing that her father is dead and drowns in the river, Hamlet then has to duel with Laertes, Ophelia’s brother, to pay off Polonius’ death. Thus, the tragedy goes on furiously and evolves toward the chaos of resolution where the view of

¹ *Hamlet* Act 1 scene i

² *Hamlet* Act 1 scene ii

³ *Hamlet* Act 1 scene IV

⁴ *Hamlet* Act 1 scene V

rottenness ends with individual tragedies. Hamlet, whose hard-bitten leads to a series of deaths, becomes a victim himself, like Claudius and his mother, and dies since Laertes' sword was

poisoned. The tragedy that concludes with the hope that Fortinbras' kingdom would be reborn becomes a witness to endless pain and restlessness.

Joanne K. Rowling; *Harry Potter*

Rowling was born on December 25, 1965 in Chipping, Sodbury, England. She studied French and classical literature at Exeter University. Then she moved to London, working as a researcher and a bilingual secretary for the Amnesty International. Her first literary work was published with the title "Rabbit" at the age of 6. Nevertheless, it was Harry Potter who changed her life.

The reason she uses her initials "J. K. with her surname, Rowling", was to make it look more like a male name because her first publisher, Bloomsbury, feared that young male readers, upon learning that the author was a woman would not want to read the book. At the time, Rowling had in her mind the story of a boy who went to a school of magic. Rowling started to work on this story after a train trip from Manchester to London that was delayed for 4 hours, in which she devised the main plot and the characters of the book *Harry Potter and the Philosopher's Stone*.

Rowling's books are in the order of *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince*, and *Harry Potter and the Deathly Hallows*.

One can briefly describe Harry Potter, the work that brought fame to Rowling and affected millions of readers, as follows: *Harry Potter and the Philosopher's Stone*, the first book of Harry Potter series was published in 1997. All seven books of the series have been completed as of today and are published (In a press release of 24/06/2010, J. K. Rowling indicated that she was thinking about writing a sequel and start this new book 10 years after the main story.) The books of this famous series already took such titles as "Fastest Selling Book in the World" and "Best Selling Children's Novel in the World." Rowling's Harry Potter series of books sold 400 million copies across the world and brought fame to both the books and their author. This work has been read with great interest since it appeals to a vast imagination from the eyes of children and has ascended to the top of the list for best-selling books. Naturally, Rowling became the richest woman in Britain with her fortune of over 1 billion dollars that she has made off of the books (compiled from www.wikipedia.com, 12/1/2011). The mystery, variety, and mysticism of the imaginary world have opened a new era in the world of literature.

Harry, the main character in the book series that includes the elements of fantasy, science-fiction, and mysticism, and people who are between the two worlds, receives a letter as he is living with her aunt, having lost his family in a traffic accident. His aunt's husband wants to hide this letter, but letters keep coming. Being worried about this influx of letters, the family moves to a desolate island. One night, a giant named Hagrid comes to their island. He tells Harry that his parents were a wizard and a witch and they were killed by another wizard named Voldemort, and not in an accident. Harry learns that he too can become a wizard and decides to attend the

Hogwarts School of Witchcraft and Wizardry. Shopping for school supplies with Hagrid, Harry purchases a flying broomstick, a wand, and a messenger owl. When he gets on the train to go to the school, he meets Ron and Hermione. Harry Potter series of books revolve around these characters. The books include supernatural characters and events such as bad wizards, a three-headed monster, the house elf Dobby, flying automobiles, trains that pass through walls, and soul devourers, to name a few.

Elif Şafak: *The Forty Rules of Love*

Born in Strasbourg, Elif Şafak spent her childhood and early youth in Ankara, Madrid, Amman, Cologne, İstanbul, Boston, Michigan and Arizona. She graduated from the Department of International Relations at Middle East Technical University, Ankara, Turkey from where she also received her master's degree. She won the Rumi Great Prize for her first novel, *Pinhan*, in 1998. *Mirrors of the City* and *Secluded*, for which she won the Turkish Authors' Union award in 2000, followed that. She wrote two best-selling and far reaching books: *The Flea Palace* (2002) and *Araf* (2004) [Eng.: *Limbo*], which she wrote in English. She collected her writings on womanhood, identity, cultural split, language and literature in *Tide* (2005). *The Bastard of İstanbul*, a bestseller, was published in 2006. Then she wrote her first autobiographical novel, *Black Milk*, which stood at the top of the best-seller list for months. *The Forty Rules of Love*, which was published by Doğan Publishing in March of 2009, broke a record in Turkish publishing history and became the best-seller in the shortest period of time. *Wafer*, which is essentially a selection from all of her work, was published in December 2009. *The Forty Rules of Love* has sold 550 thousand copies, according to <http://www.dogankitap.com.tr>, in a country like Turkey where literary products are not consumed that much. This success is not specific to *The Forty Rules of Love*. Other books of hers are all successful. Elif Şafak's novels, which are translated to thirty languages across the world, are published by Farrar, Straus and Giroux, Viking, and Penguin –some of the most prominent publishing houses of the world.

Escaper, published in November 2010, sold 120 thousand copies; *Pinhan*, published in April 2009, sold 40 thousand copies; *Araf*, published in February 2010, sold 20 thousand copies, *Secluded*, published in February 2010, sold 30 thousand copies. Her latest book, *Escaper*, is number 3 in the best-selling list of the book sale at portal www.kitapyurdu.com.

Ella (40), the main character of *The Forty Rules of Love*, is an American housewife with three kids who starts to work as assistant editor at a publishing house. The book tells the story of a writer, Zahara, who tells the story of Shams-i Tabrizi seeking his inner world and meeting Rumi along the way leading to their joint search for divine love. Ella's questioning of her own life and her correspondence with Zahara are developed in parallel to the content of the book that she edits. Ella leaves her house to seek divine love and to be together with Zahara. She seeks her own love by taking Shams' as an example, adopting a Sufi spirit. Şafak incorporates many religious and non-religious mystical elements in her book which we come across in Shams-i Tabrizi's and Rumi's joint search for divine love in the form of various extraordinary events and elements. She talks about her philosophy of life and religious mystical elements that she refers to as 40 rules. In order to understand the mystical aspect of *The Forty Rules of Love*, it would be beneficial to take a brief look at Zahara's letter to Ella which is characterized by its Sufi aspect.

It was a long time ago. A novel occurred to my heart. Sharia of Love. I did not dare write it. My tongue went numb, my pen dry. I sent myself to that long journey of learning. I travelled around the world. Met people, collected stories. Several springs have passed by. No road is left to be trodden. I am still raw, still naive like the boy in first love...

Rumi referred to himself as "Hamush". That is, mute. Did you ever think about it? How could a poet, and not just an ordinary poet but one who is world famous, whose labor, existence, identity, the very air he breathes is composed of words, and who has written over fifty thousand splendid verses could call himself MUTE?..

The universe too, like us, has a flirtatious heart that has a regular pulse. For years I have been listening to that pulse, wherever I travelled to. I heeded what it had to say, presuming each individual human being to bear the ore that the Creator entrusted them. I loved to listen. Sentences, words, letters... It was pure silence, however, that had me write this book.

Most of those who annotate Masnawi point out that this immortal piece starts with the letter "b". Its first word is "Bishnaw!". That is, "Listen!" Do you think it is a coincidence that a poet whose name is "Mute" starts his most valuable work with the word "Listen!"?

Really, can silence be listened to?

All parts of this novel starts with the same consonant. Do not ask "Why?", please. Find the answer yourself. And keep it to yourself.

For there are such truths on these roads that they should remain secret, even as they are told. A. Z. Zahara, Amsterdam, 2007 (Şafak, 2009: 35)

CONCLUSION

As can be understood from the letter, the journey for *Love* that Zahara talks about and has dedicated almost his whole life to is the journey to find the mystical, which may not be reached or achieved.

As a result, although the readers can perceive and understand different things from what they read, since their socio-economic statuses are not known, their individual interests and needs are in the foreground of their consumption and they use what they read to fulfill their spiritual needs. This leads to the spiritual elements in literary works, which are considered universal in scope and are defined intrinsic to the readers' needs, and one could underline that this is actually in line with the Marketing process. According to this positioning, all such contents in literary works that include mystical elements that are defined contrary to reason and reality, are beneficial to the marketing process, because secrets and mysticism have always created curiosity in the minds and personality of human beings throughout history.

Adopting a semiotic perspective for the subject matter, one can say that literary works are made of written texts. Although the symbols and metaphors used leave different impressions on each and every person who reads the works. Shakespeare's using mystical, i.e. secretive, elements

caters to the belief systems, fears, and deep private thoughts in the minds of the readers, making him an author who transcends all times.

Rowling, who utilizes elements of fantasy, has broken a record by having sold 400 million copies of her *Harry Potter* series of books, with the seventh book selling over 8.5 million copies on the day of its launch alone.

The secret behind the commercial success of Elif Şafak's novels like "*The Forty Rules of Love*", "*Pinhan*", "*Araf*" is due to mysticism.

Consuming the contents of a book is aimed at self-improvement, and since marketing experts and researchers are aware of this fact, they raise awareness in postmodern writers, especially with regard to carrying out their own Public Relation (PR) projects. Thus, writers and publishing houses have been geared toward reprinting old books or writing and printing new books that include mystical elements, based on the data and analyses that such books would sell easily.

In addition, the successful marketing of any literary works leads to many other post-publishing marketing activities. For example, this entails marketing various magazines, newspapers, or other books in which critics' commentaries appear.

It appears that, even in the rational and postmodern thought world that has been created by the pushing of the envelope in science, human kind will not escape from filling the spiritual void, which the advance in the sciences and technology has created in the lives of modern people with philosophical and mystical thought systems. Art and especially literature too will continue to benefit from the mystical elements to cater to the increasingly individualistic and lonely modern man, as it has done yesterday and it is doing today.

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