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**Clash of Identities:
Men and Women Search for Recognition
in Elif Shafak's *Honour***

*An Extended Essay Submitted in Partial Fulfilment of the Requirement for a
Master's Degree in Literature and Civilisation*

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Dedications

One's value is in the value he attributes to those he holds dear.

I dedicate this work to my family whom I love endlessly.

To my friends whom I share the best memories with.

To my classmates whom have been nothing but a delight.

To all minds out there, thrilled to dive into the greatness of curiosity.

Keep questioning!

To everyone who believes in the importance of education.

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Abstract

Human behaviour is one of the most complicated riddles to solve. The way people handle internal and external confrontations is driven by genetic and environmental factors. Additionally, Social perceptions and affirmations affect the developmental process of individual perceptions. In that light, Elif Shafak's *Honour* is a great work of Migrant Literature that discusses the construction of identity in relation to traditions, cultural, and geographical settings.

The present research focuses on the different layers of hybridity and their manifestation in migrant lives and relationships. Furthermore, it extracts the components of womanhood and manhood in the Turkish society. The research highlights how treating women as 'the other' shapes their identities and by consequence, the identities of their children. Such mentality results in many problematic behaviours and norms that affect the lives of Turkish individuals even when settling away from Türkiye. The results stimulate the role of traditions and upbringing in shaping human behaviour. The research also clarifies how the migrant individual manages these norms in addition to the norms of his new environment.

Key words: Migrant Literature – Hybridity – Womanhood – Manhood – The Other

Résumé

Le comportement humain est l'une des énigmes les plus compliquées à résoudre. La façon dont les gens gèrent les confrontations internes et externes est déterminée par des facteurs génétiques et environnementaux. De plus, les perceptions et affirmations sociales affectent le processus de développement des perceptions individuelles. Dans cette optique, Elif Shafak's Honor est une grande œuvre de littérature migrante qui traite de la construction de l'identité en relation avec les traditions, les contextes culturels et géographiques.

La présente recherche se concentre sur les différentes couches d'hybridité et leur manifestation dans la vie et les relations des migrants. En outre, il extrait les composantes de la féminité et de la virilité dans la société turque. La recherche met en lumière comment le fait de traiter les femmes comme « l'autre » façonne leur identité et, par conséquent, l'identité de leurs enfants. Une telle mentalité se traduit par de nombreux comportements et normes problématiques qui affectent la vie des individus turcs, même lorsqu'ils s'installent loin de la Turquie. Les résultats stimulent le rôle des traditions et de l'éducation dans la formation du comportement humain. La recherche précise également comment l'individu migrant gère ces normes en plus des normes de son nouvel environnement.

ملخص

السلوك البشري هو أحد أكثر الألغاز تعقيدًا حلها. الطريقة التي يتعامل بها الإنسان مع صراعاته النفسية والخارجية مدفوعة بعوامل وراثية وبيئية. بالإضافة إلى ذلك، فإن التصورات والمعارف الاجتماعية تؤثر على عملية تطوير التصورات الفردية. في ضوء ذلك، تعد رواية "الشرف" للكاتبة إليف شفق عملاً رائعاً لأدب الهجرة الذي يناقش بناء الهوية وعلاقتها بالتقاليد ومكان الفرد ثقافياً وجغرافياً.

يركز البحث الحالي على طبقات التهجين المختلفة ومظاهرها في حياة المهاجرين وعلاقتهم. علاوة على ذلك، فهو يستخرج مقومات الأنوثة والرجولة في المجتمع التركي. يسلط البحث الضوء على كيف أن معاملة النساء على أنهم "الأخر" تشكل هوياتهم وبالتالي هوية أطفالهم. كما ينبج عن هذه العقلية العديد من السلوكيات والأعراف الإشكالية التي تؤثر على حياة الأفراد الأتراك حتى عند الاستقرار بعيداً عن تركيا. نتائج البحث تحفز دور التقاليد والتنشئة في تشكيل السلوك البشري. يوضح البحث أيضاً كيف يدير الفرد المهاجر هذه المعايير بالإضافة إلى معايير وقيم بيئته الجديدة.

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General Introduction

Humans are largely divided by their social ethnicity and defined by their cultural beliefs. There are no greater valuables than these traditions and norms in the categorization of people. No matter to what nationality a person might belong, his ethnic identity is the one constant he truly identifies to and portrays in his personal and social relations.

Migrant Literature diversified greatly in the 20th century with the large waves of migration towards the imperial center. Migrants who have left their homes and cultural settings, start a new life in another environment that is, in most cases, initially strange to them. After taking permanent residence in these countries, they raise families to become immigrants. Migrant writings often focus on the experience of migration and on the mixed receptions received in the country of arrival. Depicting pictures of racism, hostility, displacement, cultural diversity, and the search for identity. Most commonly, the second generation of immigrants find themselves acquiring hybrid identities and feel difficulties in adjusting to the different social regimes they are exposed to, which at times are as different as day and night.

Migrant Literature writers experience feelings of strangeness and nostalgia on first hand, each depict stories deeply related to their home countries. The selected author Elif Shafak is one of them. She is a Turkish-British public speaker, political activist, and novelist with 19 works in Turkish and English. Described by the Financial Times as “Türkiye's leading female novelist” (Small Talk: Elif Shafak), several of her works have been bestsellers in Türkiye and internationally. Shafak works deal with themes of Eastern and Western cultures, women placement in society, and human right issues.

The novel *Honour* follows the fate of Kurdish twins Jamila and Pembe throughout their entire lives. Jamila remains unmarried and eventually becomes a skilful midwife. On the other hand, Pembe marries Adam Toprak and moves with him to the Turkish capital of Istanbul then migrates to the English capital, London. The novel paints the picture of the

traditionally charged family as they adjust in their new environment, each of them investing the two cultures differently. It also represents an allegory to Türkiye unique cultural diagram through the three children of the Toprak immigrant family. Honour pictures the ardent believer in the oldest child Iskender Toprak. The nonbelievers in the youngest child Yunus Toptak. Finally, the confused sceptical yet faithful citizen in the middle child Esmâ Toprak.

The title of the novel *Honour* changed constantly as it moved from one country to another. In Türkiye, the novel is entitled *Iskender*, after the name of the main character. As it moved to Britain, Shafak's publisher suggested she changes the title to *Honour*. She explained that for the British people, Iskender means Alexander the Great. Consequently, the readers would think it is a historical warfare novel. Whereas honour is such a beautiful word in English. The same happened in Italy, Shafak's Italian publisher proposed to change the name into *The House of Four Winds*, the name of the Kurdish village in the novel. That is because for Italians, honour relates to the mafia. Thus, the audiences might believe it is a novel about the Italian mafia.

It is fascinating how the concept of honour means different things in different parts of the world. In Türkiye, honour is a name reserved for boys. *Honour* discusses the various cultural aspects of the Turkish family. Its influence by the collectivist society, and by consequence, the harsh social stereotype imposed on each member of the family. The novel is a great work of feminism that shed light into the phenomenon of honour killings and the traditional view on domestic abuse, in addition to the victim blaming mentality.

Thus, this research work aims at exploring the structure of the Turkish traditional collectivism and its impact on women's upbringing that directly contributes to the treatment of domestic abuse. In addition, it also aims to investigate the hybrid identities resulting from immigration. The research seeks to investigate the survival of traditional norm within a

foreign environment. In doing so, the research work will be trying to answer the following questions:

1. What is the formula of the hybrid identities constructed by immigration and how is it manifested in the characters of Elif shafak's *Honour*?
2. How has othering women structured the society and shaped the thinking and lives of both men and women throughout the novel *Honour*?
3. To what extent can Turkish collectivism and norms be considered as motives for honour killings?

In an attempt to answer the main questions of this research work, it is assumed that the selected novel depicts different forms of hybridity that are effected by both the traditional heritage and the western norms. Shafak draws a generational diagram of the construction of the hybrid identity within immigrant characters. Starting from the oldest characters nostalgic memories and struggles to adjust. Then, the impact of the host environment on the second-generation's identities and attitudes. These different stages of hybridity are highly symbolic of the different layers of the Turkish society, as it remains related to both the east and the west geographically, politically and culturally.

Secondly, this work presumes that De Beauvoir's theory of women as 'the other' manifests throughout the multiple generationally inherited patriarchal norms and ideas. The women in *Honour* are subjects to gender discrimination at a young age. Which displays itself in different forms including strict upbringing, son preference, victim blaming ... etc. Such tradition are inherited from one generation to another even if time and place are alternated. Thus, violence against women, starting from mistreatment to honour killings, is motivated by a desire to preserve one's picture and reputation in the eye of the society.

In order to carry out this research, this work is divided into three chapters. The first chapter revolves around studying the phenomenon of migration and the establishment of Migrant Literature. In addition, it discusses the concept of hybridity and its demonstration in Post-Colonial Theory and in Migrant Literature. It also presents a thematic background of ‘the other’ in Post Colonialism and in Feminism. As such, the purpose of this chapter is to draw the link between Migrant Literature, Post – Colonial Theory, and Feminist Theory, using the novel *Honour* as a study case.

The second chapter focuses on the construction of hybridity in Shafak’s *Honour*. It starts by analysing the diasporic setting of the novel before moving into the hybrid formulas depicted in the novel. Shafak portrays the different identity fazes that exists within the migrant individual, and how the manifestation of both nostalgia and belonging differs depending on the generation, education, gender, and upbringing. Finally, the symbolic relationship between the novel and the Turkish society is examined via the use of political and cultural aspects. Such comparison is important to make considering the writer’s life and experiences, plus the allegoric links between the characters of the novel and the layers of the Turkish society.

The third chapter explores the validity of Simone De Beauvoir’s theory of women as ‘the other’ in a Turkish-British setting. In *the Second Sex*, De Beauvoir states, “her wings are cut and then she is blamed for not knowing how to fly” (659). Shafak portrays three generation of women in *Honour*. The effect of traditional gender norms is vivid in all the characters of the novel, men and women. Thus, this part of the research seeks to examine the impact of collectivism on prescribing gender norms. As well as the structure of womanhood and manhood in the story.

The findings of this research shed light on important aspects of human behaviours. It provides an adequate explanation on the importance of traditions and society in the

individual's mental development. It further indicates the ways traditions survive in an estranged environment, and how that results in an inner conflict with the need to adapt. Besides, it confirms that upbringing is an essential tool in the construction of identities in men and women.

To conclude, the methodological tools used to fulfil this inquiry are based on the qualitative research data analysis approach. In addition to the primary recourses, a variety of secondary materials are employed to ensure the eligibility and reliability of information. These materials include interviews, articles, journals, lectures and others. The works cited and the methods of writing, in addition to this research work format follows the seventh edition of MLA Handbook for Writers of Research Papers.

Chapter One

Theoretical and Historical Background of the Study

Chapter One: Theoretical and Historical Background of the Study

The 20th century marks the death of the empire and the birth of the modern United Kingdoms. Many factors contributed to this shift, the technological revolution and the World Wars being the leading the causes. Migration numbers increased beyond record especially after the Second World War, introducing diversity and multiculturalism into the realm of society. In addition, Feminism witnessed its most active movements all throughout the century.

This chapter will mainly be concerned with providing a sufficient historical background as well as a theoretical one of the important aspects and concepts that this research work will be analysing. Elif Shafak novel *Honour* is situated within the last 3rd of 20th century Britain; thus, taking a dive into the social and cultural components of that century is essential to this study.

1.1. Historical Circumstances of Migration

1.1.1. Migration to Britain during the 20th Century

Emigration waves were always present in the British history. For centuries, people migrated and immigrated in and out of the country. However, it was during the 20th century, especially after the Second World War, that Britain became a major recipient to multiple waves of people seeking permanent resident, employment, and the British nationality.

A steady number of people arrived to the UK during the first decade of the century. Mainly from Europe or the British colonial empire. These numbers influx during and after The First World War (1914-1918). Approximately 20,000 wounded Belgian soldiers arrived in Britain, plus a large number of refugees. In addition, hundreds of thousands of Indians migrated to Britain to fight in the war (Evans). However, census data shows that immigration numbers were relatively low before the mid of the twentieth century, and the majority of it was consisted of people from Australia, New Zealand, Canada and South Africa who were

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considered descendants of British emigrants. Therefore, the effect was not present in the social and cultural life of the population, and Britain was still strongly an ethnically homogenous nation.

After the Second World War, Britain as well as all the European nations that participated in the war were in desperate need of working forces. On 22nd of June 1948, the Empire Windrush arrived at Tilbury carrying approximately 1027 passengers from Jamaica to London with different West Indies nationalities on board (BBC). This event marked the beginning of a new era for the British society that would soon receive massive waves of immigrants and the arrival of different cultures. Britain also introduced the guest worker program that allowed foreign workers to temporarily reside and work in the country. As a result, large numbers of east Europeans came to Britain to cover the employment shortage in the public sector (Evans).

The initial plan was to depend on nations from Europe only to supply the forces needed. Clement Attlee's government investigated ways to stop the Empire Windrush or direct it elsewhere. However, the numbers of European workers Britain welcomed were insufficient, rendering the government with no alternative but to take on labour from other continents (Migration Watch UK).

The British National Act (BNA) was also enacted in 1948. It granted subjects of the British Empire the right to move to and work in the UK as way to strengthen ties with the Dominions. In addition, two citizenship status came into effect stating as follow:

The BNA also created two derivative citizenship statuses: Citizen of the UK and the Colonies (CUKCs) and Citizen of the Independent Commonwealth Countries (CICCs). Individuals who were born in the UK or in a territory under colonial rule automatically qualified as CUKCs, whereas individuals who were

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born in independent countries such as Canada or India qualified as CICCAs.

Both enjoyed the right of abode to the UK. (Pouget)

After this Act, the numbers of immigrants arriving to the UK were significantly escalating. Between the years from 1953 to 1956, the number of migrants had increased from 3000 a year to 46800. Around 472,000 Commonwealth Citizens entered Britain from January 1955 to June 1962; these figures would only continue to increase (Evans).

1.1.2. Migration from Türkiye to the UK

The first presence of Turkish immigrants in the UK can be attributed to the Turkish Cypriots¹ who moved to better their economic and social conditions in the 1930s. The 1950s witnessed an increase in Turks numbers due to the labour demands and the inner conflict in the Cyprus Island. These numbers continue to grow as the conflict in Cyprus inflamed during the 1970s, leading huge numbers estimated at over 15000 Turkish Cypriots to move towards the active markets in Western Europe (Kesici 177-78).

Turks and Kurds² from mainland Türkiye did not consider the UK as a destination until the 1970s. Then, motivated by the spiralling violence from the Turkish state forces against Kurds, many found their way to Western Europe, believing in a land of freedom. Others followed as refugees in the 1980s or sought asylum in the 1990s. On the other hand, Turkish speaking Turks left their homes during the early 1970s as a part of labour migration and were joined by their families later that decade (King, Thomson and Mai 425-26). According to Home Affairs Committee 2011, the total population of Turkish immigrants in the UK is around half a million, with the Turkish Cypriots counting for more than half the number.

¹ Turkish Cypriots or Cypriot Turks are the descendants of Turkish Ottoman invaders who conquered Cyprus Island, just south of Türkiye in the 16th century (Joshua Project).

² An ethnic group speaking Kurdish who inhabit the mountains in south-eastern Türkiye (Gürbüz 167).

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1.2. Migration, Diversity, and Literature

1.2.1. Identifying Migrant Literature

To speak generally, Migrant Literature is the literature written by migrant people in order to converse their stories, with emphases on the challenges they faced during the process of migration and in their host countries. Yet, the label “Migrant Literature” itself seems to be controversial. Anderson writes, “the growing field of scholarship on literature of migration has been plagued since its beginning with finding an appropriate term for naming this literature” (484). Researchers on the field debate on whether to label the genre as migrant, immigrant, emigrant, diasporic, intercultural, literature of foreigners, literature of exile, or even consider it a branch of Post-Colonial Literature...etc.

To begin with, non-migrant writers can build a plot about migration, as well as migrant writers’ can build a plot that has nothing to do with migration. In that regard, it is unclear if the determining feature of a work of Migrant Literature is the writer’s background or the unique storyline and other thematic features (Petersen). Moreover, hybridity, displacement, and many other well-known Post-Colonial themes are vividly present in the migrant work. As a result, many critics prefer to consider Migrant Literature a branch of Post-Colonial Literature.

Petersen explains, “The term migrant literature came to replace the term guest worker literature”. It refers to literature written by immigrants or citizens with a non-native heritage such as descendants of guest workers. One of its most important characteristic is the borrowing of the host country’s language in order to target an audience of that environment. Migrant Literature can also encompasses texts written by second, third or fourth generation immigrants. They may consider themselves to be natives and possess both the language and

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the citizenship of their host country since birth. However, their work is indulged with non-native aspects that they extract from their traditional heritage (Petersen).

Migration Literature, by contrast, deals with subjects related to migration in general as a global phenomenon. Therefore, it gives opportunity to non-migrant writers to express their opinions and contribute to the subject. For example, it redirects the spotlight towards the natives and their experiences with comprehending and co-existing with migrants (Petersen). Hence, Migrant Literature reflects the point of view of the migrant or immigrant person, whereas, Migration Literature mainly deals with the point of view of the natives of the host country.

On another hand, writers who were forced to leave their native lands, mainly for political or colonial reasons, produce what is called literature of the exile. Their writings classifies as contributing to the literature of their native county unlike that of migrant and Migration Literature, who orient themselves primary towards their host nations. The main difference between Migrant writers and writers of the exile is that “Migrant literature emphasizes the dynamic relationship between the past and present and the impossibility of return whereas the discourse of exile tends to focus on what was left behind and the possibility of return” (Mardorossian 17).

The main distinguishing feature between Migrant Literature and Post-Colonial Literature is that migrant writers are not necessarily of colonial heritage. For example, Turkish people migrated towards Germany more than any other European nation, even though they had no colonial ties with it. Consequently, the literature produced by Turkish migrants in Germany is classified within the Migrant Literary discourse. Although the name Diasporic Literature is very common and a reliable label for Migrant Literature, it is important to clarify that the diaspora of Post-Colonial discourse is mostly limited to a colonizer- colonized relationship and bare a fair amount of shared history between them. While the diaspora

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portrayed in Migrant Literature is concerned with the identity of an ethnic minority group within the large dominant social group of the host country.

1.2.2. Multicultural Literature

Culture mean the body of behaviours, norms, activities, customs, beliefs...etc. that are found in human groups and often distinguish one society from another. There is no society without a culture, and no culture without a society. Any group of people occupying a specific geographical area must possess a cultural heritage that is most likely unique, passed through generations, and govern the collective social behaviour and way of life of these people.

Multiculturalism is a modern concept that generated and came to use during the past century, it mainly means the co-existence of multiple cultural groups' within the same society. It can also be defined as an identity policy that seeks to ensure an equal social status to members of diverse cultures (Benfodda 8-11).

The multicultural discourse evolved due to humane mobility, especially after the 1920s when the migration process of people to other regions escalated significantly. The cultural interaction between the natives and the new comers then was interpreted through literary texts (Taufiq 23). Accordingly, multicultural literature is a type of literary texts that represent the interactions between two or more cultural groups. Its main importance lays in demolishing stereotypes commonly attached to a particular culture, as well as educating people about the lives, traditions and struggles that a minority group often suffers in the realm of the dominant social spectrum.

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1.3. Understanding Hybridity

1.3.1. Hybridity in Post-Colonial Discourse

The concept of hybridity is one of the most famous and widely debated notions in Post-Colonial Literature. The biological definition of the term is the mixer of two species to form a third new hybrid specie, and while that definition is not farfetched from the Post-Colonial prospective, the use of hybridity in literary texts is far more layered.

In his attempt to exemplify the hybrid text, Justin D. Edwards present verses from Derek Walcott's 1962 poem "A Far Cry from Africa". The verses describe the spirit of hybridity and ambivalent emotions:

I who am poisoned with the blood of both,

Where shall I turn, divided to the vein?

I who have cursed

The drunken officer of British rule, how choose

Between this Africa and the English tongue I love?

Betray them both, or give back what they give? (139)

During the blooded struggle between the Kenyan rebels and the British settlers in the 1950s, the poet finds himself in a state of doubt and uncertainty in face of the 'African struggle for independence'. His mind filled with ambiguity and confusion, not knowing which side to join. Portraying the brutality that often escorts the defeat of the colonial role, the poem reflects the split in the hybrid psyche when faced with the challenge to choose one self over the other. Walcott, like many other products of the colonizer and the colonized collision, cannot identify with an ethnic, unmixed and pure identity. In other words, hybridity in Walcott's view can

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lead to conflicting loyalties, where the hybrid person live in a constant lope of not belonging (Edwards 139).

According to Ashcroft, the first use of the concept was when Mikhail Bakhtin employed the idea of 'linguistic hybridity' to explain the changing meaning of words in different social contexts. However, the notion of hybridity is most recently associated with post-colonial literary criticism via the works of Homi K. Bhabha who pursues the recognition of an ambivalence space called the 'Third Space of enunciation' (Bhabha 37). For him, the identification of such cultural identity can "help us to overcome the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural difference may operate" (Ashcroft, Griffiths and Tiffin 108).

Unlike Said, Bhabha believes in the possibility of co-existence between the colonizer and the colonized where cultural differences could be tolerated. He insinuates the idea that the outcomes of colonization are not always negative. In his woks, *The Nation of Narration* (1990) and *The Location of Culture* (1994), Bhabha criticised the western narrative for establishing a binary definitions of the centre and the margin while overlooking the possibility of cultural interaction and transgression. He defined hybridity as the overcoming of colonial dominance by questioning its authenticity (Edwards 140), Bhabha states:

Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. (112)

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For him, hybridization occurs when the colonial power loosens its grip on language to fit into the native narrative. Thus, creating a space of cultural and linguistic cooperation. Hybridity, then, is the recognition of a culture that operates beyond the abstract notions of purity and authenticity.

1.3.2. Hybridity and the Hybrid Identity in Migrant Literature

Thematically, Migrant Literature conveys the stories of people as they try to cope with migration in different ways. Thus, the question of the migrant identity is the subject of many of those stories. Migration of any kind often carries emotions of displacement and unhomeliness. Migrant subjects have to always prepare their characters to be tested and examined by the larger society.

The experience of migration and adaptation with new geographical and cultural settings often provoke the sense of not belonging in the migrant self. The protagonist character in the migrant work is constantly changing as it faces experiences of discrimination, racism, marginalization...etc. The narrative of Migrant Literature mostly portrays the minority as the 'other'. Their ethnicity places them in a position of being considered a danger for the native society (Kosowski 46). Migrant characters, therefore, have to recreate their identities in accordance with the picture that would allow them to blend in and function within their new societies. They change their names, their costumes, their behaviours because they acknowledge that what constructs their identity is based on the way society perceives their 'otherness'.

Hybrid identity is the product of globalization. Cultural hybridizations often indicate the merge of two separate cultural codes into a new practice. Thus, hybrid identities are produced via the encounter of the local and the global. In the migrant context, the migrant and the host society. It provides the migrant with a resolution other than having two identities or

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being identified by labels, instead he occupies a cultural intermixture known sociologically as the hybrid identity.

In Bhabha's vision, what constructs the hybrid identity is the adjustment of universal values to accommodate a traditional identity. To him, identity is never fixed; it is always related to time, place, and personal relations. Thus, Migrant Literature writers reflect a transnational tradition in their works, which means their narratives are not bound neither by the national traditions of their homelands nor the global traditions of their new homes. Rather, they write from a space of in-between creating a link "between the home and the world" (13). This allows them to maintain their original culture and be influenced by other cultures.

1.3.3. The Hybrid Shafak

Elif Shafak was born in Strasbourg, France, in 1971. When her parents separated, she moved to Ankara with her mother. She was raised by her grandmother between the ages of five and ten while her mother carried on her studies. In an interview with the Guardian magazine, Shafak revealed how strange it was at the time for her grandmother to support her daughter in her pursuit for higher education, seeing how divorced women were often married off to an elderly as soon as possible. She spent her teenage years between Madrid, Spain and Türkiye. Throughout her life, she lived in numerous states and cities including Madrid, Jordan, and Germany before moving to London with her husband. She has been at the same time deeply attached to the city of Istanbul, which plays an important part in her fiction.

The French-born Turkish-British Elif Shafak has experienced living in multiple cultural surroundings. As a result, she developed a multicultural as well as a multilingual writing style. Shafak's writings carry strong themes of Eastern and Western traditions, religious dilemmas, racial discrimination, issues of migration, and cultural identity. During the same interview with the Guardian, Shafak says:

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I think about such things as belonging and home a lot, But when you're physically away from a place, it doesn't mean you're mentally disconnected...I'm also aware of the fact that the UK is my home, and I have a strong sense of belonging here, too. This is what some politicians don't understand, especially with this Brexit saga. You can have multiple attachments. (Cooke)

Shafak was forced to leave Türkiye with her husband after accusations of “insulting Turkishness” in her book *the Bastard of Istanbul* (2006). She lived in London ever since. However, in her interview she stated that a person can carry a place in his soul, this can be seen in the way she always uses food as a symbol for longing in her novels. When asked about her vivid prescription of traditional food recipes in her writing, she answered: “Religions clash, but superstitions travel well across borders, and it's the same with food.

Shafak wrote *Honour* in Turkish than rewrote it in English. The language she uses changes according to the subject of her work. The novel is indulged with Turkish and Kurdish words, superstitions, figures of expression ... etc. The dialogues in *Honour* are also spiced with Turkish words, as if it is impossible to completely convey the story without them.

1.4. Feminism Background

Feminism refers to the social, political and economic movement that sought the equality of right and opportunities as well as legal protection for women. Despite its western origins, feminism is manifested worldwide with numerous organizations and activists on behalf of women's interests. French philosopher, Charles Fourier, first coined the word feminism in 1837. Nevertheless, the ideology of feminism existed although out the recorded human history as separated attempts to break the patriarchal system.

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According to Maggie Humm and Rebecca Walker, the history of western feminism can be segmented into three waves. The first wave of feminism in Britain is said to have been between the late 19th and early 20th centuries and is commonly defined by the attainment of women's suffrage and the fight for the vote. The second wave of Feminism is known as the Women's Liberation movement, it is the period of activity between the 1960s and late 1980s. Second wave feminists sought to espouse social, sexual and reproductive liberation, helped along by the commercial availability of the pill in 1961. Third wave Feminism started in the 1990s with the Anita Hill case of 1991 making one of the earliest debates about workplace harassment. Their main concern was to promote individual feminism and abandon the notion of sisterhood; the movement also supported trans-women and embraced the idea of beauty and femininity (Singh 363-364).

The word 'Harem' is largely associated with the Ottoman Empire, many see it as the ultimate form of patriarchy during that period. Merriam Webster dictionary defines the Harem as "secluded house or part of a house allotted to women in some Muslim households", the word is commonly understood as the ownership of many women by the Sultan as a form of power. For the larger part of Turkish history, women's role was dictated with precision, as was that of men, however, men had more freedom and opportunities depending on their social status.

After the fall of the Empire and the establishment of the Republic in 1923, the Kemalist government pushed a range of legal, educational and social reforms that targeted the rapid modernization of the state. Diner and Tukaş report that the adaptation of the Kemalist project provided women with "access to the public sphere on equal terms with men", and encouraged the adaptation of western dress norms and ideals (44). This, according to Leake gave push to the first wave of feminism in Türkiye when Nezihe Muhittin founded the Turkish Women's Union (Türk Kadınlar Birliği) in order to campaign for women's right to

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vote and be elected. Due to the importance of women's visibility to the Republic's project of modernization, the government granted them the vote in the 1930 elections. Nevertheless, upon their success, the TKB was seen as no longer necessary and was finally closed down in 1935 marking the end of the first wave (1).

After the 1930s, women were silenced for centuries by the myth of equality, sad Diner and Tukaş, "This myth was that Turkish women had equal rights with men. This 'equality' was put forth as the pretext by the Republican leaders to argue that women's organizations were no longer needed in Türkiye" (44).

As the first wave of feminism was dated centuries after that of the west, so did the second wave. In the 1980s, women took advantage of the military coup and the imprisonment of many male activists and leaders of the dominant patriarchal left organizations to rise their voice in politics and in public. Ayata and Tütüncü believe that "when the military regime harshly suppressed left-wing movements, women found a niche to express their feminist concerns" (qtd. in Leake 2).

The major issue that the second wave campaigned against was domestic violence, which was and still is a major problem in the Turkish society and other societies. "The year of 1987 saw the first mass feminist demonstration of Türkiye take place in Istanbul. About 3000 women took to the streets to protest against a judge's decision not to grant a woman divorce on the grounds of domestic abuse because he deemed the beatings necessary in order to keep control of the woman" (Leake 2). Domestic violence was and still is a major issue in Türkiye that the government is not capable of curing, and it is arguably the biggest human right violation in the country. Especially with its close relation to the traditional idea of honour.

The movement was also concerned with furthering women's participation in the public sphere and the elimination of discrimination laws. Despite all the above, the

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circumstances and ideals that the second wave promoted were largely westernized, and although feminism promoted the freedom of women, it resulted in the marginalisation and demining of others. As a result, the Islamic feminism soon started in defence of women's right to practise their religious beliefs, especially the wear of the Hijab while studying or working, starting one of the largest debates in the history of Turkish feminism.

The third wave of feminism in Türkiye took place around the 1990s and was led by Kurdish women who were victimized by the conflict between the Turkish military and the Kurdish Worker's Party.

Groups such as KAMER felt that the establishment of Kurdish nationalist feminist groups was necessary because of the nature of the mainstream Turkish feminism. Arat highlights that "the vanguard of feminist activism in Türkiye were educated, mostly professional middle-class women" (Leake 3).

It is important to note that Kurdish feminists often supported Turkish feminists' claims and yet the opposite was not true. When Kurdish feminists raised concerns on Kurdish women being raped by the Turkish military, the Turkish feminists were the first to stick out for their nationality before their beliefs in justice for women.

As of today, feminism has become largely globalized, the Turkish feminist organizations started to identify as non-governmental (NGO) and have joined forces with international organizations such as the United Nations to ensure the best possible living conditions for Turkish women.

Unfortunately, Turkish feminism is still unable to defeat ages of patriarchal traditions. Türkiye is still a Patriarchal and collectivistic society with a terrifying record of femicide, globally known as honour killings. In Shafak's *Honour*, the oldest sister Hediye flees her home in the Kurdish village to marry a man from Istanbul. After her lover abandons her, she

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is left with no choice but to return home. Her father welcomes her with “If I had a son, I’d ask him to kill you and clean our family’s good name. And your brother would go to gaol because of you. He would spend his life rotting amidst four walls” (Shafak 266). Eventually, she is forced to take her own life. The story of Hediya stands for the hundreds other cases where honour preceded law.

Hediya’s story is similar to many modern day incidents. Turks use honour to justify violence against women until this day. Övgü Pınar writes in June of 2022: “Laws, their application and the political background make up an environment in which women are not-so-subtly told that if they don’t behave in line with the patriarchal codes they and their rights won’t be protected by the state, neither while still living nor after death”. This was after murder of Pınar Gültekin on the hands of her ex-boyfriend. Instead of life sentence, the judge reduced the sentence to 23 years and the possibility for release after 7 years. That is because, in article 29 of Turkish Penal Code, the judge is allowed to reduce the sentence up to three-quarters on the base of unjust provocation (Pinar).

Unjust provocation discounts are usually given in cases where there is an allegation of infidelity or insult on manhood, instead of insuring safety for women and justice for victims. The state tells men that they have the right to obey the code of honour, and the law will protect that right, even if they violate women’s right of life. The presented case is just a drop in the sea of honour related crimes committed in Türkiye. Thus, the main concern of feminist organizations is to stop such a tradition. However, as Shafak points out in her novel, laws alone are not enough to stop honour killing since such traditions appear even in Turkish migrant communities. Tulay Golen, Fahime Sahindal, Hatun Surucu, Banaz Mahmud were immigrants to the UK, Sweden and Germany and all of them were killed because they embarrassed their families either by being westernized, having boyfriends, wanting to be free or deciding to live their own lives and by their own rules (Novakov).

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1.4.1. Patriarchal society

Merriam- Webster dictionary defines patriarchy as “social organization marked by the supremacy of the father in the clan or family, the legal dependence of wives and children, and the reckoning of descent and inheritance in the male line”. The word patriarchy literally means the role of the father. It is often used as a concept to describe “the power relationships by which men dominate women, and to characterise a system whereby women are kept subordinate in a number of ways” (Bhasin 02).

A patriarchal society, therefore, is a hierarchical community in which it is culturally believed that men are in power both in public and private spheres. Frederick Engels in his *The Origins of the Family, Private Property and the State* (1884) believed that women’s subordination began with the development of private property. He explained that at the stage when private property arose in society, men wanted to secure their property and pass it on to their children. Therefore, mother rights had to be surpassed in order to sustain the power of the father (17-45).

In Shafak’s *Honour*, patriarchy is presented as the normal order in the house and the Turkish society. Women do not have a saying even in choosing a husband. They live their lives following and meeting men’s needs and orders. The mentality of son preference is also one of the main characteristics of a patriarchal society. In the novel, having a son is as much as a woman could ever dream. In such traditional societies, a son means the survival of the family name, whereas a daughter is eventually someone else’s bride. In Türkiye, women are subjected to various patriarchal practices, amongst them honour killings.

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1.4.2. Masculinity vs. Femininity

Masculinity and femininity refer to the set of characteristics and behaviours that distinguish males and females in a given society. One of the leading debates of the age is the distinction between sex and gender, while second wave feminist made the argument that masculinity and femininity are socially constructed. Opinions on the matter seem to vary from one scholar to another. However, what seems to be a constant belief is that masculinity and femininity are two opposite forces, whether determined by biology or society.

Simone de Beauvoir's *the Second Sex* formed the main argument for second wave feminists to prove that women's inferiority is not natural but rather constructed through the social gender rules and dictation of femininity as submission and masculinity as leadership.

According to Sigmund Freud: "When you meet a human being, the first distinction you make is 'male or female'" (113), thus, gender is closely related to anatomy, and yet, Freud declares that what truly asserts the traits of masculinity and femininity in a person is the development journey starting from the early years of life. He believed that girls have a more difficult developmental journey and are unable to develop a strong and independent superego, concluding that they are unfortunately, the inferior sex.

While Freud insisted that except in rare cases, a person has either a masculine or a feminine personality, and that is greatly influenced by biological sex, the Swiss psychiatrist Carl Jung introduced the concepts of 'the anima' and 'the animus'. The first represents the feminine soul inside a man and the second the masculine soul inside a woman. Jung discovered that the human psyche was androgynous and consisted of both masculine and feminine. However, the masculine element in the woman and the feminine element in the man remain unconscious and undifferentiated (Garnemann), he explained:

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Humankind is masculine and feminine, not just man or woman. You can hardly say of your soul what sex it is. But if you pay close attention, you will see that the most masculine man has a feminine soul, and the most feminine woman as a masculine soul. The most manly you are, the more remote from you is what woman really is, since the feminine in yourself is alien and contemptuous. (Jung 227)

In the Turkish society, the treads of masculinity and femininity are determined by gender roles. These ideas are embodied via the use of gender stereotypes that assumes the behaviours of both women and men and demand their compliment with it. For instance, in *Honour*, when Naze took an oath of silence, the village elderly tell her “It’s against nature for your kind to be quit.” (Shafak 7). Similarly, Iskender learns as a child that men don not cry, nor display weakness and emotions. Thus, the construction of femininity and masculinity is a social project influenced by the environment and the norms of a certain culture.

1.5. Defining Othering

1.5.1. The Origin of the “ Other”

The notion of “the other” is indulged within the studies of Post-Colonial theory, a term that can be traced to the 1950s. However, post-colonial studies did not make its debut in textbooks until the 1970s, many credits Edward Said’s *Orientalism* (1978) as the founder of the discipline.

Postcolonial theory studies the cultural effects of colonization, the concept of Otherness and the distinction between ‘the self’ and ‘the other’ in literary works is a core interest in the study. According to Ashcroft: “The ‘other’ is anyone who is separate from one’s self. The existence of others is crucial in defining what is ‘normal’ and in locating one’s own place in the world” (154). In *Orientalism*, Said made the affirmation that the West

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perceived the East , especially ex-colonies, as its ‘other’. The Orient is everything the West is not: the West is developed, the Orient is primitive, the West is intelligent, the Orient is ignorant, the West is superior ‘the other’ is inferior...etc.

To Frantz Fanon, the other is ‘not me’. In his view, for the colonizer to assert his higher position over the colonized, he must first dehumanize him. The definition of ‘the self’ is directly related to the definition of ‘the other’, the ‘us’ cannot exist without the ‘them’, and vice versa. Thus, the less value attributed to the other, the far superior the self becomes. He explains: “Antilleans have no inherent values of their own; they are always contingent on the presence of the Other” (qtd. in Spanakos 149).

In *Orientalism*, Said makes the argument that “the other” is not based on truth, observation or evidence. On the contrary, it is but mere imagination and stereotyped scenarios that have little to no existence in reality. The western othering of the East is no different. He clarifies: “From the beginning of Western speculation about the Orient, the one thing the Orient could not do was to represent itself” (Said 283).

In 2001, lecturer Jack Shaheen wrote a book called *Reel Bad Arabs How Hollywood Vilifies a People* that contained centuries of Hollywood movies featuring Arabs. The book was adapted into a documentary in 2007 with the same title. It is a ground-breaking work that dissect the ugly image the West has portrayed of the Arabs and Muslims from cinema’s earliest years. The portrayal of ‘the other’, in this case the Arabs, as the absolute evil, ignorant and misogynistic creature. While picturing the American man as the hero and the saviour of lives and civilization is yet but a modern example of how the dehumanization and humiliation of the image of ‘the other’ is the absolute bases to glorifying ‘the self’.

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1.5.2. Othering in Feminism

Simone De Beauvoir's *The Second Sex* (1949) is a cornerstone to the second wave of feminism throughout the Western world. De Beauvoir was first to put the concept of 'othering women' into arguments. She introduces the notion to her readers starting from the book's introduction.

In her author's introduction, she explains that women's oppression in society, both physically and psychologically, is due to framing them as 'the other'. To express her point, she takes a turn similar to the one made by Virginia Woolf in *A Room of One's Own* (1929). De Beauvoir argues; "Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth" (143). This statement does not only represent the power of fiction in conveying ideas and believes, but also indicate its power to shape the truth of our world (Selinger 2).

The notion of 'the other' that De Beauvoir explains in her book is similar to the one discussed in post-colonial discourse. The only difference is that 'the self' is men and 'the other' is women, she explains "She is defined and differentiated with reference to man and not with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is Absolute – she is the Other" (06).

Conclusion

Throughout the chapter, various terms and concepts were explored in order to have the reader gain theoretical and historical backgrounds that are important to the study. Elif Shafak's *Honour* is a historical and feminist novel that discusses not only the experience of hybridity and belonging in Turkish migrant communities situated in 1970s London. It also the impact of social norms in advocating vicious felonies. The following chapter is dedicated to exploring the hybrid migrant identity presented in the novel.

Chapter Two

Formulating Hybridity in Elif Shafak's *Honour*

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The formula of Hybridity in Elif Shafak's *Honour* is a very interesting prescription to examine. As a displaced person herself, Shafak framed her stories around characters with strong internal debates and emotions of unhomeliness and displacement. Hybridity strongly links with globalization and the large-scale migrations that occurred in the 90s. Thus, the question of identity rose as one of the most permanent questions discussed in post-colonial and migrant literary studies.

This Chapter will aim at offering a Post-colonial analysis of the theme of hybridity in the novel, in addition to exploring the range of other cultural phenomenon such as diaspora and unhomeliness. Migrant Literature basis itself on interpreting how migrant families adapt, resist, bend and shape their identities in accordance with the cultural codes of their host society. In that regard, the post-colonial analysis of the recreation of identity in Shafak's *Honour* can lead to outstanding results.

2.1. Hybridity vs. Diaspora in *Honour*:

As clarified in the previous chapter, Hybridity refers to the feeling of in-between. It is the feeling of attachment and estrangement to numerous cultural or geographical areas at the same time. Hybridity is strongly linked with unhomeliness, which is to feel as an outsider even in your own house because "because you are not at home in yourself". It is when a person's identity crisis and inner cultural confusions make him a "psychological refugee" (Tyson 421).

Diaspora relates to the phenomenon of migration. Primarily, it started with the European settlements, than, with the slave trades, which moved vast numbers of Africans to the western world. After slavery was made illegal in the nineteenth century, the demand for cheap labour attracted waves of migrations from Asia, mainly India and China. This movement of large numbers of people from one place and settling in another created diasporic

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communities. These marginalized people then created their own communities within the umbrella of the larger society. Consequently, they adjusted their cultures as well as affected the indigenous culture they encountered. This way, they challenged the distinctions between centre and margin and the theories of purity and nativism. Diasporic communities and identity have since served as affirmation tools for writers to explore their hybrid mixture (Ashcroft, Griffiths and Tiffin 61-2).

Honour is not a tale of a singular character; it is a narrative of a whole community. The novel structures together numerous stories from different characters into a one plot, illustrating how one person's actions can stir the lives of many. The story takes place in three geographical settings. The first in a Kurdish village near the River Euphrates, the second in Istanbul, and the third in London, England.

Adem Toprak migrates with his wife and children in the 1970s in search of a better life. He has very few interactions with the 'whites' and instead prefers to spend time in diasporic communities with other immigrants. One of his favourite places was a gambling den run by a Chinese family. A famous den for immigrants' gatherings. Spending time in diasporic surroundings gave Adem a sense of belonging and a way to adapt. Although he did not hold friendships with these people, he takes relief in their diversity. After all, all these people are as trapped as him, waiting for their bets on England to pay off.

"There were unwritten rules here that everyone obeyed. Indians, Pakistanis, Indonesians, Bangladeshis, Caribbeans, Iranians, Turks, Greeks, Italians ... Every one spoke English but swore, conspired and prayed in his mother tongue" (Shafak 42). In places like these, it does not matter how you look like as long as you follow common principles. The existence of diasporic settings is crucial to the writing of migration narratives. It offers a way of resistance that allows immigrants to hold on to the past and not melt into the pot of their new cultural regime. In the den, people identifies in relation to their ethnicity. Italians are

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protective, Irish immigrants are temperamental ...etc. They all sit on the same tables, play the same games, and yet everyone knows exactly where they belong.

The Toprak family resides in Lavender Grove Street in Hackney, London. Esma Toprak describes the neighbourhood as London in its most ethnically diverse forms. Their neighbours are of all shades and nationalities. She details: "Afro hair salons, the Jamaican café, the Jewish bakers, the Algerian boy behind his fruit stall ..." (Shafak 73). As such, diaspora exists in immigrant's daily lives. The mixture of cultures helps people to overcome their solitary states by belonging to a larger piece of mosaic.

2.2. The construction of Hybrid Identities throughout the Novel

Immigrants develop a hybrid attitude as a form of adaptation with their host society. It consists of the melding of their motherland traditions in order to engage with the larger community and create a replicated home. A cultural code that is neither original nor plagiarized. Many theories excel in the investigation of the hybrid identity. The use of Bhabha's understanding in addition to that of Wagner and others, allows for the study of the construction of identity within migrant communities, families, and individuals to be thorough; thus making the process of the identifications of mimicked patterns less complicated.

The novel *Honour* is a narrative that stretches out for three generations. Detailing the journey of a Turkish Kurdish family from Türkiye to England. *Honour* is divided into 51 time-framed sections. The novel narration splits between the third person omniscient and first person limited point of view. Presenting each character's perspectives and an overview of events. This narration technique makes it easier to detect the characters' cultural split from many angles.

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2.2.1 Hybridity in the Characters of the Elderly

Honour sets during a turning point for the Turkish society, as the government attempts to westernize the nation in order to join the trail of Europe. The story begins in 1945 with the birth of twins Pembe Kader (Pink Destiny) and Jamila Yeter (Enough Beauty) in a Kurdish village named 'The House of Four Winds'. Then, it moves briefly to Istanbul before taking over 20 years span in London. Portraying the city and its population in different decades. A reading of *Honour* depicts the life of an immigrant's family whose traditional heritage is different from those around them. This memorable setting gives way to reconstruction of hybrid identities under the necessity for adjustment.

In the early sections of the novel, Shafak attempts to point out the gradual hybridization of the Turkish society via the character of Berzo. There are many situations where Berzo manifest a thinking pattern different from that of a traditional Kurdish father. Thus, Berzo can be a simulation of the change that was happening in the Turkish mind-set. Berzo is the father of eight girls including Jamila and Pembe. Although it saddens him not to have a son, he does not resent his girls or blame his wife. Education is a great sign of Berzo's hybrid ideas. He wanted his twin daughters to be educated "so they can read the constitution" (Shafak 11). He realises that times are changing, and ignorance is a tread that should be left behind. He says "If one day their husbands treat them badly, they won't have to put up with it" (Shafak 11).

Despite the common belief that a women should never leave her husband. Berzo would rather have his girls' return home than endure domestic violence. However, when his wife Naze questions his resining on the matter, he cannot justify his opinion. That is because these ideas are new and contradicts the rooted norms. As such, Berzo's contrasting beliefs

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subjects the creeping of new materials into the established norm, symbolises the beginning of hybridization.

In 1961, Pembe marries Adem Toprak at the age of seventeen and moves with him to the Turkish capital Istanbul, then to the English capital London in May 1970. Honour takes a migrant literary style as it narrates the struggles immigrants face as they try to preserve the most of their traditional values while living in a modern British setting. According to Vordermeyer, immigrants reconstruct their identities into 4 models: “the native foreigner”, “the nostalgic”, the “hybrid” type and “the cosmopolitan” (Wagner 243).

Adem Toprak is the father and head of the Toprak family. His financial struggles due to his gambling addiction pushes him into trying to build a new life in London. Adem is a much-contrasted character whose behaviour changes according to his surroundings. In Türkiye, Adem portrays the authoritarian figure of the family. Quick to display temper whenever his children misbehave or his wife disobeys. Upon moving to England, Adem distances himself from the main British society. He retreats to gambling, and mostly interacts with other immigrants in the den.

Adem displays many hybrid features. For instance, during an interaction with a Moroccan immigrant, Adem makes the statement that he does not drink. The Moroccan replies: “My, oh my. Look at you! You’re hooked on gambling but when it comes to booze you turn into a pious Muslim.” (Shafak 43). The hybridization of religion is not a foreign aspect to notice in Turkish individuals. Scholars identify religious hybridity as the mixture of different religious beliefs to form a new religion or the adaptation of non-religious traditions into the main religion that a community practise (Berger). It is a common method used by immigrants to narrow their differences with the host society. In particular, Adem’s wife and daughter did not wear the Hijab. He considers it a tradition rather than a religious obligation.

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Adem Toprak is the youngest of three brothers who are all immigrant workers. The oldest in England like himself, and the other in Australia. "Born and bred in Istanbul" (Shafak 80), Adam only left the city to visit his brother Khalil who was doing his military service near the borders of Syria. There, he meets Jamila and they fall in love. Yet, he refuses to marry her due to a question upon her virginity. He wonders how he would face his brothers with a tainted wife. Therefore, he marries her twin sister Pembe. Later in the novel, Adem leaves his family to live with a Bulgarian exotic dancer he met at the gambling den in London. Hybridity displays throughout his defile of his home values and adapting a western individualistic lifestyle of sin. When his mistress lectured him, he often thought to himself that:

"She was addressing all the men she had known [...] He wanted to be unique, her one and only. It didn't matter that there had been others before him. Well, it did matter, but at least if he could be assured that he was special it would lessen the discomfort". (Shafak 144)

The man who rejects Jamila due to a virginity issue in 1961 southeastern Türkiye, is voluntarily clinging to a casino dancer in 1978 London. It shows to what extent Adam is impacted by the norms of his new environment. He pores his best efforts to ignore the fact that Roxana, the exotic dancer, has been with other men before him, and would likely leave him when he dries out of money. He also cannot confront his children whom he occasionally watched from a distance, fearing what his friends and neighbours would see in him other than "a shameful man who abandoned his family for a dancer" (Shafak 144).

Adam's true hybridization process starts to unravel during his pursue to please Roxana. He changed many of his habits to suit her taste. He shaves his moustache when Roxana tells him "Englishmen don't have them" (Shafak 143). Adam never communicated his feelings with his family; the whole subject is viewed as taboo and not masculine. Still, He constantly tries to communicate his feeling with Roxana, something that she rejects

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constantly. Mimicking the looks and behaviours of the host country is a common way that immigrants use in order to lessen the feelings of detachment and strangeness and to fit in with the larger society (Pourgharib, Kiani et Ziadbakhsh 50).

In another view, Adam fits in Wagner's description of the 'native foreigner'. He identifies it as "the type of strategy based on total assimilation, when the migrant gives up his own cultural identity and joins the cultural mass existing in the host country" (Wagner 243). When Adam learns of his wife's love affair, he acts calmly as if his honour does not matter to him anymore. Despite the old part of him that felt otherwise, he wishes her to be happy with whoever she desires, something that his son Iskender could not possibly fathom. Adam's increasing will of adaptation forces him to consume the new culture physically and mentally. At the same time, it separates him from his traditions.

In some cases, the presence of the native culture indulges in Pembe's behaviours. As a child, Pembe was very eager to learn and explore the world. After marriage, she had to contain her curiosity in order to achieve the traditional standards of a good wife. Upon moving to England, her circumstances and encounters with people from outside her culture start to play into her identity. Soon after migration, Pembe finds a job and slowly begins to learn English and interact with her co-workers. Adem's older brother was not happy about it, thinking, "It just wasn't right" and "a woman should not have to look for a job" (Shafak 151).

Despite her confrontational personality that can allow her to learn and adapt quickly with her new life style. Pembe remains loyal to her traditional values. She does not use English in the household despite the fact that all her children speak to her and to each other in English. Instead, she replies in a Turkish charged with Kurdish words. However, her son Iskender "always suspected she understood more than she revealed" (Shafak 134), and yet she deliberately shrinks away from using the language. Pembe is a 'nostalgic' character. "This type of migrant tries to avoid the new influences, concentrating only on the origin culture"

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(Wagner 244). She manages to overcome the temptations of her new environment by mostly keeping to herself. Never opening the door to unnecessary questions.

Pembe's attitude changes when she meets Elias. Despite her best effort, she could not control her curiosity to discover a man who is so different from all the other men she know in her life. On May 1978, she writes to Jamila:

Sister, I've met someone. Please don't frown. Please don't judge me. Give me a chance to explain, though I'm not sure I understand it myself. I cannot confide in anyone but you. Nobody knows. I'm scared witless. But I'm also full of joy and hope. How can this be? (Shafak 194)

At this point, Pembe is going through an internal struggle between her traditional values and her feelings towards Elias. At the beginning of their relation, she is very scared to be seen with him. They meet at old cinemas hours away from her residence in Huchney. After a while, she realises that the people of London are too busy with their own lives to pay attention to them. She is no longer in Türkiye, where one person's business in everyone's teatime. It is then that she began to lower her guard. Pembe knows that she have to keep her affair hidden from her children and relatives because "it's shaming". At the same time, she discloses to her sister: "I was blind all this time, and now that my eyes are open, I'm afraid of the light. But I don't want to live like a mole. Not anymore."(Shafak 195). Pembe starts to lead this double life, a part of her terrifies the slander she would receive if her neighbours and relatives catch wind of her love affair. Yet, another part feels that she is doing nothing wrong, that she is finally happy and free.

Amongst the first generation of immigrants is also Tariq Toprak, Adam's oldest brother, and his wife Meral. Tariq worked at a machinery factory in Germany before moving to England, where he owned a corner shop on Queensbridge Road. He is not a religious man,

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“Neither before nor after lunch did Tariq visit the local mosque” (Shafak 151). Both his beard and the rosary in his hand were a matter of habits and appearances. Even so, he is the most collected of his brothers and the most adamant about going by traditions and norms. After Adam left his wife and children, Tariq takes it upon himself to watch over them so they do not fall off the grid. “They shared the same surname. If one of them was disgraced, shame would attach itself to him as the oldest Toprak. Their honour was his honour.” (Shafak 154).

In spite of his strict demeanour, Tariq displays various behaviours that showed his adaptation with the larger society. Most importantly, He is not a confrontational person when it comes to cultural disagreements, always nice to his clientele. No matter how much he judges their looks or habits, he always meets their demands. Including adults' magazines that makes him frown, or the jars of pickles and tins of food he could never taste. Tariq blends quietly within the society while observing and criticizing their behaviours, and constantly comparing them to his home culture manners:

Tariq observed the English children, their button nose red, their skins pallid, and their clothes always too light. Turkish mothers would swathe their babies and toddlers in cardigan after cardigan, and place a knitted blanket on top of them before taking them outside. English mother, however, made do with a pair of shorts and a thin anorak. Sometimes the children didn't even wear socks. Why didn't they freeze? For the life of him, Tariq couldn't understand how the ability to deal with the cold could be cultural. (Shafak 234)

Regardless of his hidden judgemental attitude towards British society, Tariq does not require a change to be made in his environment neither does he change himself. He simply regards it as none of his business. However, the way his relatives behave is everything of his business. He would never tolerate them acting like the British. In a case when a group of punks enters the shop, he treats them with mere and joy. On the other hand, his wife could not

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bring herself to look at them. As the punk left, she comments: "look at them" to which Tariq replies: "What can you do – they are young and hot-blooded". Meral has another opinion: "they are young and English, Meral thought. If one of their children dressed up like that, her husband would have a fit."(Shafak 233). Tariq is willing to pretend he approves of the English ways as long as he does not find trace of their behaviours in his own family.

2.2.2. Hybridity in the Characters of the Second Generation

Immigrants

Similar to the first generation immigrants who live in liminal spaces. The second generation of immigrants in the novel consists of the three children of Adam and Pembe Toprak. The interdependence and mutual influence of cultures is exhibited in every character in *Honour*. Some more than others. Iskender, Esmâ, and Yunes all attend western schools, befriend English kids, and speak the English language better than their mother tongue.

The oldest of the Toprak children is Iskender Toprak. Born in Istanbul, he never mentions the place with affection, all of his memories consists of traumatising stories that contributes largely to the construction of his toxic masculinity and harsh attitude. The family moves to England when Iskender is eight years old. Known as Alex to his friends, he fits perfectly into the mould of a 'hybrid' migrant identity. Wagner emphasises that the determining characteristic of this type of adjustment is when the migrant reaches a conflicting point between the two cultures. Thus, his partial loyalty appears and he leans towards one of the two cultures (244).

Iskender's domestic environment maintains the same form in both Istanbul and London. As the 'sultan' in his mother's eyes, he has his own room and no one to supervise his actions. He is much closer to his sister Esmâ and often confides in her. Although he also keeps a transcendent attitude towards her especially in public, that can be referred to his

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patriarchal view on masculinity. Iskender's sense of superiority is no mystery. He learns how to be a man while still a child in Istanbul, "If I displayed weakness, he would step on me. The whole bloody world would step on me. But if I were strong, really strong, no one could. Since then I have never been weak. At fault, yes. Entirely wrong. But not weak. Never." (Shafak 141). As such is Iskender's motto in life, one that grants him great respect from his friends, English and immigrants, in addition to a lot of admiration from the girls.

While holding to his traditional view on masculinity, Iskender blends in with the English society just fine. Unlike their parents, both he and Esma learn the language shortly after residing in their new home. All the three Toprak children speaks English both at home and outside. Iskender and Esma are both fluent in Turkish. Yet, they never used the language even while addressing their parents. Iskender prefers slangs, "to me that had power, currency" (Shafak 135), he implies. Through slangs, he finds a way to display his love for dominance; a way to translate his macho identity into English terms. Apparently, his method works. He attracts the attention of many girls, amongst them Katie whom he later dates and gets pregnant. For sixteen years, Iskender balances his identity so that he "remain loyal to the origin culture but in the same time to be an active member of the host culture" (Wagner 244).

However, things start to change when Iskender befriends a man named the Orator, the leader of a group of immigrants who justifies using violence in order to defend their existence to the larger community. The Orator centres his attention on Iskender and starts to magnify his attachment to his home values by playing on his sense of dignity and superiority. In a meeting with the Orator and his friend, they discuss the increasing violence against immigrants, Iskender comments: "They wanna kick us out of this bloody country [...] You, me, him ... Arabs, Turks, Italians, Jamaicans, Lebanese, Pakistanis...Are we just gonna sit and joke about it? Like ... ducks at the funfair. [...] But we're no ducks, are we?" (Shafak 214). At the end of the meeting, the Orator turns to Iskender and says:

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Alex is not short for Iskebder, the Orator inveighed. Think about it again brother. Are we going to have to change our names so that the Brits can pronounce them more easily? What else will we have to give up? It should be the other way around. Make everyone learn your full name and say it with respect. (Shafak 217).

From this point onwards, Iskender starts to see enemies everywhere. He becomes very irritated and always on edge as his inner conflict magnifies with each passing day. Wagner explains that the migrant 'hybrid' is most likely to experience this sort of unhomeliness when his balance breaks. The immigrant subject starts to display characteristics that contradicts with the social norm, but which he considers unshakable aspects of his ethnic identity. It is then when his self and otherness starts to quarrel instead of harmonize (245). Iskender does not consider Türkiye to be his home; he does not wish to leave England and yet does not want to give up his patriarchal Turkish ways either.

Bhabha examines the manners in which hybridity is both the product of and the reaction against the colonial figure. The same dichotomy can apply to Iskender's character. Although he contrasts Bhabha's view that hybridity is a positive feature of the colonized individual. Nevertheless, Iskender is the product of the extreme pressure he feels in his western environment. Thus he reacts by committing a crime of honour, an extreme Turkish tradition.

The second child of the Toprak family is Esmâ. Also born in Türkiye, Esmâ is almost seven years old when she arrives at London. As opposed to Iskender, Esmâ's recollections of her time in Türkiye reflect great levels of nostalgia. She says: "The native land remained immaculate, a Shangri-La, a potential shelter to return to, if not actually in life, at least in dreams" (Shafak 73). Her memories from Istanbul are of mixed nature, both good and bad, and so is her current life in London. Esmâ is fond of her neighbourhood; she adores its

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diasporic mixture. "All creeds and colours" (Shafak 73) she comments. Esma loves to explore the English language, "Duck to water. If someone used an expression she wasn't familiar with, she'd do anything to make it hers, like a collector who's found a rare coin." (Shafak 735) her brother Iskender describes.

At school, Esma categorises herself with the swots. According to her, swots ranges from ugly to ordinary looking at best. They mostly focus on their studies and do not get much attention except from teachers. The other categories were the slags, the ones who do not care about studies and cannot wait for their life to start. Finally the Barbies, the beauty queens who spend their time talking about boys and lingerie. Esma often wonders what her school life would be like if her classmates are named Aisha, Farah and Zeinab, but at the end of the day, she admits that she would rather spend her time with a book than with her peers, regardless of their ethnicity.

At home, Esma is subjected to a harsh gender rules spectrum that her mother tries to pass on to her. While her mother's extreme prohibitions code renders her uncomfortable with her growing female body, she often questions the validity of her mother's values in the society they currently live in. Esma is the one who finally breaks the cycle of women's oppression in the novel when she finds her voice against her older brother Iskender and tells the story of her mother. At the end of *Honour*, Esma is a proud wife and a mother with a lot of past heritage that she comes to reconcile with after her brother's release from prison.

In his *Migration and the Creation of Hybrid Identity*, Wagner describes the last strategy of migrant identity construction as the 'cosmopolitan'. In his explanation, a cosmopolitan identity is a revised hybrid identity. He identifies this identity using "Pascal Zacharys thesis about "roots and wings": the roots symbolizes the connection of an individual with his origin while the wings represent his openness for the new cultural." (Wagner 245). Accordingly, Esma's character, slowly and steadily, moulds into a cosmopolitan identity. It

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reflects her acceptance of her roots that had greatly contributed to the shaping of her personality as well as her rejection of their pressure and openness to explore other cultures.

Esma portrays her two homes as follows:

Istanbul ... Deep in the slow, whirling memories the city's name stood out from the hundreds I had stored away throughout my life. I placed the word on my tongue, sucking on it slowly, eagerly, as if it were a boiled sweet. If London were a confection, it would be a butterscotch toffee – rich, intense, and traditional. Istanbul, however, would be a chewy black- cherry liquorice – a mixture of conflicting tastes, capable of turning the sour into sweet and the sweet into sour. (Shafak 75)

In comparison with the hybrid migrant who tries to balance two identities, risking one of them overweighing the other, causing him an internal outbreak. The 'cosmopolitan' frees himself from the pressure of both cultures. A 'cosmopolitan' immigrant neither holds the values of both his home culture and his host society in an idealistic way, nor does he try to destroy them. He recognises the pros and cons of each culture and seeks to live in the present without denying the past.

By contrast to all members of the Toprak Family, the only second-generation character who coped with the new setting without feeling as an outsider is Yunus, the seven years old boy born in London. As the only one of the Toprak children who has been born in their new home, "His English was fluent, his Turkish halting, his Kurdish nil."(Shafak 61). Yunus is named after the fleeing prophet, who could not endure the burden of telling people truths they were not ready to hear. He escaped his mission and eventually ended up swallowed by a whale where he would spend his time in remorse. Likewise, Yunus is quick to flee at the slightest sign of boredom or discomfort. He spends most of his time roaming the back streets of Hackney that he could instruct cub drivers.

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Yunus is the introvert of the family, “though everyone in the family felt they were an outsider, albeit for different reasons, Yunus seemed the most comfortable in his skin.” (Shafak 62). Although his mother Pembe describes him as distant and unreachable, Yunus is in fact in complete peace with his inner self. His relationship with his family is very shallow. He drifts even further when he forms strong bonds with a group of squatters whom occupy an abandoned home not far from his school. There, he falls in love with a punk girl named Tobiko, 12 years older than him and covered in tattoos that one can barely see her skin. Soon, he becomes a known visitor to the squatters and starts to mimic their behaviours. Initially, Yunus is afraid of his mother's reaction upon hearing of his actions. However, his strong desire to impress Tobiko overcomes his fear. At seven years old, he sips wine, tries drugs, has a tattoo, and even steals his brother's leather jacket in order to mimic the appearances of his punk friends.

At the end of the novel, Yunus is a musician with a successful career. He maintains a strong relation with his sister and reconciles with his murderer brother. Still, he has no traits of attachment to his ethnic culture. He is a ‘native foreigner’ who has completely traded his traditions with a more modern way of life. One that he sees suitable for him. He constructs his identity in the realm of the host society, unaware of the complication of his native one.

In *Honour*, characters desperately try to escape their past and move towards a future of Englishness, yet, the traditions hunt them. None of them could be entirely comfortable following the norms of their home country nor free enough to engage in all the activities that their host society classify as norms. Instead, each one of them took his pick of the litter, forming identities that go up and down the ladder of hybridity.

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2.3. Türkiye as a Hybrid society

Sovereignty is defined by Stanford Encyclopedia of Philosophy as “supreme authority within a territory”(Philpott). It refers to the power of the state to govern its internal and external affairs with full legitimacy. According to Bacik: “sovereignty is an idea on power that displays how state authority is organized legitimately in a society and in international relations on all levels” (36). This definition is directly related to the exclusive distribution of power within the domestic and international spheres that requires the submission of society to an organized body of authority (Bacik 28). The modern model of sovereignty rose with the Westphalian Peace Treaty of 1648 that divided Europe into sovereign bordered states.

However, after the World Wars and the establishment of international organizations such as the United Nations (UN), the International Court of Justice (ICJ), and the European Union (EU). Sovereignty in its previous definition demolished under the rule of globalizations and the declaration of International Human Rights (Améhamé 9). Sovereignty became a partial authority rather than a full one since actions committed by authoritarians might be questioned. The theory of hybrid sovereignty was presented by Bacik in his attempt to study the effects of colonization on state governing in the Arab Middle East.

In his thesis, Bacik defines hybrid sovereignty as the injection of western models into the already existing traditional authority; hence, hybrid sovereignty is a consequence of the mixture between modern day and traditional sovereignty. The westernization agenda carried out in the Middle East even after independence, using globalization and international organization to implement European political and cultural standards into traditional East ern cultures. In doing so, those societies are now governed by two contrasting models whose clash gave birth to a hybrid model that is neither traditional nor western (Bacik 38-56).

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The Turkish model of hybrid sovereignty started during the Ottoman Empire and rose accessibly during the formation of the Republic of Türkiye and the westernization process led by Kemal Atatürk's government. According to Améhamé, the uniqueness of the Turkish case comes from the fact that the government self-injected western politics into its systems in an attempt to integrate with the west. Türkiye forwarded numerous requests to join the European Union (EU), and the Turkish government pushed many new reforms and bills in order to fit the requirements of the Copenhagen Criteria (7-8).

However, joining the EU means surrendering a part of the nation's sovereignty to the judgements of outsiders i.e. other members and organization of the union. The EU membership has important requirements regarding domestic politics, minorities, human rights and expression of democracy...etc. all measured based on the western guidebook. Nonetheless, the repeated decline of Türkiye's membership request is clear evidence that the Turkish government does not like being told how to handle its domestic realm. Tekin notes:

Whenever the conditionality for European integration touches on the internally sensitive issues such as minority rights and religious freedom and thus suggests alterations in the basis of the Treaty of Lausanne, Türkiye immediately remembers the other side of the old equilibrium: the West as a source of threat. Then, the demands of Europe in that context are interpreted as threats to national security and sovereignty. (qtd. in Améhamé 8)

The novel *Honour* could not be more resembling of that previous fact. The hybridization of traditionally rooted characters using the migration setting is symbolic of Türkiye desperate tries to join Europe and yet failing because it could not be fully detached from its traditional ways and ideals, rendering the society in a state of 'in-between'. Based on Bacik analysis, hybrid sovereignty often results in a sovereignty crisis. i.e. this hybridity effects institutions (individuals, families, communities...etc.) in which the norm is already

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established. In seeking to compel a change, it instead forces the birth of a new norm that is constituted in an estranged mixed form. Therefore, the institutions struggle to adapt with it. This is exactly the case with the Turkish society and the characters of *Honour*.

In Bacik view, sovereignty crisis is proven via “the survival of traditional models in the state system after attempting to modernize or forced to modernize” (Améhamé 11). In the case of Türkiye, these traditional patterns can be spotted via the ongoing problem of minorities, the failure of central authority, and the mal use of power in solving domestic conflicts.

Kurds are Türkiye's largest ethnic minority, and yet the state not only failed to integrate them but the two parties are in constant political and armed struggle. Hence, Kurds decided to stay together and protect their ethnic identity while Turks still to this day minimize and marginalize and even stereotype and degrade them. The existence of such an equation points at an unstable domestic sphere where one party is always going to neglect the other.

Shafak's choice of her main protagonists to be Kurdish or of Kurdish heritage is no coincidence. In an interview with the Guardian, Rachel Cooke notes:

Shafak, who is sometimes described as Türkiye's most famous female writer, has a reputation for outspokenness. A fierce advocate for equality and freedom of speech, her views have brought her into conflict with the increasingly repressive government of Recep Tayyip Erdoğan. (Cooke)

Shafak's dislike and opposition of the Turkish governmental system is addressed in many of her interviews and media featuring. She was previously accused of insulting Turkishness in her novel *The Bastard of Istanbul*. Shafak often used her works as spotlights to subjects that the Turkish government tend to sweep under the rug. Her novel *Honour* received

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national and global conception for its portrayal of a number of these problems, among them ethnic and racial discrimination.

Shafak used the first chapters of the novel to follow the childhood and upbringing of the twins Jamila and Pembe in a small Kurdish village near the River Euphrates. The place is described as remote with no roads, no electricity, no doctor, no school, and no contact with the rest of the world. The novel begins from the year 1945, which would explain such segregation. During that era, Kurd villages were under severe military siege, no outsiders were allowed to visit the East areas of Euphrates until 1965. Atatürk believed that the country must be united under one political identity.

The Kurds accused successive Turkish governments of suppressing their identity through means such as the banning of Kurdish languages in print and media. Large-scale armed and political conflicts took place between the two throughout the 20th century. Jawaharlal Nehru on the response to the Kurdish revolts in the early Turkish Republic commented: "The Turks, who had only recently been fighting for their own freedom, crushed the Kurds, who sought theirs. It is strange how a defensive nationalism develops into an aggressive one, and a fight for freedom becomes one for dominion over others". Shafak remarks in one of her interviews how the Turkish government changed the names of Kurdish villages into Turkish ones. In her works, she often advocates for the underdogs. The ones forced to be silent.

Honour provides the reader with some insights into this struggle. By the year 1953, Pembe is bit by a dog with rabies and has to take a daylong journey with her father to see a doctor in the city of Urfa. At the end of a long wait in the hospital corridor, "the doctor gave the father and the daughter no more than a grudging glance. It was as if their mere existence tired –even saddened – her" (Shafak 12). The doctor who was a woman to Pembe's surprise, showed no desire in interacting with them, leaving the nurse to examine the little girl.

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The government at the time removed the word “Kurd” from dictionaries and history books and instead referred to Kurds as “Mountain Turks”. The Kurdish language was banned in any formal institutions, including primary schools located in Kurdish villages. In the novel, Pembe and Jamila go to a school forty minutes away on foot. Their teacher is a Turkish man who resents being sent to such a place. He gets triggered when the children don't understand his Turkish, and banned students from using Kurdish in his class.

The use of oppression and military force to solve domestic quarrels is a sign of the failure to establish a central authority that is recognized by all subjects within those borders. Moreover, it indicates the state's failure to integrate the western values into its society since abiding by a western- style sovereignty assumes an equal citizenship to all members of society regardless of “tribal, racial, and gender-based considerations” (Bacik 47-48). All the above are indicators of Türkiye's sovereignty crisis, one that is primary the result of its hybrid sovereignty and the attempts to westernize the nation. These patterns are found illustrated via several scenes throughout the novel *Honour*.

Conclusion

Migrant Literature “demonstrate[s] the formation of a hybrid selfhood from the heart of cultural conflicts” (Pourjafari and Vahidpour 687). Creative Literature has the power to demonstrate human feelings and reflect the complex realities of displaced individuals. In *Honour*, Shafak highlights the process in which Turkish migrant identities are created. The novel showcases the different layer of adjustment and their differences from one generation to the other.

This chapter uses the Post-Colonial concept of hybridity and its appliances in Migrant Literature. It aims at offering the reader an in-depth view on the conflict between home traditions and adaptation with the new environment. In addition, it discusses the effects of

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modernization on the Turkish society and its symbolism in the selected novel. The final chapter will take a closer look on the Turkish female identity, the role of society in shaping men and women, and the treatment of women as 'the other'.

Chapter Three

The Notion of Othering Women in *Honour*

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The subjects of women and gender discrimination have been the concern of multicultural literary works from long before the label of Feminism existed. In other words, much has been said about the rights of women that the matter itself became irritating and repetitive. Yet, the 21st century audiences still not only sympathise but also relate to those stories. *Honour* is Shafak's eighth novel, written in 2012, the novel was the bestseller in Türkiye for six weeks. In a country where most of the written culture is male dominant and most readers are women, the subject clearly struck a nerve.

Honour focuses on two major themes: belonging and violence against women. Unlike most violence-based stories, this novel does not have a clear antagonist. The villain and the victim share the same character, which creates a major debate about the nature of honour killings. Therefore, the focus of this chapter will be to discuss the main components in the traditionally rooted violence towards women inside and outside Türkiye. In addition, to determine the validity of Simone De Beauvoir's theory of 'othering women' and the extent to which it could be applied to explain the patriarchal behaviour displayed in *Honour*.

3.1. Collectivists Societies and Domestic Abuse

3.1.1 The Nature of Collectivism

In cross-cultural psychology, individualism and collectivism are important subject matters in which a vast amount of research is conducted. According to Kendra Cherry, cultural factors influence behaviour. The social perception of actions in different cultures can result in surprising differences in people's reactions and even thoughts and feelings. Individualism is the emotional independence from all collective bodies be it a group, family...etc. On the other hand, collectivism is the emotional dependence, cooperation, and loyalty to family, structure, and the social system (Göregenli 787).

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Different cultures can have different degrees of individualism and collectivism. For example, western countries such as the United States and the United Kingdom tends to be more individualistic. This means that priority is given to personal achievements and personal judgement. Contrary to the west, Eastern countries such as China, India, and the Arab Middle East are more collectivistic. This means that people often work together to achieve a common goal and are held accountable to a common set of norms. Parsons distinguishes that self-orientation is “the permissibility of an actor’s pursuing any interest ‘private’ to himself” or to a small inner group. In contrast, collectivity-orientation refers to the actor’s obligation to peruse “the common interest of the collectivity” (60).

3.1.2 The Characteristics of Turkish Collectivism

In Order to identify the distinguishing features of Turkish collectivism, Melek Göregenli conducted a study in 1995 with a sample of 316 randomly collected participants from the streets of Izmir and neighbouring cities. The inquiry uses Hui and Triandis “Individualism-Collectivism: A Study of Cross-Cultural Researchers” published in 1968. The individualism-collectivism scale comprises seven instrumental categories:

1. Consideration of implications (costs and benefits) of one’s own decision and/or action for other people.
2. Sharing of material resources.
3. Sharing of nonmaterial resources.
4. Susceptibility to social influence.
5. Self-presentation and face-work.
6. Sharing of outcomes.
7. Feeling of involvement in others’ lives. (Hui and Triandis 229-31)

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The experiment requires participants to answer seven questions, one question per each category, using a scale from definitely yes to definitely not. High scores indicate individualistic tendencies (Göregenli 789).

The study findings show that the Turkish population holds a position close to the collectivistic side of the scale. While the results vary for each of the seven categories mentioned above, the participants appear to lean drastically towards collectivism in two aspects. The first case is related to the 5th category, in which participants are asked: “When someone does something immoral, she or he should consider other people’s ideas about his or her actions”. The second case is related to the 6th category and the investigation states: “The person will be seriously affected if his or her close loved one commits a criminal offence”. There are also some individualistic tendencies observed in four of the categories. However, the numbers are closer to the collectivistic side (Göregenli 790).

Göregenli concludes that while the Turkish culture cannot fit comfortably on either side of the individualism-collectivism spectrum; the study stipulates the Turkish emphasis on human relations (791).

3.1.3. Collectivism, Honour Crimes, and Shafak’s *Honour*

As the previous study shows, Turkish collectivism bases itself on the positive relationship between the individual and the community. Hence, if social perceptions matter in Türkiye’s biggest and most modern cities such as Izmir, they must hold great significance in rural traditional villages up to this day. With a plot that covers almost half a century, *Honour*, first published in 2012, extends over a period from 1945 to 1992. The novel is a perfect case study to determine the validity of traditional gender rules and social norms as primary motives for murder.

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According to Carin Benninger-Budel and Lucinda O'Hanlon, some of the most serious crimes that targets women in Türkiye are 'Honour Crimes'. In *Violence against Women: 10 reports*, the authors express that the said crimes are mostly current but not limited to the Eastern and South-eastern regions of Türkiye, mainly in rural Kurdish villages. Benninger-Budel and O'Hanlon specify that the killing of a woman occurs when she "allegedly steps outside her socially prescribed role, especially, but not only, with regard ... to her interaction with men outside her family" (351). A minor male member of the family often commits the crime after the oldest members gather and decide that the female in question has stained the family's honour. The choice of an underage perpetrator is to avoid full sentence (Boon 816).

Although the Civil Code of 1926 banned most of these tribal traditions, Benninger-Budel and O'Hanlon notes that in the eastern and south-eastern of Türkiye 16.3% of women were married under the age of 15. Many women live in polygamous marriages. More than 50% of women are married without their consent. All the practices mentioned above were banned under the civil code of 1926 and again under the reform in 2001. However, violations of the new code still occur because the Turkish authorities do not enforce or prosecute according to these laws (346).

Molly Moore writes for *Washington Post Service* "honour killings, a practice steeped in village traditions that is occurring with increasing frequency in cities throughout Türkiye and other developing countries where massive migration to urban areas have left families struggling to reconcile modern life and liberties with generations-old rural customs". Moore reports that as young girls become more educated and exposed to the world, they are increasingly rebelling against norms that prohibit mixing with the other sex. As social pressure plays a substantial role in preserving these norms, violence and murder escalates, as well as suicide among rural women.

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Shafak presents honour in her novel as the basic dimension of Kurdish and Turkish culture. “It is not an individual attribute. It belongs to individuals as members of families and social groups. If one member of the family commits a reprehensible act or fails to behave according to the code of honour, the whole members of the family could lose their honour” (Gharbi and Kawyar 263). In the novel, Shafak offers a detailed insight on many traditions and beliefs of the Turkish and Kurdish culture. Some are beneficial and beautiful, while others harmful and narrow-minded. These damaging behaviours include forced marriages, honour killings, son preference, child marriage ...etc.

Salzman defines honour as “public opinion’s judgment of one’s actions” (qtd. in Gharbi and Kawyar 263). In a collectivistic culture, one’s own desires are irrelevant in front of the social judgment. In one of her lectures, Shafak explains that the words ‘honour’ and ‘shame’ are very heavy words in Türkiye. While ‘honour’ associates with men, ‘shame’ always connects to women, womanhood, and the word ‘ayeb’³. ‘Shame’ in fact, is about the gaze of the other, says Shafak. It consists of people’s opinion about a certain behaviour, and consequently, there judgement.

The French philosopher Pierre Bourdieu has a very interesting work in which he studies “The Sense of Honour’ in Algeria, particularly in Kabyle⁴ villages. He states “The sense of honour is enacted in front of other people. *Nif*⁵ is above all that which lead a man to defend, at all costs, a certain self-image intended for others” (111). Bourdieu defines ‘honour’ in Algerian societies as the basis of all transactions, held secret by the pressure of opinion. He who has no *Nif* is doomed to be exiled from the rest of the population. Similarly, Shafak illustrates in her novel:

³ The Turkish word for: inappropriate, blemish.

⁴ Also referred to as Berber or Amazigh, an ethnic population inhabiting northern Algeria.

⁵ The Algerian dialect for nose. Often used as a symbol for honour and dignity.

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A man who had been cheated of the honour that was his due was a dead man. You could not walk on the street any more, unless you got used to staring at the pavement. You could not go to a tea house and play a round of backgammon or watch football match in the beer house. Your shoulders would drop, your fists would be clenched, your eyes would sink into their cavities, and your entire being would be a listless mass, shrinking more and more with every rumour. (Shafak 154)

This huge pressure placed on men by the eye of the society renders them restless. In Algerian societies, a men's honour is determined by two factors, his word and reputation amongst other men '*Nif*', and the behaviour of the women of his family '*Hurma*' (Bourdieu 117). Likewise, a Turkish man's honour is understood to be his reputation in society '*Seref*' and the chastity of his female family members '*Namus*' (Benninger-Budel and O'Hanlon 352).

3.1.4. The Culture of Victim Blaming

Victim blaming is not unique to domestic violence or to women, says Dr Jessica Taylor. Whilst it is practiced on other groups, the way in which women are subjected to victim blaming after an assault becomes a shared interest in literature, media, and social campaigns (25). Simply put, "victim blaming is the transference of blame for an act of [physical] violence away from the perpetrators of the violence and back towards the victim of the violence" (Taylor 26). Victim blaming appears in both collectivist and individualist cultures for different reasons. In *Honour*, the collectivistic approach towards such victims is well illustrated.

Jamila Yeter was second to be born after her twin Pembe. She is the eighth and last girl of Naze and Berzo. As children, the twins are as different as day and night. Unlike

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Pembe, her character is full of grace and calmness, and obedience. When Jamila is sixteen years old, a man proposes to one of her older sisters, Kamile. However, Berzo called off the wedding because the two families got into a disagreement. The groom's family kidnaps Jamila in retaliation until her father gave his consent for Kamile's wedding. They claim to have never touched her. Jamila says nothing on the subject. Nevertheless, the society condemns her a tainted women. No eligible man would ever propose to her.

Unfortunately, being marked a tainted woman is not the only punishment that Jamila has to endure because of a crime in which she was the victim. The headman of the village says, "The good news is that the family of Kamile's husband accepts the girl as a bride for an old relative. A widower. Her honour is saved" (Shafak 97). Jamila did nothing wrong, she was a victim of a kidnapping. Yet, instead of punishing the kidnappers, she is forced to wed one of them. In the villagers view, Kamile husband's family is already doing them a favour by taking the girl to one of their widowed relatives; a collective victim blaming in its most disgusting forms.

Later, Adam comes to the village and falls in love with Jamila. So much that he decides to marry her within few days of knowing her. Nonetheless, the moment the headmen tells him her story, Adam's love turns into suspicions, questions, and anger. All directed at Jamila. As large as his feeling for her are, there is no way him or his brothers would accept a tainted woman. Even allegedly accused.

The second subject of victim blaming in the novel is Adem's mother, Aisha. Adam's family lived in Istanbul. All his life, he was torn between two fathers. His sober father, a great social man and the picture of a good father. His drunken father, an easily triggered bomb. One day, on their way back home from a picnic, the drunken father is driving while cursing on everything and everyone. His wife begs him to slow down. Eventually, he drifts the car off the road, injuring all the passengers. "Get out", he screams at her. He then precedes to drag her

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towards the engine and slams her forehead with it. “Since you know so much about cars, fix this” he yells. Aisha does not move a muscle. Not then, not when he kicks her in the groin, nor when he pushes her down the stairs. She takes it all. Until the day she runs off.

On the very little cases of domestic abuse that are reported to the police, the women claim that the authorities try to compromise between the husband and the wife other than treating the violence as a crime (Benninger-Budel and O’Hanlon 348). Even when the complaint is registered, the punishment is weak and often justified with the “unjust provocation” claim. A legal term used to argue that the woman caused the assault by provoking the man with her actions (Pinar). Since the police is not likely to protect the victim, women like Aisha have no choice but to stay silent.

Despite witnessing his father’s treatment to his mother, “Adam could not help but feel sorry for Baba, who clearly was the victim, the sufferer” (Shafak 56). Instead, he blames his mother for provoking him, for turning his sweet baba into a monster. After their mother left, their father drinking got worse until it finally killed him. Tariq, the older brother, believes that it was shame that ended their father’s life, not alcohol.

3.2. Othering in *Honour*

“My argument is that history is made by men and women, just as it can also be unmade and rewritten, always with various silences and elisions, always with shapes imposed and disfigurements tolerated” (Said 57).

One only needs a healthy set of eyes in order to categorize the world into two sections. The biological, philosophical, psychological, and cultural differentiations between men and women can be collected in large piles of works dating from ancient history to modern times. Yet, quoting Virginia Woolf: “The history of men’s opposition to women’s emancipation is more interesting perhaps than the story of that emancipation itself”. For a long portion of

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history, society treated women as sacred creations, the life-givers. While men were the providers and protectors of this life. However, humanity expanded in a way that property plays a major role in people's lives. Accordingly, to regulate property possession and inheritance, religious beliefs, myths, laws, and social norms developed in a way that give absolute power to men and overshadows women.

Since the rise of Feminism and ever before, many works of different natures ranging from novels to social sciences to neurology discuss the existence of the gender gap and its influence on both men and women. In this last chapter of the present research work, the researcher will have some recourse to Simone De Beauvoir's *The Second Sex* and her theory of women as 'the other' for its relevancy to the cultural and social dimensions of the novel. The concept of 'the other' is well known in post-colonial studies through the works of Edward Said and his analysis of the defaulted western view of the Orient. De Beauvoir uses the same mechanism to argue that most if not all the distinctions that exist between men and women result from labelling women as 'the other'. Elif Shafak, on the other hand, manoeuvres *Honour* to point out at many discriminatory traits between the two genders in Turkish communities. By doing this, she gives way to examine the validity of De Beauvoir's theory in multicultural settings.

3.2.1. Otherness and the Female Identity

Scrutinizing a society that tends to deal with the big issues by sweeping them under the rug of silence and pretending not to see the bumps. Shafak dedicates her novel to those who hear, those who see. *Honour* spreads across a time line that starts in 1945 and ends in 1992. Alongside the weaving in place, the constant flashbacks and flash-forwards, and the Shakespearean plot twist. The characterization of *Honour* is by far its most astonishing feature. The novel puts forwards three generation of women to be examined. From the

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grandmother Naze, to the daughters Pembe and Jamila, to the grand daughter Esma. All from the same family, all with different circumstances, all with similar fates.

The Second Sex main thesis statement is that “one is not born, but rather becomes, woman” (De Beauvoir 293) . Some people interpret this quote as an argument against the binary existence of biological sex. Notwithstanding, the sociological explanation suggests that women’s otherness does not arise from an innate quality in her biology or psychology. Rather, it is gradually shaped by her upbringing. Thus, a woman is indeed born a woman, but her attitude and perception of womanhood is effected by different factors. *Honour* demonstrates the picture of women and womanhood by following three generations of Turkish women in different environments.

Naze is the mother of eight girls. As a Kurdish woman in a village near the River Euphrates, her highest dream is to provide her husband with a son. On the day Jamila and Pembe are born “Naze Pursed her lips like a folded hem, determined not to say a word until Allah had explained, fully and convincingly, the motive behind His actions” (Shafak 5). She was forty-one years old and has her fill of daughters. Thus, Naze speaks again to name her girls, Bext and Bese in Kurdish, Kader and Yeter in Turkish, Destiny-Enough in English. Upon hearing his new-borns names, Berzo, the father exclaims “But you haven’t named the babies, really. You’ve sent a petition to the skies” (Shafak 8). Berzo then names the girls Pembe and Jamila – Pink and Beautiful. Yet, the twins are known with both sets of names, Pembe Kader and Jamila Yeter, Pink Destiny and Enough Beauty.

Son preference is one of the oldest rooted traditions, not just in Türkiye but also in many parts of the world. Patriarchal societies keep degrading women’s value by placing them second to men from the moment of birth. De Beauvoir points out that patriarchy has weakened women and shaped them to unthinkingly consent to social assumptions as the natural way of things. The character of Naze is a perfect example of the above. Shafak draws

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her as someone who is submissive to society's demands with no questions asked. She does not see the point of educating her girls since they are all to be married and their beauties to be their dowries. The most important role of her daughter is to be wives. She angrily exclaims, "no daughter of mine will abandon her husband" (Shafak 11). Naze would rather her daughters bear the abuse of their husbands than return to the home of their father.

She is "a woman who has internalized the norms and values of patriarchy" (Tyson85). In her view, women have everything to lose while men are immune to criticism. One day, Naze finds her little twin girls singing and dancing, she retorts, "Why would you do that, unless you two have decided to turn yourselves into harlots" (Shafak 15). Thus, she teaches her daughters the code of honour accordingly, "women were made of the lightest cambric, Naze continued, whereas men were cut of thick, dark fabric. That is how God had tailored the two: one superior to the other. As to why He had done that, it wasn't up to human beings to question" (Shafak 16). In the society where Pembe and Jamila were born, women were easily stained. Their brains and bodies forever hostages to cultural beliefs. De Beauvoir finds that a woman's body is her sole possession, and so the world around her is constructed in relation to her body.

Naze's dedication to social norms eventually kills her. On her next pregnancy, she is certain it is a boy. She thought the midwife is extremely envious with her and does not want to bring her baby out. Naze yells:

'Cut me Take him out' Naze ordered and then laughed as if she had already crossed a threshold beyond which everything was a joke'. It's a boy, don't you see? My son is coming! You spiteful, jealous whore. Take a pair of scissors! Now cut my belly open and take my son out! (Shafak 19)

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In fact, the midwife was trying to save Naze because she realised she cannot save both the baby and the mother. Naze would rather die to have a boy than live to raise her eight girls. She did not survive, nor did her baby, her ninth child who killed her, was another girl. Thus, Naze symbolises the motherhood who dares to die for a son; a heritage she would pass on to her daughter Pembe.

Women like Naze are the reason why primitive traditions remains rooted in the community's mentality. Women who 'other' themselves are even more dangerous than men in holding patriarchal values. They see no value in their womanhood other than that of a womb. Deliberately living as shadows and slaves to their husbands. Raising their children as participants of a determined agenda. "She [woman] determines and differentiates herself in relation to man, and he does not in relation to her; she is the inessential in front of the essential. He is the subject; he is the Absolute. She is the Other" (De Beauvoir 6). This is the norm, men are the purpose, and women are the means.

Pembe becomes a mother at the age of seventeen. The night she gave birth, her whole world changed. After all, she was nursing the boy her mother long yearned for. "[H]er mother was watching her with envy" (Shafak 19), she thought to herself. Soon, she starts to see Naze's gaze everywhere, even in London. Pembe who was full of life and colours, turns into a second version of her mother upon marriage. She embraces her mother's superstitions and takes them on as part of her life. Initially, Pembe believed that her only way out of the village is via marrying Adam Toprak. Yet, neither Istanbul nor London could lift the veil that her traditional upbringing placed on her head. As a grown woman, Pembe embodies the only way of life she knew that consists of solely nurturing her children and obeying her husband. She barely talks to anyone including her three children, "words caused trouble" (Shafak 134), instead Pembe enjoys recipes and songs, where words were only secondary.

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Pembe is a person who keeps to herself. Prefers to work in silence and never complains about her routine wife duties. However, she disclosed herself to only one person, her miles away twin sister Jamila. In one of their letters, she conveys her true feeling about her life and marriage:

Adam is no husband to me. He doesn't come home anymore. He has found himself another woman. The children don't know. I keep everything inside. Always. My heart is full of words unsaid. Tears unshed. I don't blame him. I blame myself. It was the biggest mistake of our lives that I was his bride, instead of you. [...] I should have never married him. It wasn't in my hand, but I didn't try to prevent it. (Shafak 90)

Pembe knows it was wrong to marry a man whom originally loved her sister. Nonetheless, she believes that she had no power to fight against her father's decision since it would make her look like a disobedient child and could bring her shame (Gharbi and Kawyar 268). She blames herself for her husband's departure. After all, "to catch a husband is an art; to hold him is a job" says De Beauvoir (468). Her relatives blame her for not being "woman enough" (Shafak 153). Consequently, even a husband's unfaithfulness is blamed on his wife. Such a society appoints so little value to women and yet so much responsibility falls on their accord.

In Istanbul, Pembe secures a job as a house cleaner and a nanny for an actress with severe postpartum depression. The actress did not pay her wages at due time. Esma says: "Mum expected to get her wages any day, but there was no mention of it and she was too shy to ask" (Shafak 76). Pembe had never asked for her rights before, her entire life she only knew duties. She was raised by patriarchal ideologies that taught her she has no right to ask for her rights. One night the actress's husband comes back home drunk and attempts to harass Pembe. She runs away without her wages. Without enough money to get home, Pembe and Esma get lost in the side streets of the city and do not make it home until after dark. When

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they arrive, Adam is furious at their delay, and even more furious that his wife did not get the money. She did not tell her husband about the incident because she knows that even though she is innocent, her honour will be tainted just like what happened to her sister Jamila.

De Beauvoir believes that womanhood is a social construct designed to accommodate men and their needs. Thus, the defining characteristics of what a woman is and what a man is not. Pembe was subjected to a collective patriarchal upbringing that makes her hand over her will to men in her life. Upon Adam's abandonment of his family, Iskender steps in as the head of the house. Pembe became submissive to her 16 years old son. In her eyes, women could never govern themselves let alone a household, while men are born to rule over the world.

Pembe's character changes at the end of the novel when she meets Elias. She starts to compare him to the other men in her life. The openness of the British society helps her to search for a happiness that exceeds serving her family. She starts to reformulate her identity by placing her feelings and her desires above her traditional duties and restrictions.

One of the many foreshadows in the novel is when Shafak writes "the things she [Pembe] hated to hear from Naze she would repeat to her daughter, Esma, word for word, years later, in England" (Shafak 16). Sure enough, Esma was reared by a patriarchal mother, a replica of the grandmother she never met. Except her mother did have sons, and Esma was able to spot the discrimination. Esma spent only few years of her childhood in Türkiye before moving to England. Her mother does her best to transport her traditional ideals to her daughter. Nevertheless, Esma's environment aides her to find her way out of submission. Instead of giving in, Esma fights back. At the age of fifteen, Esma starts to escape to the bathroom in the middle of the night. She would draw a moustache and wonders how she would look like had she been born a boy.

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Esma is a hungry bookworm with endless love for languages. Pembe worries “her eyesight- and options for marriage- would be ruined because of too much reading” (Shafak 135). Despite her mother’s concerns, she wishes to be a writer, “but not a female one” (Shafak 183) she remarks. Pembe’s depiction of femininity does not suit her daughter’s ambitions. Thus, instead of squeezing herself into the mould of ‘the other’, she seeks freedom from her female destiny by mimicking male behaviours and appetences. Esma often ponders about the irony of names, she wonders:

Why female names are so different from male names, more whimsical and dreamlike, as if women were unreal, a fragment of one’s imagination. Male names embodied power, ability and authority, like Muzaffer, ‘the Victorious One’; Faruq, ‘One Who Distinguish Truth from Falsehood’; or Husam al Din, ‘the Sword of Faith’. Female names, however, reflect a delicate daintiness, like a porcelain vase. With names such as Nilufer, ‘Lotus Flower’, or Gulseren, ‘Spreading Roses’, or Binnaz, ‘A Thousand Blandishments’, women were decorated for this world, pretty trimmings on the side, but not too essential. (Shafak 183)

The previous quote adds to Simone De Beauvoir’s arguments, “Man is defined as a human being and woman as a female – whenever she behaves as a human being she is said to imitate the male”(84). She clarifies that a large part of women enslavement is rightfully blamed on women themselves. They embrace their otherness instead of fighting it. For instance, beauty standards are basically ‘what a man finds attractive’. They are advertised by social influence, and reinforced by women. If a woman moves out of these characteristics, she is unfeminine, a tomboy.

Esma notes that her mother lectures her with words borrowed from her grandmother Naze. She remembers how close her relationship with her mother was during her childhood.

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As soon as Esma hit puberty, their conversation were reserved for rules and prohibitions that she must not cross. In a lecture given by the author Elif Shafak, she remarks that she used to pay visits to schools and talk to students during her time in Türkiye. In primary schools, she notes, both boys and girls are very active and creative.

However, when she visits high schools, only male students ask questions whereas female students do not want to talk. She exclaims “after they have hit puberty, something has happened to these girls, they have lost their confidence. Now they are very much aware of their body and of the eye of the society constantly watching them”. Much like Naze and Pembe, Turkish mothers only teach their daughters the restrictions of womanhood. It is never the case with boys. Esma says: “with Iskender she was totally different, open. Iskender did not need to be careful. He could just be himself” (Shafak 185).

De Beauvoir points out that pre-adolescent boys and girls are really not very different, “there is no difference between boys and girls attitudes” (295). She joins Shafak’s view that they only start to display opposite behaviours after noticing the others view. De Beauvoir refers to women adolescents’ journey as ‘becoming flesh’. She examines throughout a full chapter how society’s gaze towards women bodies shapes their psychological attitude towards themselves and towards men.

Esma loathes the female inferiority and sees no use of holding to traditional rules that are completely disregarded by her current environment. When her brother Iskender tries to control her with the justification that he does it for her own sake. Esma snaps at him: “Who says you have to take care of me... I can take care of myself, thank you very much. It's all Mum's fault. She raised you like this. Malamin, Berhamin. And now you think you're the Sultan of Hackney” (Shafak 218).

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In the story, Shafak portrays how traditions are maintained, and how they finally come to break. Naze was the product of her environment. She lived her life a shadow to males and eventually died trying to give birth to one. Jamila is a victim of her environment; she followed the codes and yet was condemned tainted over a mistake that was not hers. As for Pembe, she carried her environment with her overseas and took so long to notice that the world around her does not consist of only black and white as her mother had described. By contrast, Esma's individuality consists of both her education and her educated multicultural environment.

3.2.2. Men's Conception of Women in *Honour*

Society plays a major role in constructing the identity and mentality of its citizens. De Beauvoir argues that a woman is a social construct. One might add, so is men. Indeed, biology is the first component on a person's identity, assigned by God. Still, most of the behavioural code of womanhood and manhood is acquired rather than innate. This explains some men and women act against their desires simply because their desires do not fit into the social prospect. Othering works both ways. De Beauvoir insists, just as a slave is nothing without a master. A master is no master unless if he has a slave. The two are tightly co-dependent on each other that it is impossible for 'the one' to exist without 'the other', and vice versa.

In *Honour*, men depends on women to have children, and to care for the children. Adam expects Pembe to take care of all the housework and the children. In addition to helping him with his gambling debts by working outside. He sees her as a slave dedicated to serve him. In his view, he needs not to ask her for these things because it is her duty to aid her husband. The same is true to his brother Tariq and his wife Meral. The only difference is that Tariq opposes women working outside the house. For him, it is not their place. Tariq believes that if a man leaves his wife, it is because she did not fulfil her duties as women. Berzo, Pembe's father, does not see it necessary to ask his daughters approval of a marriage proposal,

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he decides for them. Thus, one may note that women's freedom is placed in the hands of men. Fathers, husbands, brothers and sons see themselves allegeable to make decisions in place of women. Denial is unacceptable, and when occurs, treated with violence.

Patriarchal violence in one of the major tools men use to affirm their authority in the household. Adam always insults and hits his wife which causes Pembe physical injuries, "he would smash objects against the wall. He grabbed it and flung it on mum, the implement hit her on the side of her face with a thud, cutting her neck" (Shafak75). Iskender adopts the same method as his father. He often humiliates his sister in public in order to keep boys away from her. When Esmâ finally snaps at him for his controlling behaviours, he slaps her without hesitation.

Göregenli reports that the dominant characteristic of Turkish collectivism is the strong attachment the individual feels towards the society (791). With that comes judgement and the desire to be involved in other people's lives. In this regard, men feel obligated to secure the family reputation by building women's lives around the household. With generations passing, these behaviours turn into unquestionable norms that all members of society are expected to obey.

3.3. The Role of Women in Shaping Abusive Men

From the people we love the most. Iskender is sixteen years old when he decides to protect his family's honour by stabbing his mother with a knife in the middle of the street. However, *Honour* starts before Iskender was even born. Throughout the story, the reader witnesses him grow from the sultan of the house, to a murderer, to a remorseful men.

Iskender was born in the Kurdish village 'the House of Four Winds' in November 1962. The first child of Adam and Pembe. Upon his birth, Pembe feared the eye of her mother whom could not have a boy. To protect her precious son, she refused to give him a name, "It

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was a way of protecting him from Azrael, the Angel of Death. If the baby had no particular affiliation, she thought, Azrael would not be able to find him, even if he wished to.” (Shafak 21). Therefore, the boy spent his first five years on earth without a name.

It is rather astonishing to note how son preference is so implanted in these women’s minds. Naze used her twins to question the Divine, Kader Yeter – Destiny Enough! Now, her daughter Pembe is trying to trick Azrael and hide her son from his sight. If anything, this shows how ignorant and uneducated these women are, even at the basics of religion. For them, bearing a son is so important that it justifies challenging Allah and his Angels.

When Pembe finally has to name the boy, she consults the village elderly on the subject. It is decided that a stranger should name the boy, someone who knows nothing about Naze and her bad luck. Pembe waits besides a river with her son until an old woman shows up. Before naming the boy, the woman asks him to bring her some water from the river. “I’m not your servant” the boy replies. Instead of scolding her son, Pembe grabs the woman water herself. She starts to get annoyed when the old woman remarks “I’m afraid your son will break your heart to pieces” (24). Pembe then rushes her to just name the boy like she has asked, the old woman presents two names for her to choose from:

One is Saalim. Once upon a time there was such a sultan. He was a poet and a fine musician to boot. May your son, too, learn to appreciate beauty should he be given this name. [...] The second is the name of a great commander who always marched in front of his soldiers, [...] united the east and the west, the sunrise and the sunset, and was still hungry for more. May your son, too, be invincible and strong-willed, and preside over other men should he be named after him. [...] It is Askander. (Shafak 25)

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Thus, her son, the apple of her eye became Askander in Kurdish, Iskender in Turkish, and Alex in Shrewsbury Prison. Pembe prefers her son to be named after a strong commander rather than a compassionate person. She already calls him “my sultan”, and treats him as such. Iskender is a happy child until the day of the circumcision. His mother weeps from joy all day, on the other hand, everyone asks him not to cry. Meşe writes: “Alexander cannot understand why he cannot cry in return for his mother's freedom to cry” (405).

Thus, he gets his first masculinity lesson in displaying a firm stance in the face of pain, even if it is his own pain.” (405). Despite his best effort, Iskender runs to the top of an oak tree from fear. After many tries from his father, it is Pembe who tricks him down the tree by saying that the circumcision will not happen. When he gets down, she slaps him and hands him over to the men to be circumcised. Iskender did not cry. It is that day that he learnt “ [He] could love someone with all [his] heart and yet be ready to hurt them. It was his first lesson in the complexity of love.” (Shafak 31).

While in prison, Iskender recalls an incident from his childhood when he formed a gang and assaulted a boy whom had previously made fun of him. The boy’s mother complained to Pembe, they made her son drink his own pee and then throw him in the canal where he almost drowned. Pembe covered for him, saying that he was with her all day, and then dismissed the woman. Iskender ends this memory with “I expected her to tell me a thing or two. A slap on the wrist...” alternately, Pembe asks, “What should you like to eat at dinner my sultan?” She did not punish him, not for that incident nor for any other.

Pembe continues to treat her son like this even after their move to England. At their house in Lavender Grove, unlike his two siblings who share a room, Iskender has his own, and total freedom to come and go as he pleases without being questioned. He boxes, he is handsome, he is the leader of his group of friends, and walks the streets with straight shoulders and a chin in the air. He starts dating an English girl, Katie. His mother education

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and her spoiling enabled him exercise his supremacy over the English girl putting aside all sorts of codes.

Upon hearing the news of his mother's affair, he takes it to his father. However, he does not get the response he wishes. Adam says they never loved each other. To which Iskender replies, "If you don't take care of this matter, then I will." (Shafak 260). Iskender becomes the head of the family after his father. His mother considers him worthy of the position and obeys the orders of her teenage son. He places restriction on his mother to quit her job and never leave the house. Iskender starts reconsidering his decision to punish her when she submits to his orders.

However, one day he spots her leaving the house, she has disobeyed his authority. Iskender pulls a knife and stabs her in the middle of Lavender Grove Street. What he did not know is that the woman in front of him was his aunt Jamila who had come all the way to London. Pembe sent her to get some things since she could not leave the house. "Pembe ran. She was eight feet away when she saw her son stab her sister" (Shafak 313). While in prison, Iskender spends every day dreaming of his mother's ghost. Later, he meets a man named Zeeshan who thought him how to improve himself. It is his younger brother Yunus who tells him, just days before his release, "Mum is alive" (Shafak 307).

Conclusion

The present chapter discussed the main components of the traditional roots of violence exercised against in Türkiye. It was a space for demonstrating that *Honour* backs to a great extent De Beauvoir's theory of women as 'the other'. This was done by highlighting the fact the novel provides evidence from the Turkish culture that places women as second in relation to males. Through the same chapter the researcher asserted that the novel reflects how social collectivism plays a major role in pushing men towards violence and women towards

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submission. In addition, the chapter highlights the part that women play, especially mothers, in shaping the identities of their children. Shafak expresses that mothers raise their boys as sultans and their girls as 'the others'. Such an attitude is rejected by Shafak and it deserves more speculation.

General Conclusion

Not many people pay attention to their actions and question the roots of their behaviours. For the larger population, traditions are a way of life. An unquestionable set of roles. In collectivistic societies, adhering by the social view and preserving one's picture in the community is more important than the happiness and comfort of individuals. However, humans are known for mobility. From the beginning of times, groups of people migrated across seas and continents. In the 20th century, migration was recognized as a global phenomenon. Such movement of large numbers opened the way to the creation of diaspora communities, racist attitudes, cultural conflicts ... etc.

Honour is more than a story about honour crimes. It is a representation of a system. First, Shafak takes advantage of her life as a constant mover to detail life away from home. Cultures interact, transgress and transform each other in a much more complex manner than typical binary oppositions allow. Thus, the novel presents how immigrants have to negotiate their position within the new society. To do so, they manage their past in different ways. Shafak acknowledges how migrant families often neglect to discuss the pain of the past in attempts to provide their children with a better chance in their new home. However, for the younger generations, identity matters.

Honour is a reflection on how the past is not only memories, it is a constitution left behind. In that regard, migrant narratives excels in portraying the ongoing effect of traditions. The diversity of adaptation, and the hardships of belonging. Identity is constructed by acknowledging the roots and embracing the necessary change. Other than that, it turns into a distorted formula.

As a piece of Migrant Literature, *Honour* preserves its Turkish roots while connecting to other cultures. It presents the different shades of identity created by immigration. The novel contains 'nostalgic' characters who isolates themselves. The 'native foreigners' who seeks to mimic the main society to the best of their abilities, even on the account of losing their ethnic

values. The 'hybrid' characters who exist in an indefinite loop of shifting from one culture to the other. Finally, the 'cosmopolite' immigrant who acknowledges his roots and embraces the newness the host culture has to offer.

In addition, *Honour* presents another major component in the construction of the Turkish identity. The novel takes a deep dive into the essence of violence against women in Türkiye and even in Turkish migrant communities. Via the novel, Shafak dissects the foundation of the Turkish family. Offering the reader a view on the social concepts of femininity and masculinity and their characteristics in Turkish societies.

Honour opens up with Iskender Toprak counting his last days of imprisonment. In this tragic story, Elif Shafak paints a motherhood creating its killer. In order to fully explain the crimes of honour killings to her readers, she has to wear the shoes of Iskender. He is not a hero nor an antihero. Shafak describes him as a bully, someone who sees nothing but his personal desires. She succeeds in portraying his character without judging him. The character of a murderer whom the reader could not hate nor sympathise with. Iskender, like most the men in his family, was a product of his environment. Or rather, the environment he left behind, and it still clings to him.

Femininity is also presented as a social construct in the novel. Shafak uses 3 generations of women with different environments to prove her point. One of feminism's major works, *the Second Sex* by De Beauvoir provides the theory of women as 'the other' in order to explain women's inferiority in society. De Beauvoir believes that society has intentionally characterized men and women so that the first is superior to the latter. *Honour* portrays how the upbringing of girls in patriarchal societies shapes them to accept gender stereotypes. The Turkish culture illustrated in the novel teaches daughters that it is their role to serve, to be weak, and to not bear the burden of thinking. On the other hand, it teaches sons that it is their

role to be served, to think, and to show value by being violent. Ironically, mothers are the ones to assert such discriminations from childhood.

Literature contains some of the most effective explorations of identity. Shafak's *Honour* is a novel about human perceptions. It depicts the importance of traditions in people's behaviours. By presenting a migrant setting, Shafak aims to assert how rooted norms are not connected to places but to people. It is true that the environment plays an important role in prioritising social norms. However, the main change starts from the household.

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Appendix 01

Synopsis of the Novel:

As a Turkish- British novelist and a commuter between languages and cultures, Elif Shafak has an astonishing collection of books about cultural confusion and adaptation. Shafak's *Honour* is the story of three generations of the Turkish-Kurdish family that undergoes yet another cultural division when it migrates to London. The story begins with Esma preparing to meet her brother Iskender who is counting his last days in prison for the murder of their mother Pembe. In order to tell the story of her late mother, Esma retails Pembe's life from her birth in 1945 until her death in 1992.

The tale starts in the Kurdish village known as the House of Four Winds. Naze, who has always wanted a boy, gives birth to twin girls whom she names Kader (Destiny) and Yeter (Enough). Later, her husband Berzo renames the girls Pembe (Pink) and Jamila (Beautiful). However, the twins come to be associated with both names, Pembe Kader (Pink Destiny) and Jamila Yeter (Beautiful Enough).

Adam Toprak falls in love with Jamila but ultimately marries Pembe because he believes Jamila's honour is tainted. Eventually, Adam and Pembe have their first son Iskender then their daughter Asma in Türkiye. The heart of the novel starts when the family moves to England and starts to encounter many difficulties adjusting to their new environment.

Pembe treats her first-born Iskender like the biggest achievement of her life, which results in him being raised arrogant and out of control. The daughter Esma in the other hand faces a very strict upbringing that results in her being self-cautious and hates being born a girl. The third child Yunus, born in London, is very distant from the family and often associates with natives.

Adam ends up leaving his family for another woman, which leads Pembe to enter in a relationship with another man. Something that 16 years old Iskender finds offensive to the family's honour. Eventually, he decides to take matters into his own hands as the man of the house and stabs his mother. Little did he know, the woman he murdered was his aunt Jamila who came to visit her twin Pembe.

Shafak's characters are dynamic and fluid, evolving as the story progresses — in a process of 'becoming' rather than remaining fixed in rigid identities. Their pasts are haunting characters, affecting and shaping their lives in London.

The story ends with Iskender's release in 1992. His brother Yunus tells him his mother is alive shortly before his release. However, on the ride home with Esma, she conveys that Pembe had died earlier that same year. Leaving him with nothing but a broken heart and countless regrets.