

**FEMINIZED MAN
EMASCULATED WOMAN
IN ELIF SHAFAK'S
THE BASTARD OF ISTANBUL**

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by

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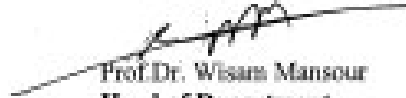
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For the ones who seek for equivalence and for all my family.

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1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

2. The advanced study in the English Language and Literature graduate program of which this thesis is part has consisted of:

i) Research Methods courses both in the undergraduate and graduate programs.

ii) English literature as well as American literature including novel, poetry and drama studies, a comparative approach to world literatures, and examination of several literary theories as well as critical approaches which have contributed to this thesis in an effective way.

3. This thesis is composed of the main sources including several books by the major authors discussed in comparison; and the secondary sources including scholarly articles from academic journals as well as newspaper articles, and theoretical books on the history and improvement of the feminist movement.

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ABSTRACT

Feminized Man Emasculated Woman in Elif Shafak's The Bastard of Istanbul

Leyla TOKSÖZ

The aim of this thesis is to discuss the transformation of the definitions of “woman” and “man” in the modern world, but especially focusing on modern Turkey by taking Elif Shafak’s one of the most popular and prominent novels, The Bastard of Istanbul. The major changes and developments, affecting these terms, both in the east and the west will also be touched upon. The reason why The Bastard of Istanbul is the centre of this thesis is that it reflects today’s lifestyle in Istanbul as well as in Europe; turning the dusty pages of the past, and also reflecting today’s point of view both from the East and the West. When the reader comes to the last pages of the novel, he/she feels a big ambiguity of definitions for the things which are always thought to be plain and clear cut. These clear cut definitions are mostly the ones for nation, race, gender, yet which also ones have innate duality or even multiplicity. While reading this book, it is observed that the commonly used definitions for female and male are no more in our lives, but turned into the myths of societies. We neither come across with the stereotype of fragile women, nor with the hero type, strong men within the society. Instead, both in this novel and in today’s life, it is clearly seen that women stand on their own feet, without being dependent on anyone else, especially on men, but working with them, and living with

them. Men also have lost their strength and power on women, also gotten accustomed to sharing the privileges they had in the past when compared to the last decades. However, we still have the image of men as powerful, breadwinner, observer; and women as weak, fragile, and docile as if they were the norms and we still should have lived according to these norms. When we search for the feminist struggle, it is obvious that the issue of equivalence is the main reason for these arguments, as so many scholars such as Virginia Woolf, Mary Wollstonecraft, Jacques Lacan, and Susan Bordo...etc also tried to explain the reasons for that situation and then tried to find out solutions for it. Not only in Europe, but also in Turkey we have the supporters of feminism, and feminist rights; and one of the most well-known of these feminist writers is Duygu Asena. Though she is so well-known and respected, she is the one who misdirects feminism in Turkey and focuses on the restrictions created by the marital relationship and the domestic responsibilities.

Key words:

Elif Shafak, feminism, Elif Shafak's novels, gender roles, The Bastard Of Istanbul

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KISA ÖZET

Elif Şafak'ın Baba ve Piç Romanında Kadınlaşmış Erkekler Erkekleşmiş Kadınlar

Bu tez, Elif Şafak'ın romanlarını temel alarak özünde doğu ve batı toplumlarında kadın ve erkek rollerini, bu rollerin belirlenmesini, uygulanmasını ve zamanla değişimlerini tartışmayı amaçlamaktadır. Bu tartışmayı edebiyat alanına uygun olarak roman kahramanlarının analizi ve söylevi üzerinden yapmayı amaçlamıştır. Romancı olarak Elif Şafak'ın seçilmesinin özgün nedenleri mevcuttur. Ayrıca çalışmada kullanılan romanlarda ağır basan kadın kahramanlar ve konuya ilişkin durumlar yazarın seçilmesini kesinleştirmiştir. Her ne kadar çalışmanın temelini Baba ve Piç romanı oluştursa da Elif Şafak'ın diğer romanları Pinhan, Şehrin Aynaları, Mahrem, Bit Palas, Aşk, ve Siyah Süt de çalışma sırasında yaralanılan romanlardır. Romanlardaki güçlü ve kendi ayakları üzerinde durabilen kadınlar ve bu kadınların hayatındaki güçsüz ve bağımlı erkekler toplumda kabul gören kadın ve erkek rol tanımlarıyla çelişmekte ve post modern toplumların çok tartışılan konularından kadın erkek eşitliğine de özgün bir bakış açısı getirmektedir. Batıda ve Türkiye'de kadın ve feminizm konularında bir literatür taraması yapılarak tartışmanın zemini oluşturulmuştur. Batı edebiyatında önemli kadın yazarların bu konulara ilişkin düşüncelerine ve Türkiye bağlamında Elif Şafak'ın düşüncelerine yer verilmiştir.

Anahtar Kelimeler: Elif Şafak, Feminizm, Elif Şafak romanları, cinsiyet rolleri, Baba
ve Piç.

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PREFACE

When I was a senior student at Fatih University, I presented a paper in an international conference organized by my university. The title of my paper was “Crossing Borders Literally: Monica Ali’s Brick Lane In Turkish Relief”. Although the topic of this paper is on Monica Ali’s Brick Lane, I used Elif Shafak’s The Saint of Incipient Insanities as a subtext strengthening my theses on the issue of “being in between”, which comes out as a consequence of migration. When looked at the English title of the book, the reason for choosing The Saint of Incipient Insanities for such a topic might seem unclear; but when even we just look at the Turkish title of this book, “ARAF”, it gets clear. “Araf” means in between the hell and heaven. It was the first time that I met with Elif Shafak’s novels; and again it was the first time, after a long period of time, I was affected from a novel thoroughly, by its style, fluent use of language, and flowing plot. That was the time I decided upon working on Elif Shafak, in the near future, with a thesis, and honor her writing with an academic study, trying to do my best in order to be worth her novels’ quality.

Deciding upon the topic of this study, I wanted to choose a topic which is problematic for today’s world, as well as being a problem since the early ages of the humankind. That is; “the confusion of gender definitions”, and consequently the roles, status, and places of man and woman. In this thesis, I’ve tried to do my best to explain how we, as societies, made the mistake by giving roles to men and women, and by deciding upon their places. We didn’t just make this mistake by giving roles, but put it into practice for many ages; and as a result came out inequalities within social life. After a period of time, people,

especially women, realized this inequality, and started to get their rights back with a movement called feminism.

The aim of this thesis is to clarify that man and woman are equal from their birth, but they are put into some roles and status decided by their societies. In the modern world, people are more aware of their equality with the women's working outside her home and gaining her own money; and sometimes even being the breadwinner of her family. Through this change/ awakening, men lost their image as the superheros of our everyday lives; powerful, strong, smart, the best in everything, and women started to gain credit not only from the family institute but also from the whole of the society. In this study, I will try to explain this issue by taking Turkey and Elif Shafak's The Bastard of Istanbul as she always depicts her women characters in the characteristics of male characters, strong and powerful. In order to do such a study, I need to explain the development of Turkey in the recent decades, the feminist movement from the beginning to the Turkish wing, Elif Shafak's point of view on the issue of gender roles by taking her novels and articles as the main source, and of course The Bastard of Istanbul as my main text.

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INTRODUCTION

Byproducts of economic development in industrializing countries are observed on the status of women and the release of suppress over women. Via social changes and developments, the opportunities for women to participate in each section of life such as the educational, economical and political issues in the society have emerged. Instead of the woman image sitting at home and just caring her household and children, we meet with the new, more active and working women. In brief, social changes trigger the change of the role of woman and subsequently man, and encourage having new images according to the changes of society. One of the best examples of these industrializing and developing countries is Turkey. Holding an overwhelmingly Muslim population, it is affected from the beliefs of that religion. In Islam, men are the head of their families and they gain superiority through this. In addition,

two thirds of the population that live in rural areas are beginning to feel the effects of the industrialization and economic development going on in the rest of the country. The mechanization of agriculture, the decrease of mortality rate among children in each family, the greater availability of education in the cities, and a gradual but steady reduction in soil fertility have produced a steady drift of population from rural to urban areas. Crowding into urban centers, these rural migrants are exposed to new styles of life, particularly involving women. (Holmstrom, 546)

As a result of moving to urban areas, women gain equality and the chance to participate in the life outside and inside home. Consequently, we see the change of sex roles is mainly seen in the urban parts of Turkey, but through media and many other ways the

rural parts are also affected. In a chain of change, the roles have changed starting from the urban to rural, women to men. While man was the unquestionable head of the families beforehand, now man is equal to woman and he has to help his wife in order to keep in touch with the contemporary world. In this survey, we are going to try to find the answers for how the changing world has affected the gender roles, how was it in the past, what kind of problems it created in the past and why there should be a change. While searching the answers for these questions, we will use a novel titled The Bastard of Istanbul by Elif Shafak, and explain our questions according to the novel as it narrates the contemporary Turkey and the USA.

In the first chapter of the thesis, I will focus on the history of feminism by digging out the reasons for its birth and the consequences it brought. As the gender issue is a global issue, the gender problem in the world plays an important role in this study. Moreover, this thesis is not only on a problem Turkey faces, but a global issue reflected in the novel The Bastard of Istanbul as well. That is the reason behind starting with the definition of gender problem, which gave birth to feminism.

The second chapter describes the situation of women in Turkish society beginning from the dusty pages of the history to the modern-day. The first point that will be discussed is the similarity of Turkish women with the Amazons. Next, we are going to investigate the situation of women in the pre-Islamic world. After that phase, we will touch upon the changes in the gender roles and life in Turkey with the coming of Islam. Lastly we will check up the role and the statue of the women in the Ottoman period and the changes with the coming of Republican period. The reasons for the delay of feminist movement in Turkey will be also mentioned in this chapter.

In the third chapter, I analyze some of Elif Shafak's novels which consist of the gender problem, and the characters within these books. These books are The Sufi, The Mirrors of the City, The Gaze, Flea Palace, The Forty Rules of Love, and Black Milk. One of the most striking points in Elif Shafak's novels is her giving the majority of roles to women and the minority to men. This is mostly because of the environment she grew up. As a result of being brought up by her mother and two grandmothers, she didn't have many male characters around in her real life. In this section a small biography of the author is also given in order to understand her psychology better.

In the last chapter of this study, Elif Shafak's The Bastard of Istanbul will be examined thoroughly by taking the emasculated women feminized men in the center of the issue. In the chapter, the matter of emasculation of women and feminization of men will be clarified through examples from Shafak's novel. The last chapter mostly focuses on the changes of terms with the changes of life and norms. Especially through the alteration of life with the industrialized and modernized life, traditions and evaluations change but the restrictions against women remain there forever. While changing the world and accepting all the changes, we cannot undervalue the changes that men and women undergo, and the roles in the family and in the society.

In the conclusion section, this study focuses on the idea of changing gender roles and returning to the natural form of genders, which is mainly equality between two genders. My argument is that Shafak's The Bastard of Istanbul reflects the contemporary age and the changes in roles of man and woman not only in Turkey, but also in the world by taking the USA as a reflector of the world. As a result of this change, the images of superhero men and the super mother women are broken and the balance is established.

CHAPTER 1

FEMINISM IN THE WESTERN WORLD

In the first chapter of this thesis, the history of feminism will be studied besides the reasons that triggered its birth, and the consequences of it. Although the title of this study looks very much like a Turkey based survey, it is on a global issue based on confusion of roles because of gender definitions. That is why we will start by explaining the birth of feminism in the Western world.

The rise of problems derived from this confusion comes out in the West mostly because of the dogmas stemming from Christianity. Taking a Turkish example, The Bastard of Istanbul, as the main part of this study might sound illogical; but it is not, due to the reasons we will explain in the following lines. Turkey is a country built upon the cultural heritage of Ottoman Empire and it turns her face towards the West as a model. While keeping Europe as a model, Turkey tries to conserve its culture and ethics as well. Turkey, which is a patriarchal society, encloses a rich Eastern culture together with the Western culture within its boundaries; thereby this situation makes it inevitable for Turkey to be affected by Western feminist movement. As a result, ignoring the development of feminism in the West would be problematic for this study, and it would be unsettled.

To start with the background of feminism, it was born out of the issue of woman's inferior status in the Western world, which was mostly because of Christianity's attitude towards women. According to Bible, woman was defined by man and man was always the superior compared to the woman's situation. She was not even made out of God's image but from the man's, while man was created "in his own image, in the image of

God created her from him.” (Genesis 1:27) For Christianity, the first woman was created from Adam’s rib, and that is given as the reason for her being weaker than man in every part of life. Even God, the creator of everything dislikes woman and favors man, gives the authority to man. “Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.” (Genesis 3:16) Another main point that is affecting man’s priority in Christianity is the idea of trinity “God the Father, God the Son, and God the Holy Spirit”. In a society which believes in “the idea of God in a MAN image”, it is not surprising to see women being despised. In accordance with the idea of a God the FATHER, the man also turns into a holy creature. (Durmus 71) On the other hand, the woman turns into a mysterious living creature. According to a research prepared by Necati Gültepe, the church preferred being single to being married after the eleventh century. The clergy didn’t know anything about women, except for the things they had learned from the Bible and the things they imagine her to be. They represented woman as a strange, distant, scary figure who is ready to tempt. As a result of that, the rise of misogyny in this time period was inevitable.

After the reign of such a powerful -man preferential- ideology for many centuries, the emerging of feminism during the 18th century was surprising, even for the men who were seeking for equality and human rights. Women started a movement to acquire their human rights as well as the right for education and right of election. Mary Wollstonecraft is one of the first feminists and she has been called the mother of feminism. She fought for the equality of man and woman within the law system, and she requested the right for women’s education in her book-length essay “A Vindication of the Rights of Women”.

Wollstonecraft argued against the degradation and subjugation of women and waged a war for the education of women by justifying it with men's not being more intelligent or virtuous than women to deserve education.

Another influential author discussing the problems of female sex is Virginia Woolf. The name of her celebrated book A Room of One's Own comes from her assertion that if a woman wants to develop into a successful author, she needs to have her room as well as financial independence. Woolf examines the ways for women's individuality and independence and comes with a solution easy to say but hard to apply, that they should recognize and rely on their own power. She also shows the way for gaining individuality and independence, which is having economic freedom and not being dependent on someone else, namely men. In this book Woolf first gets so angry about the women's inferiority myth. A male professor who has written on the inferiority of the female sex triggered Woolf's anger and she wrote the following lines:

Whatever the reason, the professor was made to look very angry and very ugly in my sketch, as he wrote his great book upon the mental, moral, and physical inferiority of women. ...Anger had snatched my pencil while I dreamt. But what was anger doing there? ... It referred me unmistakably to the one book, to the one phrase, which had roused the demon; it was the professor's statement about the mental, moral, and physical inferiority of women. My heart leapt. My cheek had burnt. I had flushed with anger. (Woolf 36-37)

Although it looks like anger against the professor, it is the anger against the whole male sex who produced the myth of female inferiority and privileged male world. After she calms down, she digs the background and reasons of this insulting claim and finds out

that there is no scientific or biological reason behind it. She understands that the whole inferiority story is just a myth which men try to effectuate it:

They were worthless scientifically, that is to say, though humanly they were full of instruction, interest, boredom, and very queer facts about the habits of the Fiji Islanders. They had been written in the red light of emotion and not in the white light of truth. Therefore they must be returned to the central desk and restored each to his own cell in the enormous honeycomb. (Woolf 38)

She finally states that all of these books came out of the emotions of the male sex and mostly by the desire of being in the center in every part of life. Woolf also claims that man, under the name of the professor, has created such a myth of women's being inferior in order to prove himself as superior: "when the professor insisted a little too emphatically upon the inferiority of women, he was concerned not with their inferiority, but with his own superiority." (Woolf 40) Man's superiority is very crucial for him as his power, which means his manhood, is built upon it and this is a sign of his independent life. As a result, he makes woman think that her place is inferior than him and within the sphere of the home. Woolf explains her idea with a mirror example. According to this example, women are described as magical mirrors which reflect the image of men "at twice its natural size." (Woolf 41) What is more striking is her giving Napoleon and Mussolini, who are well known for their power and strength, as examples who look at the same mirror as well as the simple men.

Instead of placing people as superior and inferior, Woolf offers conciliation and comes with the idea of "androgynous mind." She divides the mind into two equal parts as

male and female. Then she draws the picture of semi male semi female mind sharing the same taxi and draws the reader's attention on the importance of conciliation:

But the sight of the two people getting into the taxi and the satisfaction it gave me made me also ask whether there are two sexes in the mind corresponding to the two sexes in the body, and whether they also require to be united in order to get complete satisfaction and happiness? And I went on amateurishly to sketch a plan of the soul so that in each of us two powers preside, one male, one female; and in the man's brain the man predominates over the woman, and in the woman's brain the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually cooperating. If one is a man, still the woman part of the brain must have effect; and a woman also must have intercourse with the man in her.

(Woolf 113)

She describes this fusion of the mind as the perfect way of using it with all its faculties. In a way she gives this example as a model for the social life of human beings. If people accept that they have both the characteristics of the male and female within themselves, but choose one of them and behave according to the rules that societies set for this gender, they will embrace the beauty of the other gender within themselves and won't despise it. In this case, the problem of the self and the other which is the reason for the problem of inferiority and superiority can be solved. The most important feature of androgynous mind is that such a mind would be free from the confining sex stereotypes and wouldn't take them for granted, and it brings the real way to conciliation.

One of the most striking parts of Woolf's A Room of One's Own is her questioning the reasons for woman's not being able to be as productive as man since the early times. In this part she focuses on fiction, and questions the reasons behind the infertility of the woman writers, even the most talented ones. She gives two clear options for this question's answer: the family life and the economic situation of the woman. The name of the book also comes up from this part of the book. She explains the reason behind the failure of woman's writing as her not having a room of her own and which means her not having a space for her "own" life, and not having enough money to seek for a chance of exploiting her creativity.

A woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved. (Woolf 4)

As well as the deficiency of opportunities to make a career outside home, women had so many obstacles that were set by the society in the surface, but by man in reality. That is why man has always been ahead in fiction, produced more works and become more famous than woman. As woman's going out of the borders of her home and being famous by her writings was out of imagination, because they were forbidden to write and publish, they found some creative solutions to their problems and published their works under a male name. Women, though restricted and given the whole responsibility of the housework and childcare, managed to write and produce their own works. But mostly, the economic dependency of women prevented them from their productive abilities. Woolf took a very outstanding example for this issue and imagined what would have happened if Shakespeare had a sister as exceptionally gifted as himself:

She was as adventurous, as imaginative, as agog to see the world as he was.

But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages (Woolf 55)

She concluded that she wouldn't be as lucky as Shakespeare and would run away to London, become the mistress of an actor, get pregnant and "killed one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle." (Woolf 56) Woolf suggests that it wouldn't be plausible for a woman, even if that woman has the same or better qualities than Shakespeare, to write plays just as Shakespeare wrote, only because of the obstacles that her society sets for her.

Both Mary Wollstonecraft and Virginia Woolf discuss the issue of woman's inferior situation from the sociological viewpoint. However, another aspect of the issue is the psychological point of it, and Freud is one of the most popular and prominent thinkers on this issue. Being regarded as the father of psychoanalysis, Freud is generally recognized as one of the most influential and respected thinkers of the twentieth century. Freud explains human reason as an unsteady defense mechanism which is struggling against unconscious desires and forces. In 1920s, Freud studied on the issue of cultural forces and structures, which is regarded as the major reformation of his theory, and turned his interest to the problem of sexual differences. Especially one of his papers, "The Ego and the Id" explores man and woman's dilemma between his/her desires and the forces set up by their societies. He claims that mind is divided into three parts as id, ego and superego. Freud explains id as the repository of basic instincts and desires. It is opposed by the superego part of the mind which is explained as the part that preserves

“the father character, who comes to stand for the restraints of ‘authority, religious teaching, schooling, and reading’”, in other words the structures of societies. (Lynn 171)

Between the id and the superego Freud comes across with the ego and it is the mediator between them, which makes sense of things and then makes a decision. While id is accepted in the area of unconscious, ego and superego are believed as parts of the conscious. While men use id more frequently and without feeling pangs of consciousness, women feel suppressed when they want to do something they like in man oriented societies. In other words, man can give a free run to his id while woman has to constrain and use her superego more frequently. In short, the dominance of id and superego changes according to the gender of each person instead of the rules put for the whole society. It can be also explained with societies’ putting their rules for general, but giving flexibility to them up to the people practicing it.

As previously mentioned, Freud explains the issue of desire and its starting point in his paper “The Ego and the Id”. He makes it clear that human beings have their desires from their early childhoods.

...Freud explains how the young boy invests his desire and affection in his mother, developing an ‘object-cathexis’ for her. The baby’s desire for physical contact with his mother obviously begins with the mother’s breast, but the boy will ultimately want to possess his mother entirely. As his ‘sexual wishes in regard to his mother become more intense,’ Freud says, his father is increasingly ‘perceived as an obstacle to them.’ At this point, desiring his mother, blocked by his father, the young boy has acquired what Freud calls ‘the simple positive Oedipus complex’. (Lynn 170)

According to Freud's explanation, children first feel themselves as parts of their mothers, not as separate personalities. They feel like they are conjugated to their moms, and when they are separated they feel insecure. In that sense, father is the first person to make them uncomfortable and insecure by separating them from their moms, and he turns into an evil character at the first meeting. He defines this as 'Law of Father', which is a force for differentiation. This is not just the differentiation of mother and father, but a kind of differentiation which affects the child's place during his whole life, which is next to his father. If the child is a boy he is taught and educated as men are educated and mostly by men, and if the child is a girl the situation turns vice versa. In that sense mom just turns into a breast, that is to say, a way of feeding, for the little boy. Because she is not a powerful figure in this picture, on the contrary she is the submissive, the weak, and the cook of the home, nothing so important; just because she doesn't have phallus. Mom just has the authority to teach her daughter the skills that are necessary within the sphere of "home", because she is thought as just one of the women who doesn't know anything else than the kitchen world and doesn't have the ability to think and question. This time period before the differentiation is called as pre-Oedipal stage in the Freudian thinking and the time of differentiation is called as Mirror Stage by Jacques Lacan. He names this period as mirror stage as he observes that infant children try to figure out their own image in the mirror from the sixth month of their life.

Unable as yet to walk, or even to stand up, and held tightly as he is by some support, human or artificial (what, in France, we call a 'trotte-bébé'), he nevertheless overcomes, in a flutter of jubilant activity, the obstructions of his support and, fixing his attitude in a slightly leaning-forward position, in order

to hold it in his gaze, brings back an instantaneous aspect of the image. (Lacan 2)

During that period children realize that they are not part of their mothers and they start feeling the anxiety of being lonely. Lacan considers Mirror Stage as representing the permanent structure of subjectivity. According to Freudian philosophy, after that phase the differences between men and women become more eye-catching for children. They realize that their mothers don't have "phallus", but their father have, which looks like the reason for the authority of the father inside home. During that period the issue of castration looms large for children in both genders. They assume that everyone must at first have had one, but it had been cut off from some people, namely women. The boy feels superior because of this difference but at the same time he gets into an anxiety of castration, while the girl feels "penis envy" and tries to deal with the inferiority complex. The story of "Little Hans" can exemplify the issue;

When Hans was brought to Freud at age five, he refused to go outside because he was hysterically terrified that a horse would bite him. Through Hans' father, Freud was able to learn that at age three-and-a half Hans' mother had tried to discourage him from touching his own genitals by saying that if he didn't stop, the doctor would come to "cut off your widdler and then what will you widdle with?" Freud deduced that Little Hans had noticed that horses had large genitalia and that his mother did not appear to have any, apparently proving that she knew what she was talking about. (Lynn 169)

As it is observed in this case castration, horses, Little Hans' love for his mother and the competition with his father for that love have all mixed up in his unconscious mind.

Summing up, Freud proves that, from the early childhood, children start discovering that these two genders are physically and socially different from each other. He illuminates the psychological part of the issue. On the other hand, Judith Butler and Susan Bordo examine the same issue from the contemporary feminist viewpoint.

When we start investigating the contemporary feminist studies, Butler comes up as the founding writer of queer theory. Acknowledged as one of the most influential theoretical texts of the 1990s, Butler's Gender Trouble: Feminism and the Subversion of Identity, is a founding manuscript of the queer theory. She is described as a thinker who explores "how gendered identity is socially produced through repetitions of ordinary daily activities." (Acharya 196) Butler's claim is that men and women don't behave as they want to be, but behave as the society wants them to be. In other words, gendered identities estrange people from themselves and create fake and mostly unhappy personalities. For instance men act like they are superheroes of the society and the family; contrary to submissive role of the women in every part of the social life. In this society oriented life style;

Butler presents a self that does not enter the world on its own but is made only by its entrance into culture and is subsequently undone, over and over. For Butler, that means we must think of our being in the world as a being together, never siphoned off from the Other. (Zavaletta 152)

According to her, Simone de Beauvoir's famous saying "one is not born, but rather becomes, a woman" explains the issue of being biologically woman and the construction of womanhood, in other words being nothing without the adjectives given by the society.

(Butler 35). Butler thinks that Beauvoir is the person who differentiated biological sex from the socially constructed gender, and she supports her.

In both patriarchal and matriarchal societies man and woman are given certain roles and they have to behave accordingly. They are not actually born with the culturally set duties and responsibilities; however they are brought up with these set duties within their societies. That's why, in addition to Beauvoir's claim, not only woman but also man are not born but rather become man and woman afterwards. These behavior types are accepted as significations, and they are some of the main issues of Butler, which she is also famous with: "resignification". Through resignification, she aims to "uncover the assumptions that 'restrict the meaning of gender to received notions of masculinity and femininity'", (Butler 2485) and giving freedom to both genders. From a feminist viewpoint, women are restricted within the boundaries of their homes not because of biological facts but just because of social rules and regulations. If we remember the Freudian examples, we will memorize that in their early childhood girls take their moms as their role models, while boys take their fathers. Social rules and restrictions start at home by deciding children's part according to their gender, and right at this point the issue of self and other comes out. Mostly in patriarchal societies, man reduces woman to slavery and upgrades his situation to mastery. Sonia Kruks, a critique of Simone De Beauvoir, states that women's otherness is not a natural one, but it is a subjection making woman the unequal Other to man (Kruks 101). The only natural otherness between man and woman is the biological difference, which is used as man's power on woman. Strength is the real difference between the two sexes and man's oppression and subsequently his domination over woman is based on this biological power. Kruks uses

Foucault's terms and says that "Woman is historically constituted, not a constituting, subject" (Kruks 103). Thus woman is the constituted and the man is the creator in this binary oppositions.

Within this binary opposition, instead of the roles given to men and women; she suggests naturalism in human behavior. Being disturbed from the troublesome situation of women, which stems from traditions and rules implemented by the society, she questions the inequality between the behavior types of men and women. She asks the distinction between sex and gender that fills feminist discourse: "Does being female constitute a "natural fact" or a cultural performance, or is "naturalness" constituted through discursively constrained performative acts that produce the body through and within the categories of sex?" (Butler 2489) As previously mentioned she aims to discover the assumptions that confine the meaning of gender to some kind of believed notions and beliefs and to get rid of them in order to give space to freedom inside people. Another rebel against the gender roles is Susan Bordo, and she investigates the issue in the modern age, from a different perspective.

Susan Bordo, follower of the other feminists like Sandra M. Gilbert and Susan Gubar, is accepted as one of the modern feminist philosophers with her contributions to the field of contemporary cultural studies. As being strongly influenced from Michel Foucault, she stresses on the human body, especially women's using their bodies as a tool of their war for gaining equality within the society, and for retaking their self esteem. In one of her essays, "The Body and the Reproduction of Femininity: A Feminist Appropriation of Foucault", she obviously illustrates her keeping in line with Foucault's discourse of power.

Here, I believe that a feminist appropriation of some of Foucault's later concepts can prove useful. Following Foucault, we must first abandon the idea of power as something possessed by one group and leveled against another, and we must think instead of the network of practices, institutions, and technologies that sustain positions of dominance and subordination within a particular domain. Second, we need an analytics adequate to describe a power whose central mechanisms are not repressive, but constitutive: "a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them" (Foucault 1978:136). (Bordo 1989:15)

In that part of the essay Bordo elucidates that she is against the idea of one group's holding the power and abusing it by destroying the other.

Particularly in the realm of femininity, where so much depends upon the seemingly willing acceptance of various norms and practices, we need an analysis of power "from below," as Foucault puts it (1978:94): for example, the mechanisms that shape and proliferate, rather than repress, desire, generate and focus our energies, construct our conceptions of normalcy and deviance. (Bordo 1989:15)

In that sense we realize the concept of normalcy is something produced instead of something God-given. Therefore, claiming that the norms and normalcy of societies are created by "the powerful" part of the society: whether it becomes the rich or the man power. In order not to be against the normalcy and the traditions, "the suppressed", namely women and the poor get into a stress for being sufficient, form time to time which

results in some kinds of disorders. In this essay Bordo analyses the issue of gender related and historically localized disorders, such as hysteria, agoraphobia, and anorexia nervosa. She claims that these disorders are because of the gender based power relations, as previously mentioned in Foucault example. One of her claims is that “these disorders have been largely class and race specific, occurring overwhelmingly among white middle-and upper middle-class women” (Bordo 1989:15). According to her discourse, women are having these types of eating disorders just for the sake of being accepted by the society and for gaining self respect. In order to reach at their aim, which is re-gaining the lost self respect, they use their bodies, the main reasons for their inferiority, as a tool of their war; in other words, woman wage war with the same gun, their bodies. She supports that idea with a Foucauldian ideology again and states that:

Foucault constantly reminds us of the primacy of practice over belief. Not chiefly through ideology, but through the organization and the regulation of the time, space, and movements of our daily lives, our bodies are trained, shaped, and impressed with the stamp of prevailing historical forms of selfhood, desire, masculinity, femininity. (Bordo1993:167)

That is to say; our bodies, especially female body is socially shaped and historically colonized; in short, it's not an entity of individual self-determination. According to the traditions, female body is slender, attractive and fragile, while male body is sturdy, well-built, and muscular. However, in today's modern world norms have changed a lot and now woman should also have a strong body instead of being fragile in order not to be distanced from the business world, which is also mainly seen as men's world. Yet, trying to combine a traditional and modern appearance within the same body should have had

some costs for women. Consequently, they had these disorders of eating and psychology. When they tried to have a modern working women's image, they had the risk of losing their traditionally shaped "beautiful" image; on the other hand when they tried to have that traditionally shaped "beautiful" image, they were regarded as just sexual images whose minds don't work proper enough. Being jammed in these two social conditions they had two options; either not leaving home and accepting their traditionally shaped bodies and situations, or choosing to be a modern working woman, being accepted as smart and "ugly". Instead of these two options, women choose to mix them up and bring them together; which later has paved the way for some problems. One of the most common and problematic of these problems is anorexia.

At the same time as young, "upwardly mobile" women today continue to be taught traditionally "feminine" virtues, to the degree that the professional arena has opened up to them, they must also learn to embody the "masculine" language and values of that arena—self control, determination, cool, emotional discipline, mastery, and so on. Female bodies now speak symbolically of this necessity in their slender spare shape and the currently fashionable menswear look. Our bodies, as we trudge to the gym every day and fiercely resist both our hungers and our desires to soothe and baby ourselves, are also becoming more and more practiced at the "male" virtues of control and self-mastery. (Bordo 1989:19)

The anorectic's talent of living with minimal food intake makes her feel strong and worthy of esteem in a world she is mostly excluded. Instead of the 19th century lady image, women should have male characteristics within themselves in the modern age.

The first step to get off the female characteristics is fighting with your hunger, and keeping fit.

Thus, women must develop a totally other-oriented emotional economy. In this economy, the control of female appetite for food is merely the most concrete expression of the general rule governing the construction of femininity: that female hunger – for public power, for independence, for sexual gratification – be contained, and the public space that women be allowed to take up be circumscribed, limited. (Bordo 1989: 18)

So that they can both be beautiful and fit for the rapid world of the economic freedom.

When we question why women dare to have so many problems instead of being accepted as ugly and smart, we understand that men aren't willing to accept the other gender to their special world without having some extra qualities, namely beauty. Without being beautiful and attractive, women didn't have as much chance as they had with these qualities. When women apply for a job, one of the main qualifications they have to include inside them is beauty, or with its professional jargon "being presentable".

Although men don't have to be "presentable" in many areas of the business world, women have to consist that within themselves to be a competitive of men, plus being as clever or in some conditions more intelligent than them. In that sense, Bordo explains the situation very well with the following lines: "On the other hand, I think it is extremely important that we understand how beauty and sexuality can function as a medium of power and control for the otherwise powerless." (Bordo 1993:29) This is to say, beauty and sexuality function as a medium of power and control for the women who are otherwise powerless. So it is very clear that women are not part of the society who need

to be cared for, but the part which is driven to be attractive and sexy in order to be accepted by the society they are disregarded.

However, woman's struggle for being accepted to the professional world not only contains the slender and attractive bodies, but also the masculine way of life and their values as Bordo asserts it:

...to the degree that the professional arena is open to them they must also learn to embody the "masculine" language and the values of that arena – self-control, determination, cool, emotional discipline mastery, and so on. Female bodies now speak symbolically of this necessity in their slender spare shape and the currently fashionable men's-wear look. (Bordo 1989: 20)

Indeed keeping the body fit - just like disciplined soldiers- is the symbol of being in discipline of the professional world, and gives hints about the woman. Bordo explains the changeability of body shapes from era to era as something related to the organization and regulation of time and space. According to the time and life style of the societies, the woman body transforms, just like the example of Victorian woman's transformation into a modern attractive male like woman. As women bodies are so up to outward changes, they have to be so docile. Having such docile bodies, women are like leaves flying in the wind of every social movement and changes. Though it seems like a colorful world, it has its own problems; within these problems the feeling of insufficiency leads the way.

Through these disciplines, we continue to memorize on our bodies the feel and conviction of lack, of insufficiency, of never being good enough. At the farthest extremes, the practices of femininity may lead us to utter demoralization, debilitation, and death. (Bordo 1989: 14)

Another problematic subject in modern women's life is the marriage and consequently the family institution. After woman's entering the professional world, woman's standpoint to marriage has changed a lot, and the roles and status inside the home have also changed; which created a great problem for many societies. Even if the woman continued to be the same with her roles and responsibilities inside the home, the man has been irritated by his wife's having status outside home and gaining her own subjectivity outside the borders of home. As a result the authority of the man has been destroyed, and he tried to find a new way to go back to the previous system which is woman's being dependent on man. For this reason they exaggerated the issue of marriage, and they claimed the institution of family has corrupted by woman's working; as if the woman is the only protector of the family institution. In order to show it more appealing, the magazines and newspapers turned the image of housewives more attractive than the image of modern working woman.

In newspapers and magazines we daily encounter stories that promote traditional gender relations and prey on anxieties about change: stories about latch-key children, abuse in day-care centres, the "new woman's" troubles with men, her lack of marriageability, and so on. A dominant visual theme in teenage magazines involves women hiding in the shadows of men, seeking solace in their arms, willingly contracting the space they occupy. The last, of course, also describes our contemporary aesthetic ideal for women, an ideal whose obsessive pursuit has become the central torment of many women's lives. In such an era we desperately need an effective political discourse about

the female body, a discourse adequate to an analysis of the insidious, and often paradoxical, pathways of modern social control. (Bordo 1989: 14, 15)

In today's Turkey also, we see marriage is seen as a problem in TV and radio programs. Even the educated women prefer the life at home with their families instead of the stressful professional world. For the educated and working class women, the family life is shown as a utopia to make them admire and come back to their shells. In conclusion women try to fight for gaining their place in the men's world and fight with the men's delusion to prove that both of the genders have their responsibilities in the home and the outside world. In that sense, they are equal to each other. As mentioned before, to get the position which is their natural right from the birth, with the equality in their minds, women fight with the outside world and with their bodies as well. While trying to be fit and acceptable by the society, women gain power. They both strive with their wishes and bodies, and with men's world. In brief, there came out a new image, half feminine half masculine woman; which is vice versa for man as they accept this change in the woman's circumstances. There are no more fragile women and muscular men. Thanks to that, the desires of men and women have changed a lot in the modern world; the new desired women type is both self respecting, strong and fragile with her outlook, which is the same with men's changing. They also should be more gentle and soft in their personality but have a strong and powerful appearance. In *Vision Quest*, a film directed by Harold Becker,

The young male hero falls in love with the heroine, as he says, because "she has all the best things I like in girls and all the best things I like in guys," that is, she is tough and cool, but warm and alluring. In the enormously popular

Aliens, the heroine's personality has been deliberately constructed, with near – comic book explicitness, to embody traditional nurturant femininity alongside breathtaking macho prowess and control; Sigourney Weaver, the actress who portrays her, has called the character “Rambolina.” (Bordo 1989: 22)

The “Ramboline” type of women became more popular and the question of marriage's continuity came up as the new age's problem.

To sum up the feminist discourse in the Western world, we can assert that man and woman contain both of the genders' characteristics within themselves, yet they are repressed in their unconscious mind. Women have to behave according to the roles given to them and on the other hand men have to behave in the binary opposite way of the women, just for being accepted by the societies they live in. In the other case, if they act as they want to be, which is so normal in their hormones and genes, they are distained, dispatched from the society they live in. However, with the changes in the modern world's living style, women have to join in the house economy. It became a bit more understandable to see the women outside the home's sphere. That is not to say; it has solved the problem of women's respectability. There are still some conservative people who believe that woman's place is her home and man should take care of his home and his family, not woman. The feminist criticism, in that sense, is relevant with my assertion that men and women have characteristics of both of the genders, but they behave according to the societies they live in. If they were let alone from the restrictions of societies' rules and traditions, they would be more pleased with their lives as they behave as they want and wrap themselves into the personalities they want to be.

CHAPTER 2

FEMINISM IN TURKEY

In this section of the survey, we will analyze the situation of woman in Turkish society from the very early times of history to today, considering the characteristics of the woman in the first place. The first point we are going to touch upon is the similarity of Turkish woman with Amazons. After that we are going to look at the situation of woman in the pre-Islamic Turkish world and then we will analyze the changes that have come through Islam. Lastly we will examine the statue of woman during the Ottoman Empire and the changes of her statue with the new Republican State. While doing this research, indeed we will also refer to the reasons why the feminist movement came so late to Turkish women, whether they had the rights already indeed or they were repressed.

A mythology has turned into reality and Amazons have come true. According to a survey carried out by Dr. Kimball, it is scientifically proven that legendary warrior women, “Amazons”, come from “Turani” in other words Turkish race. (Gültepe19) That might be the reason behind Turkish women’s not being calm and quite, but having a warrior, outrageous spirit. The title of this thesis is on the issue of feminized man emasculated woman in a Turkish novel, but if we take Amozons as the normal or original, we will see that there is a turning to the real roles genetically; the question comes up again: Which is the normal type for man and woman? An anecdote which is well known about Amozons is reported by Christopher Columbus. According to Columbus’ claim, on his second voyage to the New World, there were some women who lived alone on the Metina Island, which is nearby Espanola and India. In addition, he also claimed that these women were good at arrow and spear, but nothing related to their

gender. They were using plaques as armor. (Gültepe 68) Whether we believe in mythologies or Columbus's claims, we have scientific proofs and we cannot disregard that fact.

When we look at the pre-Islamic Turkish world, we come across with equality between two genders, and even more, a big respect towards women. If we take woman's situation in Sumer families as an example, we see that both woman and man have equal rights on the management of the family. On the other hand men could only get married to a second woman. However, if the woman cannot give her husband a child, or if she gets so sick to fulfill her duties as a wife, man could get married by taking the permission of the first wife. Even in this case, the man had to look after his first wife until she dies. Moreover, the second wife should have been very respectful to the first one. Furthermore, during the Hittites, women had a respectable role in the society and, they had the chance to be queens of the society. (Gültepe76-85)

When we investigate the Turkish myths, we also discover that woman in the pre-Islamic Turkish society had a respectful place in the society. According to one of the most well-known Turkish myth, Ergenekon, "wolf" is an important figure in Turkish history. Especially, "Asena" character plays an important role in this myth. For this myth and many others like that, women figured as "female wolf" play a significant role in Turkish society's roots, and they are respected for breeding the ancestors of the race, and continuing the history of Turks. As well as being respected as the mother of the race, they played important roles during the wars even at the early times and during the near history. Since the early times of the history, women in Turkish society are ready to fight for their beloveds. As Turkish Civil War is an epic for Turkish history, we don't need to re-narrate

the heroic role of the women in this war. Even more, in the Epic of Manas, we read their heroic story from their husbands or children's narration. (Gültepe)

Even though categorization is not something I prefer, we come across with many categorizations of Turkish woman during the history. One of the most important ones is made by Mehmet Kaplan, in a survey named "Dede Korkut Kitabında Kadın". In this survey, he acclaims that in Turkish literature women are evaluated from three different viewpoints:

1- During the nomadic period and before the Islamic period of Turkish society, women are similar to the ideal man figure of the time, Alp. She rides horse, shoots arrow, uses sword, and if necessary she also fights with the enemy just like a man.

2- After the nomadic period and with the effects of Islamic culture, just like man, but more than man, woman has been pacified. Land and religion tie up the human being with their natural and supernatural power. During this era, women have lost their heroic features and turned into subject of pleasure and love.

3- After getting under the Western influence, first in the literature than in the social life, woman's rights have been defended and then taken into equal rights with man. (Gültepe 284)

We have briefly investigated the first period of this categorization and realized that women are similar to the ideal man figure of the society as Mehmet Kaplan also mentions. When we look at the second period, the most important effect of this period is Islam. Kaplan claims that Turkish woman has been pacified by the influence of the static

life and Islam. The reason behind this is every religion is for the peace of the people and they don't support wars between mankind, just as Islam in Turkish society. When we look at Islam to investigate gender roles, we come across with different viewpoints and criticisms.

First of all, the sinful image of woman, because of Adam and Eve story, is not accepted in the same way in Islam. According to Islam there is not only one sinner, both of them are accepted as sinners, and both of them are forgiven. (Durmuş 79) Unlike Christianity, in Islam every human being is born pure, without any sin. As a result, both the girl and the boy, every child is treated equal in Islam. However, some critics claim that women are inferior in Islam when compared man's and woman's rights in Quran. The only section that gives superiority to man is economical. Aytaç Altındal also supports this economical superiority and claims that in Quran, man and woman are equal but man is superior of woman on the whole. Man is superior because he spends from his own fortune and he is the breadwinner—that is the reason for Quran's depicting man superior to woman.

However, it is not the same with the whole Islamic world. For example, according to a very respected Islamic philosopher, Ibn-i Rusd, man and woman are equal. (Gültepe 202) At some points, people take the superiority of man over woman and claim that woman's place is her home according to Quran, as man is depicted as the breadwinner of the family. However, we come across with proofs of the opposite argument; woman can work as well as the man in Islam. Fatma Aliye, the first Turkish woman novelist, philosopher, translator, and the first person to mention about equality between man and woman, claims that Islamic beliefs and traditions don't prevent woman's development. In

Islam, as well as man's having rights upon woman, woman has the same rights upon man. Both of the genders have to get educated in Islam, which is a must in Islam.

(Kurnaz 25) Another respected name, Mehmet Akif Ersoy, considered as one of the first literary minds of his time, whose claims support Fatma Aliye and assert that Islam is learned in a wrong way as it isn't learned from the real sources, but picked up here and there by listening. According to him, the reason behind the collapse of the family institution is Western ideology, industrialization and not knowing how important woman is in Islam. Wrong interpretations caused by being illiterate paved the way for woman's degradation. In one of his poems, Akif explains woman's rights with his following striking lines in one of his poems:

the woman won't do a thing, no firewood, no food,
won't care for the bastard of yours, she never would,
these are all your obligation by sharia,
you will also need to hire an amah

The Turkish version of this poem is as in the following lines:

Karı iş görmeyecek, varsa piçin bakmayacak;
Çamaşır, tahta, yemek nerede? Ateş yakmayacak;
Bunların hepsini yapmak sana ait "şer'an"
Çocuk emzirmeye hatta olacak süt anan (Kurnaz 26)

Supporting Mehmet Akif's assertions, some Islamists try to verify that woman is not discriminated from the society by giving some women as an example, who were in important positions during the Islamic history. Prophet Mohammed's highly respected

wife Aisha and his daughter Fatima are given as the most frequently used example for their esteemed positions in the society. (Kurnaz 27)

On the contrary, some of the Islamists strongly claim that woman's place is home, not outside under any condition. One of them is Musa Kazım, who is one of the premiere minds of the Islamic world, argues that the roles within a home are certain. Woman places inner side, while man is outside. According to him, to change these roles is the same with changing the nature of two genders and emasculating the woman and feminizing the man. He adds more and claims that woman can only work in trade, grounding on the Prophet's life and first wife. (Kurnaz 65-66) The reason for woman's suppression roots back to Emevi's reign. The basis of this is given as Nizamul Mülk.

Before the Emevis's reign, women were in fair conditions. But, during the Emevis's era, women lost their humane rights. During the Emevi's period, women's recede from the the social life is institutionalized. According to an argument: "Women could only get out of the home under three conditions: while moving to her husband's home, at the death of her parents, and while going to her own tomb." (Gültepe 202)

According to some critics, Ottomans are also influenced from the Emevi's rules and they separated the men's and women's world. Consistent with this assumption, Dengler draws a picture of the Ottoman period and he puts a gender line between man and woman in his picture. He claims that, "women lived in their own worlds separate from men and they had their own rules, rewards, social hierarchies, and systems of status organization." (Dengler 229). In this picture he depicts women as the part that had to stay at home taking care of the children and the housework, without any rights to get educated, and

had to be veiled. Similar to Emevi's restriction on women's travelling alone, Dengler also depicts this in a harsh way in the Ottoman society: "it was seldom that they could travel alone." (Dengler 230) He also points to the privileged daughters who could get some education contrary to normal woman.

In this society, it was always men who had the serious responsibilities and who made the serious decisions. Although women could become teachers, nurses or midwives, their first duty was to be good mothers and wives; therefore marriage was the most important thing for a woman. (Arslan 8)

As well as showing the negative ways of life for women in the Ottoman society, Dengler points out the positive changes during the 19th century. He claims that the status of women began to develop in the 19th century Ottoman Empire as a result of Western influence.

During this century many schools from primary to high school were established for girls. As a result, the first feminist voices were heard by the end of the 19th and beginning of the 20th century in the Ottoman Empire, and they began establishing various foundations for women's rights. However, the most rapid and important improvements in the female status began to occur with the foundation of the Turkish Republic in 1923. (Arslan 9)

However most of the critics don't blame Islam for woman's being imprisoned into the home, but the wrong interpretations of the Quran. Their claim is that the wrong and the exact form of Islam should be separated from each other, and people should learn and practice the real form of Quran and hadith. "They acclaim that Quran is in favor of woman. Man and woman are equal in a family. Islamic family is superior to a Christian

family on the basis of gender relations.” (Kurnaz 25) Even more, some critics claim that for many centuries women in Islamic world and in the Ottoman Empire obtained the rights of having property, being in trade, and using their goods as well as they want. The most striking examples of this are the charities that are founded by women during the Ottoman Empire. Moreover, when the archives are searched through, we come across with female names dealing with trade and, have the privilege of transportation (Sensoy 5). Sensoy explains the educational improvement of the Ottoman Empire took place within the time period of Administrative Reforms which is between 1839 and 1876 in Ottoman history. During this period, women had the right to get education culturally and professionally by the government’s full support. During the reign of Abdulhamit the second, the schools serving for woman increased rapidly. In consistent with the reforms in the education of the woman, and the Western effect on the Ottoman Empire came the two popular words of today, the “female rights”. Durmus also explains the emergence of female rights in Islamic societies with two factors:

- 1-As an echo of the feminist movement which was widespread.
- 2-With the improvement at Muslim woman’s education, woman had the chance to learn the religion from the main source, compare it with the conditions they live in, and question. (25)

The reasons behind the concept of “feminism”’s emerging in the Ottoman Empire are nearly the same with the two factors mentioned above. One of these is; taking Western and other Islamic countries’ debates on the issue of woman as an example. And the other important reason is woman’s being neglected for many centuries and, an unexpected need to their support during the wars. During this period, there were three different viewpoints

in the Turkish society; the supporters of Western ideology, Islam and the original Turkish traditions. While Westerners wanted to take the West as an example, Islamists were totally against them and they wanted to live under Islamic rules and traditions, on the other hand Turkic part was supporting the idea of living according to the old Turkish traditions. (Kurnaz 22)

One of the Westerner's most important attacks for woman's situation within the society is for changing the negative attitude towards woman, especially comparing some man or some behavior types as "woman like" behavior. Accordingly, woman is despised with this phrase in the society, whereas according to Westerners, woman are more hard working, brave, and more willing to learn than man. (Kurnaz 24) Supporting this thought, Westerners and Turkic traditionalists argued that woman should be in the front rows of the society in order to develop; even more they proposed women to be on the stage. However, when we investigate the conditions of the Turkish woman, we come across with the reality that they had the right to get higher education since the times of Turkish Monarchy, during 1876s. The status of women actually began to develop slowly in the 19th century Ottoman Empire as a result of Western influence. Even though they had this right, they didn't have the freedom to get on the stage or choose the profession they want to be until the Republican period. During 19th century many schools from primary to high school were established for girls. Consequently, by the end of the 19th and beginning of the 20th century the first feminist voices were heard in the Ottoman Empire, and they started establishing foundations for women's rights. In spite of this, the foundation of the Turkish Republic in 1923 paved the way for the most rapid and essential improvements on the female status. The main reason for this is the brave and strong posture of the

Turkish woman during the Independence War (1919-1923), whether protecting the family at home or fighting with the enemy with their husband and supporting them by providing ammunition and health care. During the war, they proved that they could be more than successful if they were given the chance and opportunities. On the other hand, the roots of the improvements have been established during the discussions made through Constitutional Monarchy period. The issues like having equal rights at marriage and divorce, abolishing veil and *carsaf* (garment covering a woman from head to foot), modernization in covering, coeducation in all of the schools including the higher education, working in every field of economic life have been argued during the 19th century, the period of Constitutional Monarchy, but implemented during the Republican period. (Sensoy 1997 24-25)

Through the changes caused by the Republican Period modernization movement, similar to the American women in the industrialization period, Turkish women got on the stage and they were driven out of the home's secure sphere. The reason for their being driven out of home instead of "getting out of home" goes back to woman's gaining their rights as a gift in the Republican period instead of fighting for them. When we dig the causes for women's getting on the stage of life, and getting freedom from the preserved sphere of many centuries, we face with the fact that it was a must that had to be applied in order to prove that Turkey is no more an Eastern oriented society, but a Western oriented one. The woman's participation and visibility in both social and economic spheres of life was obligatory for the sake of the society during this period. However, this modernization period was not easily acceptable to a society accustomed to keeping women at home in order to separate them from the corruptions of the outer world. Previously, woman had

the “role of preserving society’s traditions in the process of modernizing reforms” (Kadioğlu 645-661). Preserving the women was seen as essential to preserve the traditions:

“it was essential to protect women’s privacy and keep them secluded as well as subordinated” (Kadioğlu 645-661). However, the influential Kemalist reforms and the Republican reforms required women’s public visibility for the sake of modernization and westernization of the Turkish society. (Gönel 2)

One of the most influential novelist and pioneers of the emancipation of women in Turkey, Halide Edib, also depicts the woman of the time as divided between her desires and the expectations of the nation. In one of her books, she described the style and characteristics of a woman of the new era as follows:

Trying to be beneficial for her nation, standing next to man in the political arena, besides she should also preserve her kindness, calmness, be friendly, and the mother of the nation, and populist... (Durmus 37)

With the adoption of the Swiss Civil Code in 1926, the new Republican State gave women many rights to keep them in the society, instead of keeping them out of the society. By means of the Swiss Civil Code, women were encouraged to unveil, women had equal rights during a divorce, marriage and inheritance as well as courts, polygamy was abolished, and they had gained the right to vote and to be elected. However, the purpose of all of these improvements was the improvement of the Republic. On the other hand, another reason for these changes, which is Ataturk’s main reason, is to educate women as they are the mechanisms that produce the new generations, and they had to be educated to make the new generations more powerful, educated, and Westernized.

Because of all these state based improvements for women, this period is called “state feminism” in Turkey. As a result of it, this period is criticized for not dealing with the situation of the women inside the home. The ideal women was just a citizen for the Republic, progressing for the sake of the Republic, dealing with her home without any complaint because her main duty was to be an ideal mother to her children (White 2).

Jenny White explains it in the following lines

... in 1923, Atatürk called for women to “take their places in the general economic division of labor” and stated that “a woman’s highest duty is motherhood” (Duben and Behar 1991, 221). Even women’s journals at the time wrote about the need for women to become educated so that they would be able to carry out their political duty properly, that is, to bring up the children into whose hands the future would be entrusted, a theme echoed in the “republican motherhood” of nineteenth-century France... (White 6)

After that period and the criticisms about the indoor situation of the woman, the argument of “double burden” came out. Inside the home, woman was still subordinate to man and she had to deal both with her professional job and the housework at home, which sounded illogical. The feminism of this period was shaped by the demands of the Republic rather than the women; consequently Republic only dealt with the outlook of the women instead of the inner feelings of the women as human beings. Even one of the pioneers of the early feminism Nezihe Muhittin expresses her ideas as in the following lines:

One of the realities that no longer needs to be protected is that the only thing expected from women for the development and innovation of the country is that they become good mothers who bring up physically and spiritually

vigorous, sturdy, active and bold children for the sake of the country, and they become good housewives and wives who are capable of handling the house well. (Baykan, Ötüş-Baskett 96)

With the help of all these reforms, women's status was tried to get more equal even if it wasn't still equal to men. In fact, the aim of these reforms was not to bring equality between man and woman. Nezihe Muhittin clarifies the transformation of the women's status those days and states:

Yes, the woman whose voice was silent yesterday is increasing the harmony and melody of her larynx on the art scenes today... The woman who did not have any other opportunities other than being a cook or wet nurse yesterday finds the doors of every profession completely open for her today. The woman who thought that going to a doctor was sinful and shameful yesterday becomes a doctor herself today... The woman who became embarrassed under her veil while uttering two words of defense in front of the judge yesterday sits proudly on the chair of the judge today... The woman who did not have any value in the sight of the law yesterday has almost all civil rights of men today... (Baykan, Ötüş-Baskett 127)

All these reforms and progress was so rapid that it was fascinating and even beyond the Western world. Instead of just having two options in the professional arena, teaching or nursing, women had gained all the rights for developing themselves and being in any profession they want. Woodsmall states the professional improvements for women in the Turkish Republic as in the following lines:

Regarded by the public as professionally equal to men and received on a basis of cordial equality by their colleagues, the Turkish women doctors have made their entrance into the profession under much more favorable conditions than those faced by the women pioneers in medicine in the West. (Woodsmall 255)

As a result, the progress of the female status in the young Turkish Republic was so swift that Turkish women got many rights even before the women in the West. All of these reforms and transformation was thanks to Atatürk and his giving so much importance to the education of women and to their political involvement. During the republican period, education became an essential duty for every citizen, and as a result girls' education level improved very fast. Even more, by the adoption of co-education in 1925, the inequality of girls and boys was decreased. (Woodsmall 218-219)

Another aspect of co-education is its bringing modernization and secularization to the education system. On the other hand, although the new system was modernized and secularized, there were still some courses which aimed to bring up good housewives as well as working women. Some of these courses were home arts, sewing, tailoring, cooking, and laundry which clearly illustrates that being a good housewife was still one of the prime responsibilities of girls. A critic of women's status in the Republican Turkey, Ruth Frances Woodsmall, clarifies the improvements in the education of women:

Secularization of schools, co-education, equality of opportunity for boys and girls from the primary school through the university, emphasis on vocational courses for girls, equality of salaries for men and women teachers, a new language, education of the masses, the use of foreign experts, a deepening of the Turkish consciousness are all steps in the general educational process

which has definitely raised the intellectual level of Turkish women.

(Woodsmall 235)

However, all of these changes and improvements created confusion in the mind of the Republican women. They had to balance being too traditional against being too modern, which was accepted as being unchaste at the same time. (Kadıoğlu 645-661)

Additionally, during the foundation of the Republican Turkey some conflicts came out from the Islamic discourse and towards the Islamic parts of the society. The political Islamic discourse criticized the “double burden” of the modern women who was thought to be overwhelmed by both the female and male duties. On the other hand, the women who were in veils, were also harshly criticized for being too committed to traditional Islamic laws and for resisting the developments in the footsteps of modernization.

While exploring these period, Durakbasa claims that fiction writers are more effectual than historians for portraying the crisis and the conflicts of the women of that period. While studying and explaining the women’s situation at this period, she also uses fiction writers and quotes from a well-known female novelist, Adalet Ağaoğlu:

Why have those women been the ones whose inner worlds have been the least of interest? Why haven’t they been written about with a deep interest of seeing and knowing? When they were written about, they were written merely from the angle that showed their social missions. The wife of a statesman, head of an association, volunteer nurse, corporal, teacher, the first lawyer, loyal wife, perfect mother . . .

“Those women” were women who could overcome all those “ill eyes” over them, without losing their balance. They were the ones who had

to read in Latin alphabet the next day, although they were writing in Arabic script the day before; they were the ones who had to regulate the degree of intimacy with great caution and meticulous attention as they danced with men who were total strangers to them; those who looked properly dressed although they gave up the yashmak and carshaf. . . . Now, it seems easy to tell. (195-203)

At this age, Turkish women had to leave her secure field, her home. She had to give up her traditional status, her clothes, and her roles at some homes simultaneously. She had to leave all her familiar places and situations in order to get fit into a new and unfamiliar social context of life, so that she could be called “the new woman of the new era”.

However, as mentioned above, they had to maintain their old and main role of being a good housewife and a mother at home.

In Durakbasa’s research, another interesting point is girls’ choosing their fathers as their role models instead of their knitting or cooking mommies, yet being disappointed most of the time because of the clichés of the gender abilities. As an example of this theory, Durakbasa narrates the story of Hayrunnisa Koni. Hayrunnisa Koni’s father was an engineer and she wanted to follow his occupation. However, she was discouraged by her teachers, who supported the idea of technical professions being adequate just for men. She was expected to be educated and well-qualified but within the limits that society can endure. As a result, educated to be placed into the system of the modernizing new Republic, she left her dreams for the sake of being in accordance with the society and became a teacher. Consequently, in the early years of Turkish Republic, all these changes were in a limited sphere, which was in the sphere of the conventional family life. Even an

important feminist of that time, Nezihe Muhittin, stressed the significance of distinguishing women from men as she believed that those two sexes had different characteristics and which made impossible for them to be equal on all terms because they were biologically different from each other. According to Muhittin, women should have had the equal rights with men in their educational and professional lives; however, this did not mean that women could disregard their role in marriage, their children and houses while chasing their careers.

This period of state oriented feminism continued till the 1980s. After that time, it turned into a more individualized feminism focusing on women for their gaining individual rights, and demanding more rights. The reason behind the rising of feminism during that exact time is the political uncertainty among the people and the situation that the country was in (Doltaş 61). The area that feminism affected expanded unlike the state oriented feminism; after that period even the urbane women began to support feminism to defend women's rights. Consequently, after 1980s, women started demanding more private rights such as the right to divorce, abortion, penalty for the violence at home, equality inside the home as well as outside the home, and the abolishment of the legal arrangements that contains discriminatory rules against women (Çaha 9). This new movement, totally different from the previous one, was not focusing on the Republic's future and its image. When differentiating the dissimilarities between the old and the new wave of feminism, Arat as being one of the pioneers of the critics who emphasizes the differences, states as follows:

After the military coup in 1980, a women's movement which discussed the problems women had only because they were women emerged in Turkey. The

movement consisted of individual writers, artists and journalists or small groups which emerged spontaneously independent from the state, and sometimes gathered around certain publishing agencies or sometimes around common identities. The common purpose was to question the problems women had because they were females and try to find solutions for these problems. (Arat 80)

Arat explains the reason for this movement as based on the patriarchal structure of the Turkish society, and the new wave of feminism tried to eradicate this structure as it was overpowering women. The main problem was not getting some rights, but gaining the liberation of the women. In order to gain liberation, women needed to reshape the patriarchal structure beginning with the state and other means of oppression like family, law, health and education. Especially the private life of the women was harder than the public one and they had to cure it. (Arat 84) The most significant factor separating these feminist women from the Kemalist frame was that they were against the male dominated state. So, they started fighting against the patriarchal state. For this purpose, they started to be active through journals, campaigns, and protests. Even more, they started to publish a journal called *Feminist* in 1987. The feminist publishing this journal expressed that journal gave them the courage to talk about private problems as much as they want. After a year, in 1988, they began publishing another journal called *Socialist Feminist Cactus*. During that time, slogans were a way of expressing their feelings and some of them were as the following: “I do not want paradise under my feet; I want the world,” and “My mother, myself, my daughter, what is changing?” (Timisi, Gevrek 27). One of these slogans was the most famous in all of them: “Our body belongs to Us- No to Sexual

Harassment”. With the help of these slogans, women had the chance to react against the traditional norms of the society. Even at the point of saying “I don’t want paradise under my feet, I want the world”, they reacted against the wrong interpretations of the prophetic hadith “Paradise is under the feet of mothers”.

Investigating the feminism in the 1990s, we come across with a more institutionalized feminism compared to the individualized feminism of the 80s. During that era the number of feminist groups, organizations and associations increased, and feminist movement turned out to be a movement of both eastern and western Turkey. The development of that movement was conveyed by two feminists of that era, Filiz Kardam and Yıldız Ecevit,

What was more important than this quantitative increase was that the movement was no longer only a movement of the women in three big cities. In many cities like Adana, Antalya, Mersin, Gaziantep, Diyarbakır, Samsun and Eskişehir, the word of the women’s movement and the feminists ideas it supported began expanding. Variety in organization and becoming widespread brought about women’s attempts to find solutions for the various dimensions of the women’s problem. Women Consultation Centers and Women’s Refuges were among the most common ones. (Kardam, Ecevit 90)

Especially Women Consultation Centers were carrying a highly importance for the women at this time as one of the most important topics was violence. During that period, feminism was mostly fighting against violence, preparing many campaigns and protests to encourage women to support this fight. One of the most attractive slogans was “No to Violence.” (Işık 46-47) 1990s was a very important era for feminists as they founded a

very efficient group named Flying Broom Association as well as its bulletin called *Flying News*. This association was not just aiming the problems within the country but it was open to the whole world. The founders of it were participating in various meetings in abroad as well as organizing meetings for the feminists in the whole world. Also, during that period feminists founded women's libraries, women studies departments at universities and safe houses for women just like "Purple Roof" (Mor Çatı) (Çaha 10-11).

Along with all these changes, women were in a different arena in the new period. They had to work outside their homes as well as inside the home, and they were contributing to the economy of the home. Today, many women can work and contribute to the family economy with the help of all these fights for equality. This change of the women's status clearly implicates that the modernization period aimed not only at Westernized social development, but also at economic development, which would comprise the female labor force. Many conventional families couldn't not easily adapt to the changes and new regulations. In conjunction with the women, men also had to change in order to be consistent with the new modern life. The traditional roles within the society have been overwhelmed with the help of urbanization, modernization, post modernization, and globalization periods. As a result of all these points men's viewpoint had to change a lot. While they were the guardians and the protector of the chastity at each neighborhood, they turned into machos when they tried to continue this behavior in the modern life (Şişman 115).

Analyzing the changes of roles within the home, and gender roles in Turkey and not mentioning Duygu Asena can be counted as a big mistake for a survey. She is the most famous activists at the contemporary Turkish feminism. She wrote several books on

female subjectivity and equality in 20th century. She is accepted as the most famous Turkish feminist critic who could talk about the issues that had never been discussed before in public. Her courage and determination for the economic and social independence of women has encouraged a lot of women in Turkey to comprehend their problems and to struggle for solutions. In all her novels, Duygu Asena fights against the image of “true woman” which is determined by the male authority. According to her, Turkish women have always been expected to become good housewives and mothers while never being supported to be qualified business women. She claims that most men in Turkey don’t feel the necessity of women working outside home as they are brought up in a patriarchal society. She sharply emphasizes the fact that, boys and girls are brought up according to the standards of patriarchal society in Turkey. As a result, society creates the image that man’s main responsibility is being the bread winner of the home, while woman’s main role is taking care of the children and the home even if she is working as well as her husband. Asena claims that these doctrines make women passive and submissive. The only solution for women to feel independent and active in the society, according to Asena, is being economically independent from men, for which women should dare even not to get married and have babies to look after. In almost all of her books, married women especially with children are pitied for being submissive to their husbands. Moreover, in some of her books, her characters’ behaviors are for encouraging co-habit instead of marriage. Even if she expresses her feelings in an extreme way for Turkish society, her main goal in all her books is creating equality of status and opportunities between male and female. If women or the mother is working outside the home as well as men, they both should be responsible for everything at home

as well; men should take care of his clothes, help cleaning, cooking and bringing up children... Women shouldn't be labeled as someone's daughter or someone's husband instead of just calling her by her name and giving her place in the society. In order to have absolute equality in the society, the thought of superiority and being more powerful over the other sex should be given up. Mainly with these messages in her books, Asena encouraged women to believe in their own power to claim their own subjectivity and independence.

To sum up, there are four main stages of feminism that bring up the feminism in Turkey till today. The first period is the Administrative Reforms during which the women in the Ottoman Empire got the right for getting education. As a result of this movement in education and the Western influence on the society, the feminist movement stepped into a new district. The second stage is during the early years of the Turkish Republic. Following the foundation of the Turkish Republic in 1923, women had gained many rights by the government. Though, this was actually done for the good of the Republic rather than for the woman herself. As a result, this period is named as "state feminism". The third period is during the 1980s. During this period, feminism evolved into a more individualized movement instead of a state oriented feminism. The feminists during this period were in search for individual rights and it was just for women rather than for the nation. And lastly, the fourth period is in the 1990s. This wave turned individual feminism into a more institutionalized feminism. The reason behind this is women's having more and more institutions and organizations to encourage the feminist movement. However, according to many critics for some time, the roles have changed and women started to be in better conditions by demanding and getting positive

differentiation. Especially Ayten Durmus gives an exact time period for this positive differentiation:

Since 2007, women demand positive differentiation, presenting giving birth and having different physical features as the main reason for their new requests, such as “longer birth permission, not working under difficult conditions, changeable working periods, and holidays without payment because of their children. (39)

Chapter 3

GENDER ISSUE IN ELIF SHAFAK'S BOOKS

3.1 BIOGRAPHY OF ELIF SHAFAK

Before investigating the books written by Elif Shafak, we should have general information about her life and her relation with feminism. Award winning Turkish writer Elif Shafak was born in Strasbourg, France in 1971. When she was a baby, she left the city as her parents separated after a short while. After that period, she stayed with her mother and hardly ever saw her father. As a result, she was brought up by her mother in a patriarchal society and gained a different experience. While she was in Turkey, she swung between two cities and two grandmothers. In an interview with Meridians: Feminism, Race, Transnationalism, Shafak claims that her father's mother was the person who taught her "fear" with the Jalal name of the God, which had an image of masculinity and punishment. On the other hand, her mother's mother introduced her to a very different idea of God, a "Jamal" (beautiful and feminine) God, one that was based on love and with whom you could always negotiate" (56) Through these moving between two grandmothers, she expresses learning at a very early age that everything is open to different interpretations, and "even the same God has more than one face" (Meridians 57). Shortly after the military takeover, Shafak left Turkey and went to live with her mother in Spain. She spent her teenage years in Spain before returning to Turkey. During that period, her mom had involved into diplomacy in Spain. Her growing up in different cultures and countries, within some blockages of life, and mostly being far to a family environment have reflected on her writings. She returned back to Turkey and graduated in International Relations at Middle Eastern Technical University in Ankara. After

graduating from this department, she holds a Master of Science degree in Gender and Women's Studies with a thesis on "The Deconstruction of Femininity Along the Cyclical Understanding of Heterodox Dervishes in Islam". Afterwards, she holds her Ph.D. from the Department of Political Science at the same university. Her Ph.D. thesis is entitled "An Analysis of Turkish Modernity Through Discourses of Masculinities".

Her love for writing started at a very early age, not with the purpose of developing writing skills but for sharing her feelings by writing and expressing them and reading a lot. She narrates the reason behind her writing as in the following lines:

Writing came at a relatively early age not because I wanted to become a writer or anything but because I was a very lonely child. I almost never saw my father, I never saw my stepbrothers, I did not even know they existed and because of the continuous move from one place to another I could not have long-term friendships. Childhood loneliness went hand in hand with one cultural alienation after another. Books became my refuge I guess. I used to read a lot, first in Turkish then in Spanish and English. I used to find the life depicted in books more real than the "real" life. That is how I started writing fiction. As I moved from one place to another, writing was the only thing that came with me, it was my only luggage (Bakker).

Her first publication was "Kem Gözlere Anadolu"(1994), yet Shafak doesn't believe that her writing experience started with that short story but with her first novel, Pinhan (The Sufi) (1997). This novel was awarded the "Mevlana Prize" in 1998, a prize given to the best work in mystical literature in Turkey. Her subsequent novels are Şehrin Aynaları (Mirrors of the City) first published in 1999, and Mahrem (The Gaze) published in 2000

was awarded the "Union of Turkish Writers' Prize" in 2000. Later on she carried her publications with Bit Palace (The Flea Palace), published in 2002, and has been a bestseller in Turkey. In 2004 she published her first English novel, The Saint of Incipient Insanities and then it is translated into Turkish by Aslı Biçen as Araf, and her second English novel is The Bastard of Istanbul, published in 2006, and again translated by Biçen into Turkish as Baba ve Piç. Lastly, in 2009 she published her seventh novel Aşk (Forty Rules of Love) in Turkey which is going to be published by Viking in the USA in January 2010. Just like most of her novels, her most recent novel has also been the center of attention and have been sold more than 150000 copies in a month, and instantly became the best-seller in Turkey. Sufism plays a very important role in her books as it can be understood from her getting the "Mevlana Prize" through her first publication, but her last book is mainly concerned about this issue. Beside these, Shafak published Med-Cezir (2005), a non-fiction book of essays on gender, sexuality, ghettos, and literature. Also, she has published an autobiographical novel in 2007 which combines fiction and non-fiction in her book Siyah Süt (Black Milk), narrating her post-natal depression that she had for ten months after giving birth to her daughter.

As well as being a successful fiction writer, Shafak is also a political scientist and assistant professor.

Focusing mainly in contemporary Western political thought, with a supplementary interest in Middle Eastern studies, Shafak's scholarship has been nurtured by an interdisciplinary and gender-conscious re-reading of the literature on the Middle East and West, Islam, and modernity. (Elif Shafak)

She is not only a successful writer in Turkey, but also appreciated in the globe. Being accepted as one of the five fellows chosen from different parts of the world by the Five Colleges Women's Studies Research Center, she went to USA for the first time in 2002. During this period, she was a visiting scholar at the University of Michigan, where she taught courses such as "The Queer in the Middle East" and "Women Writing on Women: East-West Encounters." Michigan University is not the only university she taught, but she has been at various universities around the world, including İstanbul Bilgi University, University of Arizona, and İstanbul Bahçeşehir University. Her courses mainly explore women's studies, Turkish history, and literature such as "Turkey and Cultural Identities", "Women and Writing", and "The Politics of Memory."

In addition to her successful profession, she leads a happy marriage with two children. Although not planning marriage for a long time, as she had prejudices about marriage she changed her mind after meeting Eyüp Can. With her own words, she was planning to observe marriages as a social fact, but now she experiences it. Her notion of marriage is as the following now:

My greatest phobia was the restrain on my movement area. As you know, generally the doors are closed from the outside to keep you in within the relationships. The doors are open in our relationship. When the door is open, you don't need to escape. In a way, I can say that I am indoors, but it is very airy here. (Aygündüz)

Combining all the features, she is an outspoken intellectual and activist as well as being a good mom and wife at home. Nowadays she continues to write for various daily and monthly publications in Turkey.

3.2 Analysis of Shafak's Books

In this part of the survey, we are going to look through some of Elif Shafak's novels, in which the gender issue is eye-catching, by giving importance to characters and the roles of the genders. These books are The Sufi, The Mirrors of the City, The Gaze, Flea Palace, The Forty Rules of Love, and Black Milk. In her books, we come across with many female characters and a minimum of male characters, which might be an effect of her childhood on her writings. As brought up mostly by women, and observing only women in her family she gives priority to women, to their problems, to their power and everything related to women in her novels. We are going to analyze her books chronologically exempt from The Bastard of Istanbul. Although the main focus of this survey is on The Bastard of Istanbul, nearly all her books deal with the issue of women's changing roles in the society. That's why we cannot ignore her other books, and should give short information and analyses of characters in those books. Consequently, we are going to skip The Bastard of Istanbul in this chapter, but explore it intensively in the fourth chapter.

3.2.1 The Sufi (Pinhan)

My novel created a hermaphrodite with two sexualities and recreated the transcendental cosmos of mysticism both to express and silence the writer's bisexual voice eager to transcend zones. (Shafak 2004; 30)

Being the first novel of Elif Shafak, Pinhan narrates the story of a hermaphrodite mystic, starting from his/her childhood to the time she/he gets rid of this complicated situation. It is a story of physical and psychological change of a hermaphrodite for the sake of finding his/her essence. As a child Pinhan feels the shame of being genderless and meets with a character named Dürri Baba who is the leader of a dervish lodge. This lodge is a peaceful and a calm place where very different people can live together. All the characters living in that lodge have a story of their own, and have a space of their own built upon their memories and dreams. When their lives are considered, we can state that they have a carefree and unconventional attitude towards life. This attitude is preferring “aba” (cloak) to wool, shaving their hair, beard, brows, and moustaches, keeping mesjid and church equal to each other, and the hell with the heaven, and being a dervish who is fond of beauty and walk all around the world for the sake of finding beauty. (Azamat 256) In such an attitude, Durri Baba enlightens the people around him. In this lodge, two characters play important roles for Pinhan; Durri Baba and Dulhani Hasan. While Durri Baba’s tenderness and friendly conversations influence his feminine part of the body, Dulani Hasan’s brave and paternal behavior leaves an impact on his masculine part of the spirit. Unaware of being a hermaphrodite, Pinhan seeks being like these two characters. After spending some time in this lodge, Pinhan decides to leave it in order to turn back with his own story. Before leaving the lodge, Pinhan shaves all hairs on his body and head then gets into a phase from multiplicity to unity. In Istanbul, Pinhan falls in love

with a candle lighter, Karanfil Yorgaki and tells his/her secret to him. However, as Pinhan has not finished his story yet, he leaves Yorgaki while he is sleeping and finds himself at the midst of a district which is also mentioned with two names one is male the other is female: Akrep Arif and Nakş-I Nigar Mahallesi. These two names endeavor to be superior to each other, just like the struggle within Pinhan's body and spirit. When Pinhan finishes this struggling phase, we come across with a very beautiful woman, Pinhan. Pinhan's story ends with her going back to lodge and dying there.

The character of Pinhan symbolizes the struggle of two genders in a body. The main message given in this novel is that people, not only hermaphrodites, embody the characteristics of both genders, but they have to choose one of them. This procedure of choosing is not up to the possessor of the body but up to the society. Because, as it is exemplified in the novel, Pinhan chooses her gender after getting into a time period prepared by the old women of the society which is an implication of the rules and traditions of the society. In order to be accepted by the society, the people have to choose one of the genders and behave accordingly. If Pinhan had not chosen being a woman, she couldn't carry on her love with the candle lighter and would always feel depressed and excluded. Likewise, people who don't behave according to the rules and general behavior types of the society are excluded from the society. In an interview, Shafak also mentions about this issue:

Being a woman and a man is not something natural but totally social codings.

The hard thing of this issue is showing this basic differentiation to people. I personally believe that we have lost our this ability of loving and being loved through time and the norms of the society. We could have been multi-

gendered, multi-identified and multi-voiced, but we are decreased from being multi dimensional to being one dimensioned. (Kaos GL)

As a result, the choice of the gender is not up to the person but up to the society. We build our personalities and gender roles according to the society.

3.2.2. Mirrors of the City (Şehrin Aynaları)

The second novel of the author, Mirrors of the City, narrates the life story of money changer Jews who escaped from the Inquisition of Spain to the 17th century Ottoman Empire. This novel is mainly on the theme of estrangement and being the other. As well as the first novel, this one is also written under many headings and contains two stories which collide with each other. The novel not only narrates the adventures of these people, but also gives great significance to their psychological transformations and adventures. This is a novel combined with many stories telling the history of Inquisition, Spanish and Ottoman history from the time period of Jesus Christ to IV. Murat, and the story of people who lost themselves and each other after escaping from Spain to Istanbul.

In this novel, instead of analyzing the characters one by one, it would be more useful to investigate the gender issue through some depictions given in the novel. One of them is the narration of giving birth. In the novel, the holy process of giving birth is depicted through the birth story of twins. Throughout the birth process, the image of woman is beautiful, striving to give a hard birth in pains and perspiration but happy to have two babies. We observe that so many women come together to help the new mother, as she is doing something sacred. They watch the process of birth and give as much help as they can in order to involve in that process at some point. Even every type of evil spirit is removed from the area of birth through the music of shepherd's pipe in order to make it more comfortable both for the baby and for the mother. (42-43) Because in the Turkish tradition, giving birth is sacred and mothers are very significant.

On the other hand, in the novel there are two jinnis which symbolize two genders. While the female jinni is black and represented with the darkness of the night, the male

jinni is white and represented with the light of the sunshine. In the origins, as we have mentioned in the previous chapters, the Turkish woman is so precious as she is the mother of the nation. However, after the Emevi's effect on the Turkish Islamic culture, and with the Western influence the woman is degraded and commemorated with the sin. While the Quran depicts the first sin of the humanity as something done by the man and the woman, the later interpretations which are influenced from the Biblical interpretations and Emevis put the blame on the women. To make this argument more clear, we can exemplify it with the following lines from the novel:

Alonso Perez de Herrera was looking at the young women with pity. He wasn't blaming her for her sinful deeds. Women were more up to commit a sin than men. This was in their nature. Because, they were the daughters of the sinful Eve. They were susceptible to believe in nonsense, to expect something from magic, to obey the devil, to live immorally and to make the others live immorally...etc. If a woman is living morally there was something strange. Because of all these, women always should be under control. (157-158)

However, the author has a totally diverse judgment of women and she makes the old woman speak out on this issue. According to the author's opinion, the old woman points out the importance of the women in the society by resembling the women figure to a pearl. She hides herself in the shells of the oyster for years or for a life time. But she is ready to forget about the past as soon as she sees the sunshine. She wishes to be watched as much as the time she hid in the oyster. Wishes to be out as to take the revenge of the days she is kept or hid in the shells of the oyster. At that time, nothing, even herself, can prevent her. (122)

3.2.3 The Gaze (Mahrem)

Titled Mahrem in Turkish, The Gaze is about a woman whose body is so out of shape that takes attraction of all the people around her. When we scrutinize the title of the book, we come across with a term which is etymologically and culturally connected with the “private sphere” connected to family, women, and femininity. The word “mahrem” is also related to the words “harem” and “haram”, which literally means sin. Taking nothing else into account, the word has a sexual implication and refers to things that should be kept unseen. In short, we can say that the title of the novel gives so many hints about the book. Shafak explains the structure of the novel as following:

In *Mahrem* the structure and plot deviates radically from those of the classic European novel. Its plot is fragmented, taking place in various historical and geographical stages. I also tried to match this fragmentation with different linguistic styles to reflect shifts in the story. As such, the book is a story within stories and a conscious reinterpretation of the narrative tradition of *One Thousand and One Nights* (Meridians 73)

This novel is mainly about the sexual trauma of an obese woman who had a very upsetting childhood experience. The story takes place in a traditional neighborhood, and it is narrated from the little girl’s eyes. She lives with her grandmother who is a deeply religious old woman. The woman population of the story is huge and the impression of the women over the girl is much more effective than men. The women in the novel are mostly housewives and she learns the traditions and boundaries of the society from these women. One day, while the little girl plays hide and seek, she looks for a place to hide. Unlike the others, she chooses their coal storage cellar to hide. In the cellar she comes

across a stranger. This scene is not so clear at the beginning; it looks like part of the game with a very poetic language. Shafak summarizes this part in an interview as the following:

This scene is narrated as a game between the girl and the stranger. The language is profusely poetic in contrast with the harshness and bitterness of the incident. The man sodomizes the girl. More than the violation itself, it is the idea, the doctrine of being at the same time watched by God up in the sky that embitters the child's heart. If God sees everything, he has seen her sin too. It is this siege that she cannot tolerate. There is one other eyewitness to what she construes as a sin: the cat of the landowner, Elsa. The girl feels that she will never be able to reach the sky and ask God why he did not close his eyes. But she can reach Elsa. The cat's dead body is later found in a tree. The child is made to see a psychiatrist. But she refuses to speak. She doesn't want to reveal, to display. She wants some things to remain private, unseen. If things can remain unseen, if the intrusive Gaze can be stopped, the story could have been lived and told differently. (Meridians 74)

After that incident, she becomes an obese and tries to escape from being so vulnerable. In contrast with Susan Bordo's argument, she tries to put on weight and be out of the so-called standards of woman body and beauty. Instead of vomiting after eating in order to lose weight, which is Bordo's another argument, she vomits after eating in order to eat and taste more. Instead of being attractive and being the center of attention, she chose to be out of sight after the event she experienced. She turns out to be a woman full of rage against the norms and God after that incident.

The reader meets with this woman when she is living with her boyfriend, both of them trying to escape from the world by hiding in the Hayalifener Apartment. The main point I want to indicate in this novel is the contrast of the two main characters' features. While the woman is excessively fat and bulky, the man is so thin, scrawny and short. In general, the woman image is thin and short while the man is huge and bulky and this situation is not received as something awkward. However, in the novel we come across with the opposite of this situation and even they feel the absurdity, which is according to the norms of the society, and they never meet outside their home. Their "mahrem" (hiding place) is the only place they can feel safe and happy. Again on the contrary to the norms, the fat woman is not even close to being beautiful while Be-Ce, the man, doesn't feel any discomfort about his appearance. On the contrary, he can even work as a model at some period of his life, and stands proudly in front of many students. At some part of the novel, we can see the real personalities of the characters by their disguising their bodies and genders. Be-Ce turns out to be a very attractive and flirtatious woman while the obese turns out to be a macho type man. I aim to give the message that, in Mahrem as well as Shafak's other novel, the gender norms are violated and the roles of the woman and the man have been changed by easily changing the physical features of the characters.

3.2.4 FLEA PALACE (Bit Palas)

In 2002, Shafak's *The Flea Palace* was published, and according to critics, it is the humorously narrated story of an apartment building where characters and stories are interlaced to develop the theme of the seen and the unseen degradation—moral, physical, social as well as cultural—in the heart of the aging city of Istanbul. (Meridians 55)

Easily understood from its name, Flea Palace is an apartment which is famous with its bugs and fleas. Throughout the novel, Istanbul is depicted by means of this apartment with its smell, bugs, and history. The novel is mainly about the relationships among the people living in this apartment, and their difference although they share the same place. This apartment is composed of ten flats with very different types of characters living in each of them. The common point they meet is the problem of bugs and the stink of the rubbish. All of the characters have different life styles and the apartment also reflects the differences between the characters with its Art Nouveau style. Shafak explains that with the following lines at an interview with Cem Erciyes:

The style of Bonbon Palace is *Art Nouveau*. I chose this style on purpose. Indeed this style was a bit late for the time period of the building, but I deliberately used it. Because, in this style the outlook of each floor is designed with a different style. This is a very nice metaphor for my novel. All these people in the novel live in the same place but none of them belong to the same place. The gap between the people in the apartment reflects on the surface of the apartment. (Erciyes)

The communication gap is so big that everybody in the apartment thinks that the horrible smell comes from the outside yet, at the end of the novel it is found out that the smell comes from one of the flats at the apartment. Shafak states the following related to this issue:

I tried dwell on the issues of generally excepted internal and external separations in the Flea Plas. I wanted to show the dirt is not outside but inside to the readers and to myself. Another point is that instead of sterile and closed lives I rather lives that contains dirt in itself and lives that face to own dirt and extrovert lives. (Andaç 66)

Shafak asserts that in the novel she dwells on the issue of clarity inside people instead of outside as well as criticizing a sterile and a secluded lifestyle. Near the end of the novel we come across with the fact that the bugs come from Madam Auntie's flat which was full of rubbish. The novel is divided according to the gate numbers of each flat. In the following part we are going to examine some of the characters living in these flats according to the gender roles Shafak has drawn for them.

Meryem, Musa and Muhammet inhabit in Flat 1. Musa and Meryem are married and Muhammet is their only child except for the baby who is going to be born. Musa and Meryem are opposite characters to each other and we cannot see Musa around in the novel as he is not the dominant character in the family contrary to Turkish traditions. While Meryem is very hardworking, active, talkative and impatient, Musa is lazy, introverted, and silent. Even on the issue of moving to Istanbul, Meryem insists on, for the sake of living in the same city with her real darling, and Musa accepts. As well as

their personalities, their appearance is utterly contrary to each other, which shows a similarity to the case in the Gaze.

Subsequently, once in İstanbul, Musa and Meryem had turned into two opposite tides, just like the waters of the Bosphorus. This contrast in their disposition was further reflected in their appearance. In the years to follow, while Meryem, tall and big toned to start with, gained day by day more and more weight, Musa shrunk like a hand-knitted sweater laundered in the wrong cycle. (219)

Although the narrator of the novel is a male, the women in the book have generally strong characters. The narrator is a university professor with an obsessive personality. He has problematic relationships with women and he is divorced. Even though he is still in love with his ex-wife, he can sleep with the Blue Mistress.

Meryem is a very good example of the strong characters. She is the head of the family. Muhammet takes his mother more serious than his father as his mother deals with everything about the family. Muhammet and his father cannot reject or argue about Meryem's decisions.

In the story which takes place in the past, there is a change of the roles as well. Agripina Fyodorovna Antipova the mom of the family earns the money for the family while Pavel Pavolaviç Antipov, the dad, looks after the child.

Another strong character in the novel, Ethel, is a woman who frequently changes her lovers and helps them psychologically and financially. After getting bored from her each lovers, she gets a new one just like a Casanova. In the Turkish traditions this kind of attitude is not proper for a woman but acceptable for men.

In the novel, Shafak presents a feminist problem with the story of Metin Chetinvez and his wife Nadya. Nadya's identity is bounded to Metin's presence and being his wife.

Hygiene Tyijen, one of the most gossiped women in the novel, is an example for these strong characters. We don't have any clue about her husband. Su, her daughter, does whatever she wants. Her daughter just follows her mother's advices, and she doesn't ever mention about her father.

Lastly, Madam Auntie is an example of the strong characterized woman who lives alone but doesn't yield to anyone's wishes. She is obsessive and collects rubbish. Although she is alone, she gives importance to her life as well as to life in general. Her collecting rubbish is because of giving importance to life in itself, and collecting the memories of trivial objects.

In the novel, important male characters are Celal & Cemal brothers and the narrator. They live at the periphery of women. The brothers need women financially as they are hairdressers. They are not emotionally stuck or related to them while the narrator is still living on the dream of his ex-wife. He cannot continue his life as a man alone. Blue Mistress and Ethel are his two women companions.

As well as the relationships between women and men in the novel, Shafak also touches upon the issue of politics with a metaphorical language.

What is termed "Westernization" is nothing but a loving marriage between the East and the West. Yet, one should never forget that in this matrimony the West is the woman and the East man. The latter is therefore naturally the head of the household. (29-30)

Normally the West is likened to man while the East is likened to woman. On the contrary, we see a direct opposite of this metaphor and the West turns into woman while the East becomes man. As a result, in a patriarchal society, Shafak turns the roles upside down by changing the metaphor. Although again the man seems superior, the East gets the power in a way which is a means of her playing with the gender roles.

3.2.5 40 Rules of Love (Aşk)

As the last book of the Elif Shafak, The Forty Rules of Love narrates the story of a group of people that are connected to each other by “love”. The main characters in the book are: Ella Rubinstein, a middle-aged housewife and a member of a Jewish family living in Boston, A Scottish oriented atheist and latterly became a Muslim living in the 2000s, Mevlana Jelaluddin Rumi who lived in Konya in the 1200s, Mevlana’s wife Kerra, Mevlana’s girl student Kimya and Şems. The connection of the people in the group is simplified with Mevlana’s words, “Love’s Shariah is different from all religions as its Shariah or path consists entirely of God.” (Özarslan)

The novel is based on the “Shariah of Love” that Elif Shafak made up herself by being impressed from Mesnevi. “The Moses and the shepherd”’s story narrated in Mesnevi shaped up the basis of “love” in Elif Shafak. In Mesnevi, the story ends with the following lines: “Love’s Shariah is different from all religions as its Shariah or path consists entirely of God.”(Özarslan) Starting from that point Shafak mentions that;

We tend to view love in terms of sexuality, the lack of rules or in more mundane aspects. On the other hand, we tend to associate Shariah with prohibitions, finger-cutting and fear. Why do these two concepts co-exist side by side? Eight hundred years ago, a scholar made this assertion. Yet, today, we tend to label and alienate people. We are doing this for the sake of religion or sometimes for ideology. We forget about the essence. We busy ourselves with form. Thinking about all these things was a sort of meditative exercise for me. (Özarslan)

“The forty rules of love” that is mentioned by Şems in the novel is the product of the writer’s imagination and inspiration from her readings about Sufism.

The novel points out the life of “ordinary” women; who have raised their children, even after 20 years of marriage don’t feel happy and become stranger to their husbands and suddenly come across with something new to forget their psychological gloom. One of the examples of these women is Ella, and she meets with Zahara who is a writer and Ella edits his books. The conversation between two, starts by e-mails in order to deal with the novel but turns out to be a love. However, the novel is mainly about Sufism and the “love” between Mevlana and Şems.

Throughout out the novel there are striking points that are related to women and men. At some point of the novel Kerra, Mevlana’s wife, mentions that; “there are times that I rebel for being a woman. By coming to the world as a girl only thing you are taught; cooking, cleaning, laundry... and some women apart from these learn to tempt men by using their bodies” (212). But the only thing women do is being in service. They don’t give books to the women. She desires to debate with her husband as Şems does. Mevlana, for some reasons, doesn’t allow her wife to enter his library and touch at his books, this hurts Kerra.

Another character of the novel, Kimya, tells her first interview with Mevlana to become one of his students. Kimya is a gifted girl from a village. In a way or other his father brings her to Mevlana to become her student. After a brief conversation, Kimya mentions that she wishes to become his student. Mevlana replies as “even though you are desire to learn, after last longing studies, you will get married and all the efforts will be

useless.” That demonstrates the point of view to the girls’ education from a very respected person’s mouth. Later Mevlana accepts Kimya as his student.

As Şems gets included into Mevlana’s house and carries on his studies, Kimya starts taking courses from Şems. In one of those courses Kimya asks Şems about a verse in Quran about the position of woman. That verse is the “Nisa” verse which deals with issues about men and women. Şems, in order to explain the issue, narrates two different interpretations of the verse that have totally different textures. The first interpretation gives the married men permission to beat their wives. But, in the second it is said that in the worst situation keep away from your wife or be away. That has very diverse meanings. Şems explains this difference by the effect of reading the Quran by heart and mentions three ranks of reading Quran. By the most intensive way of reading one can come up with a totally different understanding of the Nisa verse. He narrates the deepest meaning of the Nisa verse as follows;

If you read the Nisa deeply, you can understand that the verse is not about men and women but about femininity and masculinity. In Sufism, “fena” and “beka” are similar to femininity and masculinity. And we all, including you and me, carry femininity and masculinity in different parts of our bodies. Only by the time we hug both, we can be in peace and integrated. (246)

He continues that every man has femininity inside and every woman has manhood in her.

Mevlana in the last era of his life mentions that girls also can be good students as well as boys. Pointing Kimya, he mentions that she proved that girls can also be a student and may be more successful than boys. By that he also makes up Sema for women. He commends this tradition to continue for the next generations. For the Sufi women he

states that “don’t ever see yourself descent or lower than men. It is just for believers to discriminate among people but for the God.” (404)

3.2.6 Black Milk (Siyah Süt)

Black Milk, Shafak's ninth book, is a combination of fiction and non-fiction genres. She narrated her suffers from post-natal depression which lasted more than ten months after the birth of her daughter in 2006. In this sense, the book is her first autobiographical book as well. Shafak has explained the reason why she titled the book as Black Milk:

I named this book *Black Milk* for two reasons. First, it deals with postpartum depression and shows that mother's milk is not always as white and spotless as society likes to think it is. Second, out of that depression I was able to get an inspiration; out of that black milk I was able to develop some sort of ink. (Elif Şafak)

In this book, Elif Shafak narrates the conflicts that occur inside Elif Shafak as a writer, as a woman, as an intellectual, as a mother... In these conflicts, the reader meets with the inner personalities of Shafak, which are her six small women representing different aspects of Shafak. In an interview with Lara Marlowe, she describes some of these women as the following:

There's a small woman called Cynical Intellectual Woman. She's the one who likes books and writing and thinks that's the most important thing I should be doing. But there's also Motherly Cuddly Figure, and she thinks I should stop writing and become a housewife and learn to cook ... One is more carnal, and I'm not very happy with her because I also question the way we as writers carry our bodies, the way we try to defeminize and desexualize ourselves. In

this society, if you want to be respected for your brains, you try to cover your body as much as you can. All these things are in the book. (Marlowe)

In this part we are not going to go through all these six women, instead of it we are going to look at the parts related to the gender changes and Shafak's expressing her thoughts about this issue.

First of all, the feeling of imperfection after the baby's birth was contrary to the general image of today's woman and this was one of the reasons for her postnatal depression. Even the superhero type of women with their children and success at work was imagined and expected from every women, the contrary was out of question. The book starts with a quotation from Friedrich Nietzsche expressing the importance of the combination of two genders within the female body: "If a woman with masculine features, you must run away from him. But if it does not have such features, this time she should run herself." Later on, she touches upon one of Virginia Woolf's assertions related to Shakespeare and her sister. As it is well known, Woolf claims that women don't have equal rights with men by giving Shakespeare's sister. This time, Shafak transforms the story into Turkish culture and claims that if the famous poet Fuzuli had a sister named Firuze she would have the same ending with Judith. Firuzan would be expected to get education as much as her family lets her, and then get married and have babies. Firuzan is pathetic about the situation and questions why don't people appreciate her for her enthusiasm on reading. She dreams that people encourage her as well as her brother:

Why don't they say "Good for you Firuze, read and become a respected woman." Or "We hope you become a poet as successful as your brother Firuze." (52)

On these pages, we come across with Elif Shafak expressing the difficulties caused by the general understanding of the society over women. Under these conditions, motherhood seems like a big hinder for Shafak. However, she decides to be a mother and comes face to face with this feeling by adding her old attributes to her motherhood. At some part of the book she questions the normal and the natural:

A normal woman has also some adjectives like motherly, peaceful, sentimental...etc. We got used to these terms. We have learned these from our grandparents and we are going to teach like this to our children. We have internalized this without questioning and named these adjectives as normal and natural features of women. ... How can we differentiate “the normal” and “the natural” in an environment where these terms are accepted without even questioning? (156-158)

If we accept all these women types, passive, natural, just mother or wife, peaceful, where can we place Elif Shafak herself? If this is the normal and natural, there is something abnormal and unnatural in Elif Shafak, either she is not woman any more or she is not man because of her baby as well. That is the conflict that contemporary women come across with. There are still norms of the society and the glittering life of professional world. Elif Shafak is also one of the emasculated women and she reflects these women in her novels as well.

Chapter 4

The Bastard of Istanbul

In this chapter we are going to examine what does feminized men emasculated women mean and how this issue is reflected on Elif Shafak's The Bastard of Istanbul. First of all, what I try to explain with the term of "feminized man emasculated woman" is that gender roles are no longer restricted into the boundaries of the –social norms and traditions. We have mentioned about these norms in the previous three chapters but we might need to summarize them again. As we all know, there are certain roles and behavior types for each gender which are decided by societies for many centuries ago, but still implemented or tried to be implemented by the contemporary man. Even though we think that there are so many societies in the world and they are completely different from each other, we live in a global world which started to become a big village. In this village, the roles of genders are nearly the same. If not, how can we explain the reason for Virginia Woolf, Susan Bordo, Simone de Beauvoir, Alice Walker, Toni Morrison, Duygu Asena, Elif Shafak... and so many other writers from exactly different periods and geographies discussing the same problem or using it as the main issue of their novels? The main issue which is widely discussed by all these writers is the differentiation of gender roles, and the unequal balance of roles which comes up as a result of this differentiation. This differentiation is mainly reflected in the terminology of the society as women are passive, while men are active; women are bodies on the contrary to the brain power of men; women are the object while men are the subject; women just belong to her family and children, men is a part of the society; women represent night as they are

mysterious while men represent the daytime as they are open; women are irrational while man is regarded as the center of reason and many other similar representations.

However, when we think clearly we come face to face with the fact that the reality is not like that, even the reality is not just the opposite of the previous examples of labeling. The reality is that both of the genders embody the characteristics of two genders. Neither men are just composed of power and strength, nor women are only weak crying people. Though, we feel the necessity to use a mask and hide our real feelings most of the time, especially when we are outside the privacy of our homes. To cut this long story short, we sometimes meet with the exact feelings, strength, or weakness of people in the pages of a fiction.

To sum up, this sociological issue is lastly striking in Elif Shafak's The Bastard of Istanbul. The change of roles in today's world is apparent in this book with its strong women characters in spite of every handicap they face and with the sensitively weak men characters. As this novel clearly portrays the issue of gender delusion, it plays an important role in this thesis. In this chapter, first of all, a short summary of the novel would be enlightening for understanding the subject better.

4.1. The Summary of the Novel The Bastard of Istanbul (Baba ve Pic)

Published in English, Elif Shafak's The Bastard of Istanbul is a novel narrating the story of two families, Kazancı family and the Armenian Tchakhmakhchian family one living in İstanbul and the other living in the USA, sharing the same history. The novel begins in İstanbul, Turkey with Zeliha's intention to have an abortion as she is just 19 years old and unmarried. However, as she is going under the anesthetic she becomes hysterical and the doctor doesn't perform the operation. She comes back home which is full of women and explains the situation to Petite Ma, her mother Gülsüm, her sisters Banu, Cevriye, and Feride. She gets different responses from each of them but especially Gülsüm gets furious and states that "You should thank Allah night and day; you should be grateful that there are no men around in this family. They'd have killed you." (29) Asya was born into such a family which is lack of any kind of male relative. At this home she is brought up traditionally by six women as her only male relative, uncle Mustafa was sent to live in America to escape from the fate of dying before the age of 42. With Mustafa's going to America, the reader meets with the Armenian family. Mustafa marries Rose, a divorced mother from Arizona. Her previous husband Barsam is an Armenian living in San Francisco. In order to take revenge from her ex-husband, Rose marries Mustafa as Turks are the only thing that can annoy the Tchakhmakhchian family, and they bring up her daughter, Armanoush, together.

Armanoush and Asya's meeting brings up the old family issues and the history of both families unconsciously and their search triggers the story's plot. Asya grows up as an excluded unhappy child, named as bastard by her friends. She hates her birthdays as they remind her being a bastard. She understands that being a bastard is something

permanent in her life when one of her friends yells at her as “BASTARD” at her ninth birthday. She realizes a missing in her family when she compares her house to others’, which is the figure of father and man. Because of her growing environment, she tends to suicide. Even more, just two days before her eighteenth birthday, she swallows all the pills in the pharmacy cupboard and tries to die. During the time period of the novel, she is just at the age of her mother’s giving birth to herself, nineteen. Although her family is not rich, all of them work, even Auntie Banu earns money from fortune telling, and they make her to attend every kind of class even if she hates. In such an abnormal psychological situation, she hangs in a café to be isolated from the real world, in which other people are psychologically abnormal as well.

On the other hand, the offspring of the Armenian and American families, Armanoush Tchakhmakhchian, is a very beautiful, and bookworm university student. Rather than being close to her selfish American mother, she is closer to her Armenian father and his family. Without informing her family she comes to İstanbul in order to find out about her ancestors that lived in İstanbul during the insolation in 24 April 1915. She receives a warm welcome by her step father’s family, and she learns the other side of the story from them. Aunt Banu learns Armanaush’s family history from her jinnis.

During the time period of the insolation Hovhannes Stambouljian was writing an Armenian child’s book named “The Little Lost Pigeon and the Blissful Country.” All of a sudden, the soldiers come to his house and take him to the prison. Stambouljian cannot return to his house later on. Hovhannes’ daughter Susan is exiled from Istanbul with her mother and brothers. Susan was found by a Turkish family during the exile and was left to orphanage. By chance, Rıza Selim who was a worker of Susan’s Uncle Levon Kazancı

finds her and falls in love with her. They get married and Susan becomes Şermin. After some time, their son Levent opens his eyes to life, whose name is also Levon as a respect to Levon Kazancı. Never forgetting her being an Armenian, Susan escapes with her brother Vervant who was brought up by the Americans and came out instantly. Later on, Rıza Selim marries Petite Ma and they bring up Levent together. Their son Levent marries Gülsüm and they have five children who are the three elder sisters, Banu, Cevriye and Feride, the only boy Mustafa, and the spoiled last child Zeliha.

Without realizing that they are relatives by their grandmothers, Armanoush tells the story she has frequently listened from her grandma and her grand uncle, but Asya's whole family listens it as if it is from a country they haven't heard about. Asya's Auntie Cevriye, a history teacher for more than twenty years, was taking it as guilt of Ottoman Empire, and the people living in the Empire during that time. Armanoush gets confused as they don't try to prove their innocence and listen to the whole story with empathy. She also recognizes the similarity of the cuisine between the Turks and the Armenians. After some time, Armanoush gets into trouble as both her parents and her grandparents find out that she is in İstanbul alone. Her mother Rose makes Mustafa come with her to İstanbul. From the airport Zeliha takes them to home. The household prepares a banquet for their only son and brother's return after twenty years. As Mustafa likes ashura, they make lots of it as well which would be his last dessert. In the Kazancı family, the father of Asya was always kept as a secret. Except for two people, nobody knew who the father was. Zeliha was raped by his elder brother Mustafa twenty years ago, which resulted with Asya's birth. Only Auntie Banu learns this upsetting story through her fortune seeing ability. After Mustafa's coming, one night Auntie Banu leaves an ashura to Mustafa's

room and implicates that it is the short way of getting rid of pains of conscience. Though he knows the fact, he eats the ashura and becomes the last male member of the family dying before the age of forty two. During the funeral, Zeliha tells the truth to Asya about her father. As a result, at the end of the novel not only Armanoush but also Asya go through a journey of self discovery.

4.2 The Time Period and Setting in The Bastard Of Istanbul

Written in 2006, the novel narrates the story of two families living in the early decades of twenty first century. However, the novel not only takes place in the twenty first century but also it swings back to the 1915's, the time of Armenian insolation. Through the novel Shafak depicts the life in Istanbul in the time period of early 2000's successfully. At the same time, the reader peeks at the life in Arizona via Mustafa and Rose's life. From the mouth of the characters in the novel the 1915 Ottoman Empire is portrayed deeply in the detail. The novel is so fluent that this swinging back and forth doesn't irritate the reader.

When we look at the setting of the book, we again come across with many different places. Just like in 1001 night tales, this discrepancy collides with the uniting of two families. The setting in İstanbul changes a lot but it takes place mainly in a "konak" (mansion house) that has the spirit of old times in spite of the Istanbul's modern contemporary appearance. Konak is clearly an old building, and it represents that this house is long established. As well as the structure of the house, the inside is also old and carries the mysterious stories of the past. Armonoush narrates the inside a little bit when she feels estranged to the place as following:

The Turkish rugs, the old fashioned bedside lamps, the unfamiliar furniture, books and newspapers that spoke another language. ... Suddenly she felt a panic that she hadn't felt since she was a small child. (167)

Although everything is so different from the way she is used to, every material in the house has a story of its own and all of a sudden she remembers the panic she had when

she was a small child. The author gives hints about the collision of two families at this early phase of the novel indeed.

The Kazancı home is not the only place that the story takes place without doubt. The Café Kundela, the tattoo shop of Zeliha, the streets are also given details about. Through this, Shafak brings movement to the novel even in İstanbul.

The depicted places in the USA are shops, the modern house building of Rose and Mustafa, especially Rose's kitchen, and Rose's grandmother's house. This can be given as a clue about the American lifestyle which is mostly build on eating and spending money. To sum up, the novel's setting reflects the true life in the modern face of the world by mixing it with the past.

4.3 Analyses of Main Characters in The Bastard of Istanbul

4.3.1 Asya

Asya generally spends her time at a café named Café Kundera which is a place for her to escape from her family and the boring lessons. This café is described as:

...a small coffee shop on a narrow, snaky street on the European side of İstanbul. It was the only bistro in the city where you wasted no energy on conversation and tipped the waiters to be treated badly. How and why it was named after the famous author, nobody knew for sure—a lack of knowledge magnified by the fact that there was nothing, literally nothing, inside the place reminiscent of either Milan Kundera or any one of his novels.(76)

Outside this café, she rarely goes to her mom's tattoo shop and wanders at streets.

When we look at Asya's physical features, she is not such a beautiful girl and she complains about it inwardly. As she is a girl brought up traditionally by her grandmothers and aunties, she likens herself to cryptic Qur'anic creature *Dabbet-ul Arz*,

...the ogre destined to emerge on the Day of Judgement, with each one of its organs taken from a different animal found in nature. Just like that hybrid creature, she carried a body composed of disconnected parts inherited from the women in her family. (63)

She thinks that she is composed of the worst parts of the women in her family. In addition to her bad features, her hair and eyes are described so charming. "Asya Kazancı included her almond-shaped fawn eyes (from Auntie Banu), a high forehead (from Auntie Cevriye), and a temperament that rendered her prone to explode too quickly but also, in an odd way, kept her alive (from Auntie Feride)" (64). Although she knows that she has

some beauties in her body, this doesn't console her spirit and as mentioned above, she tends to commit suicide. The reason for her broken psychology can be easily rooted down to her being a bastard and not knowing anything about her father. Because of it, she is rebellious, like her mother. Although she doesn't observe any healthy woman and man relationship, she speaks very experienced about these kinds of things thanks to her brilliance and self-conscience. However, after Armanoush's coming to their house, the reader meets with her friendly part and it is obvious from her manners.

4.3.2 ZELIHA

The novel starts from Zeliha's youth, exactly from the place where she decides not to have an abortion. Generally the reader sees her at home or at her tattoo shop. When we look at her physical features, we see a very beautiful woman on the contrary to her daughter. Like all of the women in the family she has dark curly hair, but with her jade green eyes she is the most beautiful of all. In addition to her beauty, her wearing style is very attractive.

Unlike most Turkish women who might have enjoyed short skirts and high heels in their youth, Zeliha had not lengthened the former and shortened the latter as she got older. Her style of dress was a flamboyant as it had ever been.

The years had only added to her beauty... (72)

Being the last child of the family, she seems the most rebellious of the family from the outside. However, Mustafa is like a wolf in sheep's clothes. She doesn't like expressing her feelings, especially crying as all the women in her family cries a lot. Although she doesn't express her feelings very much, she expresses her anger very easily and she is very foulmouthed. She swears and curses a lot, which is not a suitable behavior for women, especially in Turkey. "She was the only woman in the whole family and one of the few among all Turkish women who used such foul language so unreservedly, vociferously, and knowledgeably..." (4) Although she looks like an uninterested mom, she is indeed very interested about her daughter but cannot show it openly. Even more, on the issue of beauty she is happy about her daughter's being not so beautiful, as she doesn't think that beauty is something beneficial. When we look at her religious beliefs, we come across with a stiff atheist. During her childhood she believes in Allah, as

something not so terrifying but kind and compassionate but changes afterwards. She has a very tough personality; she owns a tattoo shop which is a way of getting revenge from her childhood sufferings. She brings up her daughter alone unlike most women, getting married in order not to bring up a child alone. Moreover, her situation is worse compared to any kind of torment, but she does not revealed the fact, that her brother is the father of her child, and carries the burden of being a mother of a bastard. Because of all, she is a very tough woman. Lastly, she has the courage to break the taboos of the society just for her happiness and for her daughter. The image of fragile glasses that Zeliha loves is very dominant in the novel, but at the end of the novel Zeliha stands still but Mustafa has to commit suicide.

4.3.3 Armanoush

Being the daughter of divorced parents, she spends her life between her mother and father, Arizona and San Francisco. In order to gather information about her past, she travels to Istanbul as well. Armanoush is a very beautiful girl, indeed she is described as “too beautiful” in the novel.

With a well-proportioned body, delicate face, dark blond, wavy hair, huge gray blue eyes, and a sharp nose with a slight ridge that might seem a defect on others but on her only added an air of self-confidence, her physical attractiveness when combined with her brains intimidated young men.(92)

Instead of a beautiful and attractive or a very intelligent girl image, the reader comes across with a girl who is in a dilemma between two identities. As she is a stubborn girl as well as her intelligence, she decides to go to Istanbul and solve the problem of her history by dragging the story to the history. She expresses her feelings to her cyber friends:

Whereas I have been stuck on this threshold since the day I was born, constantly fluctuating between a proud but traumatized Armenian family and a hysterically anti-Armenian mom. ...I need to find my Armenianness first.
(119)

As a girl moving backward and forward between her two identities and her parents, she hides into books and reads a lot, more than standards and this irritates her family and friends. Because she is very smart, the opposite sex is irritated and she cannot have a boyfriend, but she doesn't worry about it. Indeed, she feels lucky as she has more time to read instead of spending time with a boyfriend. In short, Armonoush is a kind, bookworm, clever, stubborn girl, and one of the strong women types.

4.3.4 Rose

After living in Kentucky, she marries Barsam, and moves to San Francisco. After getting divorced she moves to Arizona and lives with Mustafa. Armonoush's mother, Rose, is a Protestant American. Physically, we know that she was much thinner and more beautiful before the pregnancy. "With a sinking heart she eyed her widening hips and buttocks but still managed to smile at her high cheekbones, gold blond hair, misty blue eyes, and those perfect ears of hers!" (36) Being Barsam's old, Mustafa's present wife Rose is very capricious, self-centered, and anti-Armenian woman. Her enmity is just because of Barsam's family. She loves spending time in her kitchen and feeding her family as she used to be in the American style instead of the Armenian cuisine. As Barsam was not so good at tasting her meals, the only thing she wanted from her new husband was to enjoy her meals.

When we look at her psychology, it has changed a lot from the beginning of the novel. At the beginning she was unhappy, and she couldn't bear seeing families as a divorced woman. She was imagining that all the families are happy and she was feeling lonely. After meeting Mustafa, she got more self-confident and her psychology got better. She not only got married to Mustafa in order to be a family, but also for getting revenge from her ex-mother in law. This marriage is a sign of her obstinacy and determination.

4.3.5 SHUSHAN

Shushan Tchakhmakhchian and her family live in San Francisco during the time period of the novel. However, it is also told that they were living in İstanbul till 1915s before the Independence War of Turkey. When she was a young woman, she is described as a flimsy woman but now she “had been shortened and slimmed down by the old age.”(99) Although she was so thin, she was still described as experienced and delicate. “She was a short, bony woman who possessed an exceptional strength to handle situations even more dire than this, and whose delicate face radiated an aura of competence.”⁵² She was an excellent cook of Armenian cuisine, though she wasn’t eating more than a teacupful a day. As most of the women, she is also dedicated to kitchen, even at her last days she was cooking for her children.

When we search about her past, we see that she was married to Rıza Selim, the big-grand father of Asya. She changed her name to Shermin but she could never forget her Armenian side and escaped to America with her brother. She seems like an anti-Turkish by not even trying to contact with her son, Levent, but showing so much interest on her other children from her second marriage.

She has a very strong and resolute characteristic that she could handle so many changes in her life. Her most appreciated feature is her not dealing with Rose’s life after they get divorced. Throughout the novel, Shafak draws a very strong woman’s image but getting weaker and weaker everyday. She cannot eat as much as a normal human being, and sleeps most of the time. At the end of the novel, we get the news that she dies.

4.3.6 AUNTIE FERIDE

She also lives in the same konak with her family in Istanbul. She rarely gets out of the home because of her psychological problems. She has an obsessive personality since the time she was a little girl. After her childhood, she got obsessive with accidents and disasters. Everyday she reads the third pages of newspapers. Her changing psychology is reflected on her hair color and style, she changes it so frequently that her doctors also start to keep a hair chart. In addition to her changing psychology, she cannot understand fully, she divides everything into small bits in order to understand. She cannot express her feelings as she is lack of self-confidence. “She was more comfortable talking to objects. Accordingly, she addressed her words to Zeliha’s plate.” (24) On the other hand she lives in a dreamland and dreams for the perfect love.

There is no sense of safety or continuity. ...Now and then Auntie Feride dreams of having a lover. She wants a love that will absorb her in her entirety, even to the point of embracing her multiple anxieties, eccentricities, and abnormalities. A beloved who will adore everything about her. Auntie Feride doesn’t want a love that is good to her good side but shuns her dark side. She needs someone who can stand with her through thick and thin, sanity and insanity. (220)

We cannot claim that she is one of the strong women. As she is ill, she dreams and needs care and love from her imaginary lover, a man. Her weakness is not because of her fragility but from her illness. If she weren’t an ill character, we would again come across with a woman having a strong character.

4.3.7 AUNTIE CEVRIYE

Cevriye also lives in the same konak with her family in İstanbul. We don't have much information about her physical appearance and herself except for being one of the daughters of Kazanci family. She became very pessimist towards life after the death of her husband. In a way she blames herself for his death in related to the evil fate of the Kazanci men. Being a history teacher, she behaves towards the people around her as if they are her students. Her being a history teacher metaphorically tells us that she lives deep in her history and past as well. Moreover, her becoming a history teacher goes back to the time her mother's collecting all the photos belonging to Cevriye's husband. Although she cannot look at his photos and cry over them, she envisions them and cries over the memories and the past.

Nothing healed. If anything, she got used to envisioning him without looking at his pictures. From time to time she found herself redesigning his face, furnishing him with a grizzled mustache or some more tufts of hair here and there. The disappearance of the photographs coincided with Auntie Cevriye's evolution into a staunch teacher of Turkish national history. (220)

Although she lives in her memories and a kind of dream land, she strives and continues with her life. Because of that she is another strong woman character in this study. She lives with imagining her dead husband, but that is because of her love not because of her dependency.

4.3.8 AUNTIE BANU

Banu lives in the same konak with her family in İstanbul. Being the eldest sister of Kazanci sisters, Banu has brown eyes, curly black hair, and a bit fatter than the other sisters. Her physical features make her look like the mother of the other sisters, and she is more mature than the others as well. After losing her children at a car accident, she didn't stay at her home any longer. Although she has a husband waiting at home, she prefers living in the konak with her family and visiting her husband from time to time. She has a very stubborn and fixed minded personality, nobody can persuade her to do anything opposite to her idea. For instance, after her decision on covering her head everybody in the family rejects but she insists on her decision. At some point in her life, she decides to lock herself into her room and for forty days she takes a big break from life by not bathing, combing, not eating so much, and even not watching her favorite TV show. After these forty days, she turns into a mystic woman with gaining spiritual powers such as her two jinnis. She is so decisive that she doesn't care about what the others think about her decisions. Taking all the family members against her, she goes for her beliefs. Another interesting point about Aunti Banu is her two jinnis, Mrs. Sweet and Mr. Bitter. Mrs Sweet is the good jinni while Mr Bitter is the bad jinni and they symbolize how good and bad are reflected in the novel. Thanks to these two creatures, she is superficially powerful as well as her powerful personality.

4.3.9 GÜLSÜM

Gülsüm, living with her family in a big konak, is the mother of the family. There is no evidence about her physical portrait. She is stubborn because of her spouse's being an authoritarian householder and her son, who lives in America and never visits her. She mostly feels desperate, lonely, worthless, and shameful. Her mood also affects the people that live with her. She gets more obstinate as she goes on a difficult life cycle that makes her hate everything.

one of those women who aged not gradually but in a hurry, leaping from virginity to wrinkles, never given the chance to dwell in the middle. She had fully dedicated herself to her only son and valued him often at the expense of her daughters, trying to find solace in him for everything that life had taken from her. Yet, once in Arizona, the boy's existence had been reduced to postcards and letters. He had never returned to Istanbul to visit his family.

(217)

Because of her physiology, she seems more brutal to her family. She tries to grow up her children without a father, also by taking over the father role in the family. Gülsüm have struggled to survive throughout her youth. Having spent very difficult childhood and youth, she marries to a wealthy and noble man with many prospects. But because of her undesirable fortune, the family struggles with illness despite their wealth. Even worse, her husband's brutality and attempts of violence make her cruel towards life and blocks her communication with her children. By chance, though her husband and his family desire a son from her, she gives births to girls. After every girl her husband gets diverged from her.

4.3.10 Petite-Ma

“Petite-Ma”, the grandmother by father, lives in the konak as well with her stepsons family. Due to her age, she cannot move out from the house. She was born in Selanik but after her father passed away she came to İstanbul with her family during the first year of the Turkish Republic and so she was called daughter of the Republic. By the importance of the date it is never forgotten when she came to İstanbul.

She was quite charming in her youth as it is told in the novel in many points. She was cheerful and hopeful. She was so attractive that by her 15th birthday there were many men asking to marry with her.

As narrated in the novel, she is too old even to move out from the konak. In time, she loses her perfect look and memories. She has a separate room in the konak. She lives with her Quran, rosary, and dentures. Her biggest suffering is becoming senile by the affect of her age. Her memory plays games to her constantly which is not abnormal for her age. Her age in the novel is seventy-seven. As in all old women, she gets used to the religious thoughts and the religion turns out to be a habit instead of series of rules. Her habits also affect her advices. Zeliha also learns religion from her grandmother.

4.3.11 ARAM

Aram is Zeliha's Armenian boyfriend. His love towards Zeliha is seen from his eyes obviously. His love is as pure and as straightforward as to accomplish the other side. He is quite honest. Although being in mid-ages, he is still attractive and handsome. In the novel he comes up to the scenery only in the Zeliha's tattoo shop. He appears in the door of the shop as someone that is not belonging to such a place. His image reflects that he is in harmony with the life. His description is;

Aram was a tall, slightly stout, good-looking man who had a kind but weary face, dark beard, rather hoary hair, and deep dimples that materialized each time he broke into a smile. His eyes glittered with intellect behind this thick-rimmed glasses (251).

He is originally Armenian and educated in London. He has carried his studies in undergraduate and graduate levels. He has perfect English and he can also speak Armenian. Although being Armenian, he is in love with a Turkish woman. He is also described as romantic, smart, proud, and arrogant.

He was a unique member of unique species. He was a charmer, a colossal romantic, a political science professor who often confessed to being more inclined to live the life of a fisherman in a seedy village on the Mediterranean. He was a fragile heart, a gullible soul, and a walking slice of chaos... (247)

4.3.12 MUSTAFA

Mustafa lives in the United States since the time he tried to escape from his fate in Istanbul. Although he is quite handsome, he is lack of self confidence and he is not so comfortable with girls, he is lack of self confidence and he is not so comfortable with girls.

Though a good student, most of Mustafa's high school was ruined by his inability to socialize. A king in his house, the boy seemed to refuse to be one among many in the classroom. So unpopular had he become over time that when Gülsüm wanted to throw a party for Mustafa and his friends to celebrate their graduation, there was no one to invite. (31-40)

Unable to communicate with anyone outside his family, he starts to live in his fantasies when he was a teenage. So used to be flattered, he couldn't get adapted to the way people live in the normal life, and he turns out to be a loser in the realities. Although he didn't believe in such things as bad omen or evil eye, he was sent to America when he reached the age of twenty. He didn't reject against this escape as it was a chance of escaping from the past and the bad memories more than the bad omen.

Before meeting with Rose, he had many troubles with the housework as he was not used to them. Until the time he gets married, he gets used to housework, but he cannot overwhelm his pangs of conscience because of the horrible thing he did to her sister. In order to forget that disgusting day, he cuts all the ties with his family and his past. This awkward situation takes Armanoush's attention and describes him as following:

His name is Mustafa, he is a geologist who works for a company in Arizona. He's a nice man, but he is completely disinterested in history and ever since he arrived in the USA, which is like twenty years ago, he has never been back home. He didn't even invite his family to the wedding. Something is fishy there but I don't know what. (118)

As Armonoush calls it, that fishy thing was indeed a disgusting event, Mustafa's raping his own sister in order to shut her up and to punish her. This was a result of an outburst, but again it shows how weak Mustafa's personality is and his only power is his phallus as it is the only thing that makes him important in the family and in the world. As mentioned above he was the king of the family when compared to sisters, but outside the home he was one of the others. His phallus was the only power mechanism he had, and he didn't know how to silence his sister except for the way he used. After many years in pangs of conscience, he cannot even apologize or at least look at Zeliha's face and commits suicide which is the second way of escaping after the USA experience.

4.3.13 RIZA SELİM KAZANCI

Rıza Selim is the husband of Petite-Ma and Shushan. He lived in İstanbul. Being an orphan, he is brought up by Levon Shushan's uncle. Just like Mustafa in his next generations, he was a very handsome teenage and a man. During his youth, he is described as an introverted person; however he was charming at the same time just like Mustafa. In addition to his physical features, he can be described as a successful businessman, a compassionate husband, a good citizen, and a foresighted person. Although we liken him to Mustafa in the modern period of the family, he is much more sociable than him. At least he proposes to women whom she falls in love with, instead of waiting for being caught by a decisive woman. At this point, we can point him as one of the few successful and strong characterized men.

4.3.14 BARSAM

Barsam lives in San Francisco. Although his mother also lives in the same city, he lives alone. This is a way of showing the cultural and geographical differences in the novel. We don't have much information about his outlook just we have the information that he is a nice person, a caring son and a caring father. Armonoush has difficulty understanding how such a nice person like his father can propose to a selfish woman like her mom? Armonoush as well as the reader realizes that her father is so good willed that he doesn't just judge the events from one perspective but all the points. Even if it is his ex-wife, he can acknowledge that she is right. When looked deeply, he is the only one in the old generation of the Tchakhmakhchian family who isn't judging people according to their nations. While all the family is suspecting Rose's motherhood, he trusts her and appreciates her motherhood even when she gets married again. After their divorce with Rose, he doesn't get married again as if proving that she doesn't need women to survive. In that sense, he is another strong man in addition to his strong character.

4.3.15 LEVENT KAZANCI

During his lifetime, Levent Kazancı lived in İstanbul, in the konak which Kazancı family lives in now. Although we don't have any information about his outlook, we have very clear information about his personality that he is extremely sulky, disciplined and ill tempered. The reason of his temper is given as his mother's leaving him when he was a small kid and not having any contact with her after that time. In the novel he is described as the following:

Levent Kazancı was a troubled man who didn't hesitate the use his belt to discipline his wife and children; *a boy, if only Allah had bestowed a boy, everything would have been all right.* Three girls in a row, and then the dream, the fourth baby, finally a boy. (217)

Growing up as an abandoned child, he turned out to be a sullen and a bitter man; and a terrible father to his children. Even when he dies, his fifth child Zeliha doesn't want to go to his grave and cry as she doesn't like crying at first but she doesn't need to cry to his father's dead as well. Yet, he was behaving exactly the opposite outside his home. He had two personalities, both of them was for being powerful, strong and respected wherever he is, but he failed at home. He was just scared of, instead of being respected at home. Outside home, he had a fake personality. As he just depends on his bodily power within the home, and hides behind that, he is one of the weak men in the novel.

4.4 The Analyses of Gender Issue in The Bastard of Istanbul

From the very beginning to the end, the novel is stuffed with cultural rules and codes such as the gender roles and its changing as a result of the modern age. In this section we will go through all these gender roles and the changing of these roles by comparing the old and the new attitudes of both genders.

The novel starts with the scene that narrates Zeliha's going to a gynecologist and her problems all the way on the way to the doctor. It is the first Friday of July which is a rainy day. As Zeliha gets wet under the rain and she is late for her appointment she starts swearing. Normally in Turkish traditions, swearing is not appropriate for ladies and it is like taboo for a woman to swear, even though it is not seen so appropriate for men also. Yet, as men are coarser than women, and as they are seen as defenders of families it is more acceptable for them.

..swearing like a trooper, hissing one profanity after another at the broken pavement stones, at her high heels, at the man stalking her, at each and every driver who honked frantically when it was an urban fact that clamor had no effect on unclogging traffic (1)

Her being a rare example in the society is clearly expressed in the novel with the following lines:

She was the only woman in the whole family and one of the few among all Turkish women who used such foul language so unreservedly , vociferously, and knowledgeably; thus, whenever she started swearing, she kept going as if to compensate for all the rest.(4)

Zeliha is a woman who is a rebel of the society when considered both her appearance and her behaviors. In addition to her swearing, her clothes are always eye-catching even when she comes to her forties. She always wears very mini skirts and high heels. Because of her clothes most of the time, she is subjected to harassment of men and the reproach of the other women.

the gaze of all the men who stared at her body with hunger. The vendors looked disapprovingly at her shiny nose ring too, as if therein lay a clue as to her deviance from modesty, and thereby the sign of her lustfulness. She was especially proud of her piercing because she had done it herself. ... there was no power on earth that could prevent Zeliha, who was taller than most women in this city, from donning miniskirts of glaring colors, tight-fitting blouses that displayed her ample breasts, satiny nylon stockings, and yes, those towering high heels. (3-4)

Although she doesn't like being the attraction of people and expresses this with her swearing and with her angry mood, Zeliha keeps some parts of her body as they are, natural. Just like the natural beauty and the power of Amazonian women, she is naturally beautiful and powerful. "Zeliha had been born with freezy raven-black hair, but unlike the others, she liked to keep it that way"(3) This is also a sign of her keeping the spirit untouched of the society's norms and regulations. She doesn't yield to the rules and lives as she wants to and fights back if anyone tries to hinder her from the way she is, just like the Amazonian warrior women. We can claim that Gültepe might be correct with his claim that Turkish people come from the Amazons.

While Zeliha is going to the doctor's office, a yellow cab driver brakes brusquely, whistles at Zeliha and says "I'll have some of that" and then offers a ride. As she is not a shy girl, she answers back and turns out to be the guilty in that situation as she doesn't wear up according to the society's norms but as she likes. As always women are blamed in these kinds of situations, the cabdriver just grins at the end but the people around Zeliha look despising. "But the cabdriver was neither as prudent nor as timid, for he welcomed all the fuss with a grin.(5)" The reason behind this is that women are accepted as the virtue of the family and they should protect their virtue, while men are the protector of this virtue even if they violate the other women's virtue. In this case Zeliha is seen as the disgrace of the family and her mother Gülsüm harshly scolds her:

"Shame on you! You have always brought disgrace to this family." Gülsüm's face contorted in anger. "Look at your nose piercing...All that makeup and the revoltingly short skirts and oh, those high heels! This is what happens when you dress up... like a whore! ... (29)

It roots back to the different evaluation of behaviors in the same society. While men don't need to be careful to be virtuous, and they can still be virtuous after swearing or sleeping with another woman, women are punished harshly even for wearing improper. However, even under this kind of situation Zeliha continues with her life and doesn't bother about it as much as her fellows.

She doesn't hesitate to express her feelings and doesn't change her attitude according to people's thought. Yet, the worst result of Zeliha's pursuing her own thoughts is her being raped by her own brother. The rape had occurred after Mustafa's warning Zeliha about her clothes with a harsh language and with their quarrel.

“You have no shame,” Mustafa said. “You don’t know how to talk to your elders. You don’t care when men whistle at you on the streets. You dress like a whore and then expect respect?” ...Affronted, Mustafa felt a sudden urge to hit her. She had to understand that she couldn’t mock him like that. (314)

Even though, she continues to wear as she wants and behave as she decides. She never lengthened her skirts or gave up wearing the high heels. After that horrible event she continued with her life as she is used to.

Zeliha’s another manly behavior is her relaxed attitude while smoking on the streets. Even in today’s Turkey woman are timid while smoking, especially on the street since it is regarded as a man’s toy. The cigarette itself doesn’t give freedom to women as well. When we look at the old advertisements of cigarette, as we don’t have any more advertisements on cigarettes, we always see men as the actors not women. Yet, Zeliha doesn’t care about the others and lights her cigarette.

A woman who smoked on the streets was not highly regarded in İstanbul, but who cared? Zeliha shrugged. Hadn’t she already waged a war against the entire society? (8)

As a rebel against the norms and rules for the man and the woman, she leads her life as she feels comfortable. Even the method she uses for cleaning is manly for the society she lives in. Her mother had taught her shaving was for men not for women, and she should have used the wax.

Next to her bed stood a razor blade she shaved her legs with and a bottle of rosewater lotion she had applied afterward to soothe her skin. If her mother had seen this, she would have been extremely upset. Mother believed women

should wax all their bodily hair but never shave. Shaving was for men only. Waxing was a womanly collective ritual. Zeliha hated the hamam, that all-women space, just as she hated the ritual of waxing. She preferred to shave with a razor; it was quick, simple, and private. (310)

In this way she was combining her womanly beauty with a manly attitude and that was the way she was using in her tattoos as well. In her tattoo shop she was using her own designs, and they were the reflections of her personality, her way of life and mood. In her Amazonian spirit she encloses both the features of women and the strength and determination of men. In that sense, she is half feminine half masculine with her saving personality instead of yielding to the standardization of the society.

...she had introduced her own designs inspired by one basic principle: contradiction. There were faces half-masculine half feminine, bodies half-animal half-human, trees half-blossomed half dry...(72)

She contains a strong personality and she is devoted to keep it under any circumstance. She hates the fragility of women and tries to escape from it as much as possible. As crying is the symbol of fragility, she tries to cry at least or cry alone. “Recently she had promised herself she would never become one of those weepy women and that whenever she needed to shed tears, she would do it alone.” (309)

In the Zeliha character, we see a reflection of Virginia Woolf’s depicted women as well. At some point in the novel, she dreams moving out of that konak and having a place of her own just like Virginia’s dreams for a room for herself in the name of women in that era. (308) Woolf was complaining about women’s not having a room of their own, but with the contemporary age women have their rooms but still the society locks them

into their rooms and they dream for a place of their own which is for freedom. Indeed the room or the places out of reach are just symbols for places where people can act freely, think freely and be themselves rescued from outdoor interactions.

On the other hand Zeliha's brother Mustafa doesn't have a strong character as he realizes that the only strength in his life is his being a man. Mustafa was brought up according to the social norms and he follows in his father's way. His father taught him to be powerful, but just through physical power. When Mustafa was a small child, Levent Kazanci taught Mustafa one of the details of manhood, which is hiding your tears or not crying at all.

Father approached him, kissed him on the cheek and whispered in his ear:

“Did you ever see me cry, my son?” Mustafa shook his head. No, nobody had ever seen Father cry. “Did you ever see your mom cry, my son?” Mustafa nodded heartily. Mom cried all the time. “Good.” Levent Kazancı smiled gently at his son. “Now that you are a man, behave like a man.” (313)

In the previous passage he doesn't clearly say that he never cries, but he is not seen crying. Manhood and femininity is taught in the society, which is a combination of rules hiding your feelings according to the society you live in. As Zeliha is well aware of the reason behind Mustafa's superiority over the other siblings, she names him as the precious phallus during their last quarrel. She utters the unforgivable words and triggers the horrible rape that will come after it. “Spoiled, you are too spoiled, precious phallus! Get out of my room” (315). This rape turns out to be the concrete example of social suppression over the abnormal in the society, and the way society uses to silence the distinctions. In a way or other, this is harassment, indeed not much different from

whistling or dog whistling after a mini skirt. In addition, this is the proof of my assertion that Shafak asserts the feminist problems in the everyday life. Her use of language also supports this claim with the expression of “phallus”. It refers to Freud’s phallus issue as we have mentioned in the first chapter. Even more, Zeliha’s shaving is an example type of behavior which is again attributed to Freud’s “phallus envy”.

When we look at the environment these kinds of people grow up, we see that they are taught it from their fathers or brothers. The nearest example is Mustafa and Levent Kazancis. Levent Kazanci is a stereotype of traditional Turkish father model, who is distant from his daughters while showing his affection but not hesitating when showing his anger; on the other hand when it is his son he shows his affection more clearly. In the novel his attitude towards the household is depicted as in the following lines:

Inside the house, however, his kindness was reserved for strangers alone. Just like he took his shoes off as soon as he entered the house and put on his slippers, just as naturally he transformed from a gentle bureaucrat to an authoritarian father. (309)

While being a father means keeping the distance, motherhood means sacrifice and affection in all of the nations. The best examples for this are Rose and Zeliha in the novel. Although Rose is a good mom, she questions herself whether she is good enough and tries to do the best for her daughter.

Who could possibly call her an irresponsible mom? How could they accuse her of paying no heed to her baby girl’s needs? Had she not given up her college education when the baby was born? Had she not been working hard to sustain this marriage? Every now and then Rose liked to imagine her best self

still going to college, still a virgin, and yes, still slim. Recently she had found a job at the university cafeteria, which might help the first dream to come true, though it wouldn't help the other two.(39)

When we examine Zeliha's motherhood, she is also sacrificial. The most important sacrifice she does for her daughter is her giving birth to a bastard although she knows it is hard being the mother of a bastard in Turkish society. The next and more caring one is her keeping the father as a secret for the sake of Asya's psychology. She couldn't explain that Asya's father was her uncle at the same time, and she was a baby born out of rape which is harder than being born out of wedlock. Even at the cost of not having a mother and daughter relationship with her daughter, Zeliha prefers being called one of the aunts and observes her daughter's keeping away from her own mother. Asya expresses her feelings about auntie issue to Armonoush in the following lines:

Odd as it might sound, my not calling her "mom" must have come as a relief to her. They were all my "aunties," and somehow that title rendered my mother's sin less visible in the eyes of the society. There was no sinful mother to point a finger at. ... "Oh, giving birth to an illegitimate child. My mom is" Asya crinkled her nose hunting for the right word—"she is ... the black sheep of the family, you know. The warrior rebel who gave birth to a child out of wedlock." (174)

With Armonoush's coming to Turkey, and her friendship with Asya, the Asya character becomes the center of attention. Generally they talk about politics, issues about the West and the East, Turkey's complicated situation in the Western or Eastern part of the world, and the Turkish history, mostly combined with the Armenian history. However, history is

not something for Asya as well as for Turkish people, as it is suggested in the book. They have serious discussions about these topics and one of them is as the following:

“What do you mean?” Asya sounded perplexed. “We are Western.” “No, you are not Western. Turks are Middle Eastern but somehow in constant denial. And if you had let us stay in our homes, we too could still be Middle Easterners instead of turning into a diaspora people.”(178)

Armonoush always accuses Asya and Turks with being ignorant of history and comes across with an unexpected explosion of Asya.

“...Yours is a crusade for remembrance, whereas if it were me, I would rather be just like Petite-Ma, with no capacity for reminiscence whatsoever.”

“Why does the past frighten you so?”

Asya demurred. “It doesn’t!” ... “I just don’t want to have anything to do with it, that’s all.”...For me history starts today, you see? There is no continuity in time. You cannot feel attached to ancestors if you cannot even trace your own father.” (179-180)

In that sense, Turkey is likened to Asya’s situation. Both of them are trying to live the day instead of clinging to the past. While Turkey knows its previous ages, and her roots, she has opened a new page and cut her every connection with the Ottoman Empire; Asya doesn’t know anything about her past, even her father. Asya is a bastard by not knowing her father, Turkey is a bastard as not being accepted neither by West nor by East. On the other hand Armonoush had devoted her life to the past, the reason for her coming to Turkey is again searching the history. Armonoush’s cyber friends also define the Turks in the same way with Armonoush. Madame My-Exiled Soul states that “The past is another

country for the Turks.”(183) Asya puts the last point in this conversation and wants them to think from the other side of the story and evaluate the events according to its time period. She asks to Armonoush that

Do you have any idea how many Turks have died in the hands of Armenian rebels? Did you ever think about the other side of the story? I’ll bet you didn’t! How about the suffering of the Turkish families? It is all tragic but we need to understand that 1915 was not 2005. Times were different back then.
(209)

They conclude that the past should be evaluated according to past not under today’s conditions. As we can clearly realize these two girls discuss about very serious problems of two countries and come across with very logical suppositions instead of the stereotyped women’s chitchat or gossiping. That is a sign of their not being empty beautiful silhouettes but bodies containing mind in itself. Asya doesn’t like the constraints of gender and wants to have an escaping point. When she sees garbage collectors, she wants to be one of them as it is not sure whether they are boy or girl, and nobody interferes in their life. “Asya realized that they were not boys but girls. This she liked even more. To blur the gender boundaries was one more reason to become a garbage collector.” (246)

The difficulties women encounter with in the society is not just limited with Zeliha and Asya’s gender problems, but the Dipsomaniac Cartoonist’s Wife also complains about them. Her discourse is very similar to Virginia Woolf’s example of Shakespeare’s sister. This time, Shafak turns Shakespeare into Tolstoy and her wife for Dipsomaniac Cartoonist’s Wife. She is a talented cartoonist as well as her husband, but as

she is not given equal chance she is not so recognized in the society. She utters the following discussion:

“Recognition! That is what I want. I want the whole world to admit that if given the opportunity Tolstoy’s wife could be a better writer than him.”

“Why? Just because she was a woman?”

“Because she was a very talented woman oppressed by a very talented man” his wife snapped. (86)

Through making the characters speak in the novel, Shafak expresses the feminist problems. Additionally, even her jinnis carry reverse stereo-typing by their characteristics. In almost all of her books, we come across with supernatural creatures and they play important roles in the plot of her books. The characters believe in evil eye, jinnis, saints, and superficial objects.

There goes another evil eye. Did you hear that ominous sound? Crack! Oh it echoed in my heart! That was somebody’s evil eye, so jealous and malicious.

May Allah protect us all!(297)

Auntie Banu’s jinnis carry an important role explaining the events, but what is more important is their gender. While the bad jinni is associated with maleness, Mr. Bitter; the good characterized one is associated with femininity, Mrs Sweet. This is an absolute reverse stereotyping for a society and for a world where women are the bad and the guilty under any circumstance. This is a proof of Shafak’s being against the tradition of good and the bad images.

In order to add more emphasize on women, Shafak either kills the men characters or remove them from the center of the plot. In that way, she mostly creates maternal

families just like the Tchakhmakhchian and the Kazanci families. Both of them are female centered families, it is noticeably mentioned in the novel as well. “Uncle Dikran, who as a rule took Shushan’s side in every family dispute, knowing better than to disagree with the omnipotent materfamilies.” (53) While Shushan is the head of the family in Tchakhmakhchians, there is not any man character left in the Kazanci family. The only men characters near the Kazanci family are Banu’s husband who is very understanding and Zeliha’s Armenian boyfriend Aram. Both of them are very understanding and kind towards their lovers, which might be the reason for Shafak’s keeping them alive in the novel.

In addition to contemporary life’s gender problems and attitudes, Shafak depicts a picture of the past in the novel in detail. The picture of women during 1920s is portrayed, by dividing into two groups, in the following lines:

Meanwhile, the ladies clustered at the end of the house, holding crystal glasses of mint liquor, eyeing one another’s clothes. In the ladies section there were two types of women, starkly different from each other: the professionals and the wives.

The professionals were the comrade-women, the epitome of *the new Turkish female*: idealized, glorified, and championed by the reformist elite. These women constituted the new professionals—lawyers, teacher, judges, managers, clerks, academics... Unlike their mothers they were not confined to the house and had the chance to climb the social, economic, and cultural ladder, provided that they shed their sexuality and femininity on the way there. More often than not they wore two-piece suits in browns, blacks, and

greys—the colors of chastity, modesty, and partisanship. They had short haircuts, no makeup, no accessories. They moved in defeminized, desexualized bodies. And whenever the wives giggled in that annoyingly feminine way of theirs the professionals tightened their fingers around the small, leather purses under their arms, as if they had some top-secret information in them and had given their word of honor to protect it no matter what. (140)

As it can be concluded from the information above, the working women had to be more careful with their clothes than housewives, because they were encountering with men more often, and they were in the boundary of being accused for tempting men. As well as their clothes' change, they had to change their attitudes and behavior in order to be respected by the professional world. With women's starting to earn their own money during the 1920s, women started moving away from feminization to defeminization and desexualization. Moreover, they had to sacrifice from their clothes and hide into men's clothes and behavior in order to gain self respect and the respect of the others, especially men's respect. On the other hand, the housewives were the contrary of the professional women.

The wives, conversely, came to these invitations wearing satin evening gowns in whites, pasty pinks, and pastel blues—the hues of ladylikeness, innocence, and vulnerability. They didn't like the professionals very much, whom they regarded more as “comrades” than women, and the professionals didn't like them whom they regarded more as “concubines” than women. In the end, nobody found anyone “women” enough. (140)

As a result of these conflicts, the argument of the perfect woman image came out. The definition of woman is puzzled and these arguments led the way to feminism's stages in Turkey.

CHAPTER 5

CONCLUSION

In this thesis, the issue of gender roles has been explored by comparing the Western and the Eastern examples through the literature survey and by giving the main focus on one of Elif Shafak's novel The Bastard of Istanbul. Starting from the discussions in the West by Virginia Woolf and the other critics' approaches, we stopped up at Duygu Asena's views and Shafak's depicting her thoughts in her novels. The aim of this thesis has been to clarify the issue that man and woman are equal since they are born, yet they are squeezed into certain roles and status decided by their societies. However, with the modern age, the boundaries are loosened by women's getting aware of the burden on their life and rebelling against it. As a result of women's stepping forward the professional arena, and thanks to the rights they gained just like the right of being educated, people awakened that they are no less than men. In addition, women's earning their own money, and from time to time being the breadwinner of their families took them up to a more dignified position in the home and in the society, which also broke the traditional rules and roles. Consequently, the men lost his power over women and got used to the idea of being equal with women in every area of life. While women started gaining credit in every part of life, and became more and more powerful, decisive and strong, men started losing their credits in life, their power and insistence additionally. In this study, I have tried to explain this change through taking Turkey and Elif Shafak's The Bastard of Istanbul as she mostly depicts women characters in the characteristics of male, which is always strong and powerful, and the vice versa for men.

The reason behind her portraying powerful and strong women characters is her growing up in an environment without male characters but within strong women. As a woman who brought her daughter alone, her mother should have been a strong woman. Shafak also confesses that her life has reflected, at some points, into the novel.

I grew up without seeing my father and all my life he has been absent. In that sense there are similarities. The title that I wanted to give the novel at the beginning was “Baba and the Bastard”—baba meaning father in Turkish. I wanted to deal with the absence of the father. Also, as a child I was surrounded by women: grandmother, aunts, neighbors . . . ordinary and sometimes ignorant but definitely strong willed and beautiful souls they were. All of those have been reflected in the book. And the Tchakhmakhchian family has been inspired by my Armenian friends in America and Turkey. While I was writing this novel I had a chance to talk to many Armenian women. They opened the doors of their homes to me and I am grateful to them for sharing their stories with me. (Interview 2007)

Moreover, Shafak clearly says that women play the central role in that novel, both Armenian and Turkish women. The reason behind it is her appreciating women’s storing history and passing it to the next generations through many ways.

I believe women’s relation to the past is quite different than men’s. My country is a country of collective amnesia. Yet, if we still have some memory of the past, we owe it to women. Women pass their heritage from one generation to another, through recipes, songs, lullabies, and stories. These are all ordinary but precious gems of daily life. While I was writing this novel I

did not deal with big macro-political questions. Just the opposite: I probed the simple and basic ingredients in the everyday life of Armenian and Turkish women. And they have so much in common. (Interview 2007)

After finding the common points, common problems and common ingredients, Shafak has portrayed the contemporary man and woman images with their everyday life. Indeed, we cannot deny that she gave more importance expressing women's problems but this is, as we have just mentioned, because of the environment she can observe. Within her observations, the rules of the societies play an important role as traditions and customs are still important both for the Armenian and the Turkish society. In an interview, as well as her narration in the novel, she expresses the gender boundaries and rules taught from father to son or mother to daughter. Moreover, in one of her articles named "Authoritarian Fathers, Sweet Grandfathers", we come across with the fact that in Turkish families men keeps away from his family until he is old enough to caress their grandchildren.

The sweet grandfathers of today were authoritarian fathers in the past. The fathers who thought that displaying their feelings, regarding being child with their children as an irreparable weakness...The fathers who want to teach this intangible strictness that they regard as fit to themselves to their children. They ban their children from crying, for the very reason that they banned themselves from crying. It is forbidden for their children to cry, to be touched, to display their pains, fears, anxieties, and desires even when they are small. In accordance with this doctrine that they learnt from their fathers, the core of

being a “man” is not to display the feelings under any circumstances, no matter how deeply you are moved and affected. (Shafak 2006)

In this way, she clarifies the general mistake performed by most of the Turkish society and asks when the deadline for this tradition of hiding feelings is. Shafak believes in the fact that being a woman or a man is not something natural but a type of cultural coding. She undertakes the task of showing the difference between the natural and the coded facts. She considers that people have the inborn capacity to love and being loved in multiple ways, but lose this capacity through the interventions of the social norms. (Kaos GL) In one of her interviews, Shafak supports my argument that modernization period has created an entertaining world whose main focus is on the woman. This entertaining world is created according to the men’s aesthetics and women are cherished accordingly. As we are brought up within a rules system and these rules are mainly decided by men. The worse part in this system is that we have internalized this rules and aesthetic, and behave in order to be accepted by these rules. Without realizing, women internalized these rules and looked at the mirrors for being acceptable by the social norms. Instead of a must, it turns out to be something regular. (Açan)

To sum up, in her novels, especially in The Bastard of Istanbul, Shafak depicts the women types from every part of the society, not only the rebels but also the ordinary women types. However, her novels depict today’s Turkey and world. In this world, the roles have changed a lot and women left the boundary of their homes and started sharing men’s offices or getting their offices. Not only they took over their offices but also their power and dignity at some points by getting into higher ranks. As a result, there came out

the emasculated women and feminized men according to the old norms and traditions of the societies we live in. In a way, people started to live as they should have long ago.

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