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Subversive Masculinity in Elif Shafak's
"Honour"

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Dedication

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

To my parents, **ARIECH MADANI** and **ARIECH AKILA**, it is impossible to thank you enough for everything you have done, from loving me unconditionally to raising me and my siblings in a stable household. Thank you both for everything. I could not have asked for a better parents or role-models.

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Lastly, to all the females out there, "Never apologize for being a powerful woman"

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Abstract

The following research is a study of Elif Shafak's "*Honour*". It focuses on the theme of Masculinity and the diverse facets allied to the subject. The study centers on the subject of psychological and physical violence, anxiety of masculinity, and the role of society and tradition in the construction of gender, female reaction to the gender issue. In addition to its awful influence on people which may lead them to hurt whom they love the most. The methodology intended for this research is psychoanalysis and feminist theory in order to analyze the ways in which literature portrays the narrative of male domination by exploring the social, political, and psychological forces embedded within literature. Furthermore, focusing on the movement of feminism in the Turkish Community to trace the idea of masculinity in the Turkish culture.

Key Words: Masculinity, Femininity, Patriarchy, Traditions, Violence.

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General Introduction

Literature is an important part of any cultural life, reflecting the people, their legends, their mysticism, and the political and social changes. Therefore, many writers see it as their task to embody those facts through their works and the best example of that is the novelist Elif Shafak, the award-winning British-Turkish novelist and the most widely read female author in Turkey. She is interested in feminism and women's rights the spot of this research using her novel "*Honour*" where she tackles the oppressive women using the idea of masculinity in a patriarchal community. It is a historical fiction story that took place between 1940s and 1970s about immigrant family half Turkish half Kurdish that moves to London, where they face a cultural shock about different perspectives of life, love and gender. The plot of the novel is based on the notion of honour; honour killing; and how is that always related to women in a male dominated Turkish society where there are certain roles that the characters are bound to fill, especially as Muslims and how is that incompatible with their desires, thus this is what the eldest son Iskender ended up doing by killing his mother on the names of honour since he is the sultan of the house and the only one responsible for preserving the reputation of his family .

Background of the study

The history of Turkish Literature could be divided into three periods, reflecting the history of Turkish civilization .First , the period up to the adoption of Islam, where the oldest literary legacy of the pre-Islamic period are the Orhun inscriptions in northern Mongolia, written in 735 on 2 large stones in honour of a Turkish king and his brother. Then, the Islamic period, the Ottoman Divan literature was highly influenced by Persian culture and written in a dialect, which combined Arabic, Persian and Turkish. Despite the

aristocratic Divan literature, folk literature continued to dominate Anatolia where It reflects the influence of Islam and the new life style and form of the traditional literature. Finally, the period under western influence. Towards the 20th century, Turkish Literature was influenced by the Western Literature because of changes in social, economic and political of the time. And the distinguishing characteristic of the era in literature was the concern with intellectual content rather than esthetic values.

Elif Shafak was born in Strasbourg to philosopher Nuri Bilgin and Şafak Atayman. After her parents' separation, Shafak was raised by her mother ; a well-educated, feminist, independent and westernized woman .She observed her all throughout her childhood as a divorcee which is the price her mother had to pay in a male dominated society ,this have had an impact on shafak's writing and personality .Then ,she was raised for a while by her grandmother who was a very different woman, a less-educated , more irrational and spiritual where she learned from her the oral culture and its tradition and then combined it with the written culture that she learned from her mother which made an astonishing mixture in her works .Shafak says growing up in a dysfunctional family was difficult in many ways, but growing up in a non-patriarchal environment had a positive impact on her.

In addition to her family, she was much influenced by her neighbors where she includes their story in her book dedication. When she was seven years old, she lived next door to a tailor who was in the habit of beating his wife. "In the evenings, we listened to the shouts, the cries, the swearing. In the morning, we went on with our lives as usual. The entire neighborhood pretended not to have heard, not to have seen." she concluded this by dedicating her book to "those who hear, those who see".

She incorporated her mother's first name— Arabic for "dawn"—with her own when constructing her pen name at the age of 18. She lives in London and "carries Istanbul in her soul."

Statement of the Problem

The idea of masculinity differs from one culture to another, if we are talking about it in the Western culture it includes strength, courage, independence, leadership, and assertiveness that society considers to be appropriate for a man. But it has another complete meaning when it is linked to the Turkish Community being Muslim and conservative where the mother son relationship is based on raising them as the sultan 's of the house and how is that always turned against women in their life weather mother, sister, wife or daughter. The case of Iskender in the novel is exactly as above, where he ends up killing his mother in the sake of preserving the family's honour. Therefore, we seek to analyze the anxiety of masculinity in the Turkish community and how it is expressed from a feminist perspective, in addition to its awful influence on people which may lead them to hurt whom they love the most.

Research Questions

This research will investigate the following main points:

- How men perceive their female counterparts in "*Honour*"?
- How could traditions affect people negatively in the novel?
- Does feminism hold the key to the development of more egalitarian forms of masculinity in "*Honour*"?

- How Elif Shafak encourage the rebellious female to face the traditional society through her writings?

Aims of the Research

This research targets various aims , some of which is about interpreting the oriental society's perception of women to the extent that they are punished only because of exercising their basic rights while men can transcend all boundaries completely simply because they are man , and investigating the feminist perspective to such controversial issue which is the reverence of masculinity in the Turkish society .In addition to discussing the rebellious Turkish female and seeking any possibilities for woman to be recognized as a member of the society rather than treated as the mule of the world .

Purpose of the Research

The purpose of this research is to highlight the idea of masculinity in the Turkish society. And how is that still embedded in the Turkish thought despite the emergence of the feminist movement that protect the women's rights and seeks superiority with men , because everything women do is for purpose and that excuse shouldn't be given only to men .This traditional insight towards women should be changed because all members of the society completes one another ; women are not a threat to them as they think and this is what we believe to be true and aspire to achieve .

Significance of the Research

The present study will be significant in reconceptualizing inclusively the Turkish woman, not as an object but as a strong independent entity in the field of literature, politics and in society. It will be also beneficial for clarifying the notion of masculinity crisis in the

Turkish culture where it is always related to the diminishment of the role and value of women in the various disciplines.

Methodology

The methodology intended for this research is psychoanalysis and feminist theory in order to analyze the ways in which literature portrays the narrative of male domination by exploring the social, political, and psychological forces embedded within literature. Furthermore, focusing on the movement of feminism in the Turkish Community to trace the idea of masculinity in the Turkish culture.

Literature Review

In this research, there are some remarkable works that go hand in hand with the actual study. The first one is Samira Aghacy's "*Masculine Identity in the Fiction of the Arab East since 1967*" where she presents a mosaic of masculinities that challenges the generally held view of an essentialized archetypal Arab man and mirrors a contested vision of manliness where men figure in diverse sociocultural environments .

At roughly the same time, "*Live and Die Like a Man*" by Farha Ghannam that presents a unique twist on traditional understandings of gender and gender roles, shifting the attention to men and exploring how they are collectively "produced" as gendered subjects. It explains how masculinity is continuously maintained and reasserted by both men and women under changing socio-economic and political conditions.

Simone De Beauvoir 's "*The Second Sex*", where she argues for women's equality, while insisting on the reality of the sexual difference, De Beauvoir's primary thesis is that men fundamentally oppress women by characterizing them as the Other. Also, makes the

difference between gender and sex, she believes that all people are born equal, yet it is the role of society which interiorizes females since family is the smallest unity of society.

Limitations of the Study

No study is completely flawless or inclusive of all possible aspects. Therefore, the main limitations of the research are stated as follows:

The unavailability of resources and the difficulty of accessing them. Therefore, this study will not provide a sufficient amount of arguments (given by authors, critics and scholars) to support the contrasting theories.

The time, a very crucial aspect that we are tied with which will ultimately restrict the investigation and the covering of different theories, thus the focus will be mainly on answering the already raised questions.

Structure of the Study

The study will be segmented into two chapters, one is historical background and the second is practical. At first, a general introduction that supplies an entrance and an overview to the focus and the problem of our research. Chapter one will be dedicated to a historical background about the Turkish literature, culture, the author and the novel along with the key concepts of the study, as well as the trace of Feminism movement in the Turkish Community. While the second chapter will be devoted to a practical part which is the comprehensive examination of the novel and answering the research questions. Ending with a conclusion for each chapter then a general conclusion.

Chapter One: Historical Background

Introduction

1- The History of the Turkish Literature

1-1 Turkish Language

1-2 Turkish Literature

1-2-1 Turkish Literature Prior to the Adoption of Islam

1-2-2 Turkish Literature After the Adoption of Islam

1-2-3 The Influence of Western Literature on Turkish Literature

1-3 Modern Turkish Literature

2- Elif Shafak: 1- Biography 2- Literary Career

3- The Feminist Movement and its Shift to the Turkish Community

3-1 The Feminist Movement

3-1-1 Definition

3-1-2 History of Feminism and its Waves

3-2 Feminism in Turkey

3-3 Patriarchal Society

3-3-1 Patriarchal and Transformative Masculinity

3-3-1-1 Definition of Patriarchal Masculinity

3-3-1-2 Definition of Transformative Masculinity

4- Femininity and Masculinity

4-1 Definition

4-2 The Development of Femininity and Masculinity

4-3 Feminist Theory

4-4 Masculinity from a Feminist Perspective

Conclusion

Introduction

Women have had different experiences at different times; they have gained and lost power at different times and they had to overcome many obstacles to get their rights. A century ago, women could not enjoy a reasonable level of gender equality as they do nowadays, therefore, the further back in history we go, the less gender equality we notice.

In this introductory chapter we attempt to present a historical background of the main concepts relevant to our study, along with definitions of the main literary theories related to the analysis of the novel. In addition to a conclusive description of the history of Turkish language and literature, also Elif Shafak's biography and literary career particularly her work "*Honour*"; the core of this research where she highlights the anxiety of masculinity in a traditional patriarchal society. Moreover, a historical background of the feminist movement and its shift to the Turkish Community as well as its impact on the Turkish female writers.

1 The History of the Turkish Literature

1-1 Turkish Language:

Turkish language emerged in the thirteenth century CE as a written literary language in inner Anatolia where Persian was the prestige vernacular for literature and correspondence while Arabic was reserved for religious writing. However, a long tradition of writing in other branches of Turkish languages already existed at that time, a tradition that began in the seventh century CE in Eastern Asia. Thus, while Turkish in Arabic script appeared between the tenth and eleventh centuries CE in Asia, Western Turkish, which emerged in a modified form of Arabic script, is considered a separate tradition keeping

some contact with other written Turkish traditions, such as the somewhat older Chagatai (or Eastern) Turkish.

The Turkish language went through three main stages, old Turkish (from the 7th to the 13th centuries), mid-Turkish (from the 13th to the 20th) and new Turkish from the 20th century onwards. Then there was the "new language" movement in 1928, where the Arabic alphabet was replaced by the Latin one, which in turn accelerated the movement to liberate the language of foreign words. In 1932 the Turkish Language Institute was established to pursue the linguistic research and contribute to the natural development of the language. Consequently, modern Turkish is a literary and cultural language evolving naturally and free of foreign influences.

1-2 Turkish Literature:

The historical development of Turkish literature is studied under three main stages, the period up to the adoption of Islam, the Islamic period and the period under Western influence:

1-2-1 Turkish Literature Prior to the Adoption of Islam:

Turkish literature was the joint product of the Turkish clans and was mostly oral which was its prominent early form between the 9th and 11th centuries. The most popular genre at that time was the epic, such as the Book of the Dede Korkut of the Oghuz Turks, one of the cultural and linguistic ancestors of modern Turks. Written literature became prominent only after the Seljuk victory in the Battle of Manzikert in 1071 CE. It was influenced by Arabic and Persian literature until the Republican Era, when Atatürk removed the language

from these influences. Till the fall of Ottoman Empire, written and oral literature were two separate entities.

The oldest examples of Turkish writings are on obelisks dating from the late 7th and early 8th centuries. The Orhun monumental inscriptions written in 720 for Tonyukuk, in 732 for Kültigin and in 735 for Bilge Kagan are masterpieces of Turkish literature with their subject matter and perfect style. Turkish epics dating from those times include the Yaratilis, Saka, Oguz-Kagan, Göktürk, Uygur and Manas.

1-2-2 Turkish Literature After the Adoption of Islam:

By the adoption of Islam by the Karahan ruler Satug Buğra Khan within the mid-10th century, the Turkish world began to enter the orbit of a brand-new civilization. The Turkish tribes that migrated westward transferred the influence of that civilization into the globe of literature. Mahmud of Kashgar's *Divanü Lugati't-Türk* was written to educate Arabs Turkish. Yusuf Has Hacib distributed the philosophy of state based on Islamic principles in the 11th century *Kutadgu Bilig*. Ali Şir Nevai elaborated Chagetai Turkish as a rich language of art and culture. The tribes that migrated to Anatolia did a vital role in the birth of a new literary tradition. The literature, the primary examples of which emerged in the 13th century in Anatolia, advanced along two separate lines: Court Literature and Popular Literature.

- **Court Literature:** The literature developed by Ottoman intellectuals who were principally raised in medreses and who took Arab and particularly Persian literature as their role models is known as 'Court Literature.' It is also indicated to a 'class' or 'Islamic Age' Turkish literature. Persian translations predominated during the first years of literature and

the first poets, as Ahmed-i Dai, Kadı Burhaneddin and Şeyhi generally wrote religious verse.

- **Popular Literature:** This area consists of folk tales, folk songs, proverbs, riddles and village performance shows, the creators of which are either unclear or unknown. Dervish literature can be regarded as popular literature with a religious content, although containing elements of Arabic and Persian, the language employed in dervish literature was intended to be clearly understood, and the most important representatives of this form of literature are Yunus Emre, Nesimi, and Pir Sultan Abdal.

1-2-3 The Influence of Western Literature on Turkish Literature:

The brand new period in literature, which is called the Turkish Literature of the Republican duration, got here to be inspired by the following literary faculties after Divan literary patterns have been abandoned: Tanzimat (reforms), Servet-i Fünun (medical wealth), Fecr-i Ati (sunrise of the new age) and Ulusal Edebiyat (national literature). The leading literary figures were Ziya Gökalp, Ömer Seyfettin and Yusuf Ziya Ortaç. Orhan Veli Kanık published his poems in a book entitled "*Garip*" in 1941, and others who shared his style created a brand new poetic movement called "Garipciler", based on the elimination of such formal regulations as metre, rhyme and analogy.

1-3 Modern Turkish Literature:

The time that can be called contemporary in Turkish literature falls in the period between the middle of the 20th century and the first years of the new millennium. Together with the fall of the Ottoman Empire and basis of the Turkish Republic added a different manner to Turkish literature collectively with the effect of Westernization on Turkish

writers. The literature of the new republic emerged in large part from the pre-independence National Literature movement, with its roots simultaneously within the Turkish folk culture and inside the Western perception of progress. Moreover, one essential change to

Turkish literature become enacted in 1928, while Mustafa Kemal initiated the advent and dissemination of a modified model of the Latin alphabet to update the Arabic-based totally Ottoman script. In 1950s, Turkish authors commenced to write inside the tone in their western contemporaries bringing a new sense of literature to the country. All of the salient factors of Turkish life, politics and way of life have discovered their direct or oblique expression in poetry, fiction, and drama, in addition to in essential and scholarly writing. Westernization, revival of folk culture, economic and technological development, human dignity, mysticism, pluralistic society, human rights and fundamental freedoms, democratic ideals, Atatürkism, Turanism, Marxist-Leninist ideology, rebirth of Islam, humanism in fact all aspect and components of modern culture found a voice in literature. The novelist Elif Shafak is one of those Turkish modern writers that contributes to evolve the traditions of the Turkish culture with her contemporary spirit.

2- Elif Shafak:

2-1 Biography:

Elif Shafak was born in Strasbourg, France, in 1971. She is an award-prevailing British-Turkish novelist and the most widely read female writer in Turkey, holds a PhD in political science and writes in both Turkish and English, she has posted seventeen books, ten of which are novels. Her works has been translated into 50 languages. Her brand-new novel “*10 Minutes 38 Seconds*” on this Strange World was shortlisted for the Booker Prize and selected Blackwell’s Book of the Year. Shafak has been always associated with her

areas of interest that she followed in her range of novels; those frameworks are Istanbul, feminism and women's rights, freedom of speech, global politics, Mysticism, East and West.

As for her **personal life**, her parents were young, idealist, bohemian; It was a wobbly marriage, however, soon after Elif was born they went their separate ways, her father stayed in France and start another family while her mother returned to Turkey with a toddler in her arms. In that time, it was an undeclared rule that divorcees should be married off without delay. It was her grandmother who stepped in encouraging her mother to go back to college then she can choose whether to remarry or not, while she takes care of the child. Shafak's situation with her mother was odd. In the conservative Muslim-Turkish neighborhood that she found herself in, she was a lonely child and preferred to live inside her imagination. After finishing university, her mother became a diplomat, they travelled together and spent the rest of her childhood in Madrid where Spanish became her second language. In Shafak's early twenties she moved alone to Istanbul, and kept writing her novels, inching her way to becoming an established author in her country, then she left the city moving to America and over the next years she lived in Boston, Michigan and Arizona, of all places. She met a journalist with the most gentle and surprisingly feminist soul, who taught her about love, beauty, light and cosmos. They got married in 2005.

2-2 Literary Career:

Elif Shafak is a literary hallmark in the world of literature. She is considered to be one of the most prominent and influential writers today. The author of 17 books, 11 of which are fictional novels. Her first novel, *Pinhan (The Hidden)* become awarded the Rumi Prize in 1998, Her second novel, *Şehrin Aynaları (Mirrors of the City)*, also she greatly extended

her readership with her novel “*Mahrem*” (*The Gaze*). Her next novel, “*Bit Palas*” (*The Flea Palace*, 2002), later then Shafak wrote her next novel in English, “*The Saint of Incipient Insanities*”, which was published in 2004. Her second novel in English, “*The Bastard of Istanbul*”, become longlisted for the Orange Prize. Following the birth of her daughter in 2006, Shafak suffered from postpartum depression, a length she addressed in her memoir, “*Siyah Süt*” (*Black Milk*). Shafak’s novel “*The Forty Rules of Love*” centered on love in the light of Rumi and Shams of Tabriz. Her subsequent novel “*Honour*” focused on an honour killing story, commencing up a bright debate about family, love, freedom, redemption and the construct of masculinity. It changed into nominated for the 2012 Man Asian Literary Prize and Women’s Prize for Fiction, 2013.

Moreover, Shafak's novel *The Architect’s Apprentice* revolves around Mimar Sinan, the most well-known Ottoman architect. Finally, her novel, *Three Daughters of Eve* (2017) a sweeping tale of faith and friendship, subculture and modernity, love and a surprising betrayal. However; her nonfiction work covers various topics, including belonging, identity, gender, mental ghettos, daily life politics, multicultural literature and the art of coexistence. For instance, *Med-Cezir* (2005), *Firarperest* (2010) and *Şemspare* (2012).

3- The Feminist Movement and its Shift to the Turkish Community:

3-1 The Feminist Movement:

3-1-1 Definition:

The term feminism can be used to describe a political, cultural or economic movement sought at establishing equal rights and legal protection for women. Feminism includes political and sociological theories and philosophies concerned with issues of gender

difference, as well as a movement that recommends gender equality for women and campaigns for women's rights and interests. Although the terms "feminism" and "feminist" did not gain massive use until the 1970s, they were already being used in the public parlance much earlier; for instance, Katherine Hepburn speaks of the "feminist movement" in the 1942 film *Woman of the Year*.

3-1-2 History of Feminism and its Waves:

According to Maggie Humm and Rebecca Walker, the history of feminism can be segmented into three waves. The first feminist wave was in the nineteenth and early twentieth centuries, the second was in the 1960s and 1970s, and the third extends from the 1990s to the present. Feminist theory emerged from these feminist movements. It is manifest in a variety of disciplines such as feminist geography, feminist history and feminist literary criticism.

Feminism has altered predominant perspectives in a wide range of areas within Western society, ranging from culture to law. Feminist activists have campaigned for women's legal rights; for women's right to bodily integrity and autonomy, for abortion rights, and for reproductive rights; for protection of women and girls from domestic violence, sexual harassment and rape; for workplace rights, including maternity leave and equal pay; against misogyny and other forms of gender-specific discrimination against women. During much of its history, most feminist movements and theories had leaders who were mainly middle-class white women from Western Europe and North America. At least since Sojourner Truth's 1851 speech to American feminists, women of other races have proposed alternative feminisms. This trend increased in the 1960s with the Civil Rights movement in the United States and the fall of European colonialism in Africa, the

Caribbean, parts of Latin America and Southeast Asia. Since that time, women in former European colonies and the Third World have proposed "Post-colonial" and "Third World" feminisms. Such as Chandra Talpade Mohanty, are critical of Western feminism for being ethnocentric.

Simone de Beauvoir wrote that the first time we see a woman uses her pen in defense of her sex was Christine de Pizan who wrote "*Epitre au Dieu d'Amour*" in the 15th century. Heinrich Cornelius Agrippa and Modesta di Pozzo di Forzi wrote in the 16th century. Marie Le Jars de Gournay, Anne Bradstreet and Francois Poullain de la Barre worked during the 17th. Feminists and scholars have splitted the movement's history into three "waves". The first wave indicates the women's suffrage movements of the nineteenth and early twentieth centuries. The second wave alludes to the ideas and actions related to the women's liberation movement beginning in the 1960s. The third wave refers to a continuation of, and a reaction to the perceived failures of, second-wave feminism, beginning in the 1990s.

First-wave Feminism is that extended period of feminist activity in the nineteenth century and early twentieth century in the United Kingdom and the United States, mainly it focused on the call for equal contract and property rights for women and the opposition to chattel marriage and possession of women by their husbands. In the United States, leaders of this movement such Lucretia Mott, Lucy Stone, and Susan B. Anthony. American first-wave feminism has ended with giving women the right to vote in all states.

Second-wave Feminism is the period of activity in the early 1960s and lasting till the late 1980s. Second-wave feminism witnessed a lot of events. Primarily, the treatise of the French author and philosopher Simone de Beauvoir "*The Second Sex*" in 1949, an analysis of women's oppression and a foundational tract of modern feminism. Secondly, Betty

Friedan's "*The Feminine Mystique*" is a nonfiction book which criticized the idea that women could only find fulfillment through childrearing and homemaking. Lastly, Women's Liberation Movement in the USA. It was in the 1960s and '70s and aimed for equal rights and opportunities and greater personal freedom for women.

Third-wave Feminism began in the early 1990s in United States and continued until the rise of the fourth wave in the 2010s, arising as a response to perceived failures of the second wave and also as a response to the negative reactions against the movements created by the second wave. Moreover, to redefine what it meant to be a feminist. Feminist leaders rooted in the second wave like Gloria Anzaldua, bell hooks, Chela Sandoval, and many other black feminists, aimed to negotiate about the feminist thought of race-related subjectivities.

3-2 Feminism in Turkey:

During the Ottoman period, Turkish family structure was patriarchal. Although woman in rural communities worked in the fields, the urban female was confined to the house whatever her social status. Moreover, when it comes to marriage boys and girls cannot see or know each other, nor choose whom they were to marry. The bride was chosen by the man's mother and the approval was by the girl's family, and the marriage contract would be completed by the bride and the groom expressing their consent separately and in the presence of witnesses. The word 'Harem' has been always associated with the Ottoman period; it is the ultimate symbol of the Sultan's power, wealth, ownership of women and sexual prowess. This institution was introduced in the Turkish society with adoption of Islam, under the influence of the Arab Caliphate, which the Ottomans imitated in order to ensure the obedience of the women, lot of them were bought and stored into slavery.

However, not all members of the Harem were slaves, and the main wives, particularly those taken into marriage to reinforce personal and dynastic alliances were free women. During the Ottoman Empire, women's interactions were limited to socializations among each other's or with members of their family. Through the spread of Western influence during the 18th century, they had increased interactions with European women which gave them a way to new changes in the social lives of Ottoman women.

The Turkish feminist movement started in the 19th century during the fall of the Ottoman Empire after the declaration of the Republic of Turkey by Mustafa Kemal Atatürk, whose modernizing reforms included some rights as the ban of polygamy. Since then, the feminist struggle for equality has progressed though there is a long road ahead to change the mentality and values in society. The Turkish Feminism went through three waves. **The first wave** of feminism came in the early 20th century, when women's organizations targeted equality in civic and political rights. These organizations claim that they overlapped with the Kemalist reform process when the country was going through a massive change in the 1920s and 1930s in the aftermath of the foundation of a new state far from the Ottoman Empire. Moreover, this wave was associated with Kemalism which is a set of principles performed by Mustafa Kemal Atatürk, it is political and religious reforms created to separate the new Turkish state from the Ottoman ideas to adopt a modernized lifestyle. The Kemalist ideal required legal equality between all citizens regardless their gender.

The second wave was a latecomer when according to its counterpart in the West. Instead of the 1960s, the 1980s in Turkey were the years where the feminist movement brought up issues common to second wave in the West, including the elimination of

violence against women highlighting the oppression that women experienced in the family, the use of sexuality as a tool for male dominance, the misrepresentation of women in the media and the challenge against virginity tests for women who are about to get married or who have been subject to sexual assault. **The third wave** is known as the Kurdish Movement, which developed during the 1990s in Turkey. It represents how the Kurdish feminism exemplify the western third-wave women's movement, within the Turkish context, emphasizing the dual oppression against women, specifically for gender and ethnicity.

3-3 Patriarchal Society:

"Patriarchy" is a concept flourished at moments of feminist renewal. However, feminism started without it. Mary Wollstone Craft was clear, in *"A Vindication of the Rights of Woman"* (1792), that there was the idea of "the tyranny of men" (Wollstone Craft 19), but it was another 60 years before the term "patriarchy" was adopted as a theory of social relations. It literally means "the rule of the father", its origins came from the Greek "Father of a race" or "chief of a race". The term implies male domination and male prejudice against women. The socialist feminist Heidi Hartmann in *"The Unhappy Marriage of Marxism and Feminism"* (1979), defines patriarchy as follows:

"It is a set of social relations between men which have a material base, and which though hierarchical, establish or create interdependence and solidarity among men that enable them to dominate women" (Hartmann 14)

However, since the early 20th c, Feminist writers have used the term Patriarchy as a Concept to refer to the social system of masculine domination over women, for that reason

women did not fold their arms and remain dormant, they instead start to organize themselves into pressure groups, they wanted to liberate themselves, have a voice in their society, and prove that they deserve to be recognized as human beings rather than just things. They had to be rebellious to reach their goals.

3-3-1 Patriarchal and Transformative Masculinity:

3-3-1-1 Definition of Patriarchal Masculinity:

Patriarchal Masculinity is a term used to describe those ideas and practices of masculinity that assert the superiority of masculinity over femininity and the authority of men over women. Furthermore, the society plays a great role in building the psychological attitudes of its citizens, and in building gender roles, for example, the family taught women that their role was creating a family and to be mothers and wives. Boys were taught that women are stupid, weak, passive, and manipulative, and should be controlled and even beaten.

The ideas and practices of patriarchal masculinities are so deeply entrenched in many societies. A useful way to think about the work that is needed to move from patriarchal to transformative masculinities, is to look at the different levels at which patriarchal masculinities could work in order to break the problem down a little.

3-3-1-2 Definition of Transformative Masculinity:

Transformative Masculinity is a concept that has been adopted to motivate boys and men to be “born again” in relation to their interpretation of who they are and how they relate to women, children and other men .It seeks to challenge men to contribute towards more helpful and life giving ideas about what it means to be men. The idea is to challenge

negative and harmful ideas of what a “real man” is, which is in many cultures associated with women's subordination and abuse. These inferior practices have led men to carry many heavy burdens. They have also caused a lot of damage to women. It is therefore vital for men to be empowered and liberated from oppressive notions of what it means to be a man. Also, it aims to contribute towards the multiplication of gender equitable men in our communities.

As to achieve the shift from patriarchal to transformative masculinities, we need to make change at many different levels. But as a first step, it is helpful to think about what this shift from patriarchal to transformative masculinities might look like in different areas of our lives; through examples of transformative masculinities in action, at home, work, and in the street.

Patriarchal masculinities at home; the man depends on his wife to do the cooking, the cleaning and the child care, he only makes the important decisions about family life. At work; Men do most of the talking at team meetings, and leave the clean up after meetings to women. Men assume that women will ‘take care’ of the office and keeping it clean and looking nice. In the street; Men openly stare at women’s bodies and sexually harass them and when men see other men sexually harassing women, they let it happen and don’t do anything.

In reciprocation, if the shift to transformative masculinities happen, at home; The man shares household and child care responsibilities with his wife. He takes the decisions about family life jointly with his wife. He collaborates with his wife in raising his children to respect everyone, regardless of gender identity. At work; Men challenge and support each other to change their behavior in order to promote greater gender equality at the workplace

(e.g. ensuring equal participation in staff meetings). In the street; Men treat women with dignity and respect. If they witness sexual harassment, they do their best to stop it.

4 - Femininity and Masculinity:

4 - 1 Definition:

The terms masculinity and femininity refer to the traits associated with being male or female, respectively. Traditionally, masculinity and femininity have been conceptualized as opposites of a single dimension. By this definition, high masculinity implies the absence of femininity, and vice versa. Thus, people can be categorized as masculine or feminine. Modern definitions suggest that masculinity and femininity are separate dimensions; however, there is a possibility that individuals may have masculine and feminine attributes both at once.

4 – 2 The Development of Femininity and Masculinity:

There are at least three major theories that explain the development of femininity and masculinity, one of which is psychoanalytic theory (Freud 1927), cognitive-developmental theory (Kohlberg 1966) and learning theories that emphasize direct reinforcement (Weitzman 1979) and modeling (Mischel 1970). Most importantly, is **psychoanalytic theory** by Freud in 1927. In this theory he assumes that a child during his early three years, he or she recognizes the meaning of Femininity and Masculinity. Freud, is convinced that a child at the age three develops a strong sexual attachment to the opposite sex parent, at the same time negative feelings appear toward the same sex parent. At the age six, boys come to learn Masculinity from their fathers and girls learn Femininity from their mothers.

4 - 3 Feminist Theory:

Feminist theory combines elements of other theoretical models including psychoanalysis, Marxism, poststructuralism, and deconstruction to interrogate the role of gender in the writing, interpretation, and dissemination of literary texts. Originally interested with the politics of women's authorship and representations of women in literature, feminist theory currently started to examine ideas of gender and sexuality throughout variety of disciplines as film studies, geography, and even economics. Feminist theory emerged from the struggle for women's rights, beginning in the 18th century with Mary Wollstone Craft's publication of *"A Vindication of the Rights of Woman"*. Major feminist theorists of the 20th century such Betty Friedan, Julia Kristeva, Judith Butler, Elaine Showalter, Carol Gilligan, and Adrienne Rich.

Feminist Theory determined Bell Hooks as one of international feminism's challenging and influential voices. This second edition consists of a preface by the author, reflecting on the book's impact and the improvement of her ideas since it was first published in 1984. In her book *"Feminist Theory: From Margin to Center"*, she maintains that mainstream feminism's reliance on white, middle-class, and professional spokeswomen obscures the involvement, leadership, and centrality of women of color and poor women in the movement for women's liberation. Hooks argues that feminism's target of seeking credibility and acceptance on already existing ground has short-changed the movement. She also provides an examination of the core issues of sexual politics where she claimed that feminists must acknowledge the full complexity and diversity of women's experience to create a mass movement to end women's oppression. In her book Hooks reported:

My awareness of feminist struggle was stimulated by social circumstance. Growing up in a Southern, black, father-dominated, working class household, I experienced (as did my mother, my sisters, and my brother) varying degrees of patriarchal tyranny and it made me angry-it made us all angry. Anger led me to question the politics of male dominance and enabled me to resist sexist socialization. (Hooks 10).

4 -4 Masculinity from a Feminist Perspective:

In order to answer our research question of how the anxiety of masculinity is expressed from a feminist perspective, and its awful influence on men, there are some remarkable works that go hand in hand with the actual study which must be mentioned. The feminist Samira Aghacy (2009) has addressed the issue of Arab masculinity in the Middle East showing the disastrous effects of continuous conflict on the representations of masculinity. Particularly, she unveils the vulnerability and anxieties of Arab masculinity. In her book *“Masculine Identity in the Fiction of the Arab East since 1967”*, she offers an examination of masculinity within the Arab East literature in a context of specific set of anxieties concerning gender roles and sexuality in Arab societies. Whereas gender studies in the area have centered totally on the situation of women, the treatment of Arab men as gendered subjects has fallen behind.

Samira Aghacy's analysis presents gender relations as a complex phenomenon full of ambivalence living in a particular historical and geopolitical settings rather than a fixed biological mold .Through a series of close readings of contemporary Arabic novels, she presents a mosaic of masculinities that challenges the general vision of an archetypal Arab man and mirrors an appose vision of manliness where men figure in different sociocultural

environments. This innovative work reveals the unstable nature of masculinity and its inextricability from femininity.

Farha Ghannam also among the supporters of the idea that society and women help in building Masculinity. Her work *“Live and Die Like a Man”* offers a unique twist on traditional understandings of gender and gender roles, shifting the attention to men and exploring how they are collectively "produced" as gendered subjects. It traces how masculinity is constantly maintained and reaffirmed by both men and women under changing socio-economic and political conditions. In this book she utilizes 20 years of field research in the working-class neighborhood of al-Zawiya al-Hamra' to deconstruct the notion of masculinity, where she examines the meaning of masculinity through several processes: growing up, marriage and finding a career. While these stories are told through the lives of a group of her close interlocutors, the voices of other men, women, and children around them ring loud and clear.

Women, in particular, are important for many reasons such having strong female connections, which by Ghannam came to comprehend the powerful role that women have in creating and defining masculinity. She argues that “women, especially mothers and sisters, work to ensure that male relatives master or perfect the existing norms that define the proper man ...” (Ghannam 105). However, Ghannam develops the conception of masculine trajectories taken into consideration the assorted paths men can take to embody social norms. By showing how men work to realize a "male ideal," she counters the usual dehumanizing stereotypes of Middle Eastern men all too frequently reproduced in media reports, and opens new areas for rethinking patriarchal structures and their restrictive effects on men and women.

Simone de Beauvoir's position as a feminist theorist has been always controversial. "*The Second Sex*'s critique of patriarchy continues to challenge all the categories used to justify women's inferior status, she finds it unjust and immoral to use the sexual difference as an argument for women's subordination, also that it is never the nature but the social existence that causes this difference (Beauvoir155).

Beauvoir in "*The Second Sex*" argues for women's equality, while insisting on the reality of the sexual difference, De Beauvoir's primary thesis is that men fundamentally oppress women by characterizing them as the Other. Men spreads out into the world to impose their will, whereas women are doomed to immanence. She introduced and examined the notion of women's radical Otherness or, rather, the cognitive and social process of women as the second sex in the Patriarchal societies. Femininity according to many men is something negative unlike what Masculinity may represent, women are the peculiar creatures while men are the totally Positive and neutral poles, thus the definition of women is what men decide it to be.

Beauvoir Mentioned in her book that male thinkers such as St Thomas and Aristotle have been using terms such as "incidental being" and "imperfect men" to describe women, the thing that led Her to build on her first thesis: "She is the incidental, the inessential as opposed to the Essential, he is the subject, he is the absolute, she is the other..." (Beauvoir163) . She also bases her idea of the Other on Hegel's account of the master-slave dialectic (1807). Rather than the terms "master" and "slave", however, she uses the terms "Subject" and "Other". The Subject is the absolute. The Other is the inessential. Her unique most famous statement "One is not born, but rather becomes, woman", makes the

difference between gender and sex, she believes that all people are born equal, yet it is the role of society which interiorizes females since family is the smallest unity of society.

Several concepts are crucial to the argument of *“The Second Sex”*. The concept of the Other is introduced early in the text and drives the entire analysis. It has also become a critical concept in theories that analyze the oppressions of colonized, enslaved and other exploited people. Beauvoir will use it again in her last major work, *The Coming of Age* (1970), to structure her critique of the ways that the elderly is “othered” by society.

Conclusion:

Feminism and masculinity have been always very controversial concepts in the various cultures around the world. Masculinity is about strength, courage, independence, leadership that society considers to be appropriate only for a man. While feminism is that fight to gain political and social equality to women as it is for men. These two terms are more complicated in relation to the Turkish Community being Muslim and conservative; where the mother son relationship is based on raising them as the sultan ’s of the house and how is that always turned against women in their life. Thus, it was more difficult for Turkish women to speak their voice out and ask for what they aspire. Elif Shafak was one of them and tried to express her feminist views in all her writings and particularly *“Honour”*; the literary work of this research study.

Chapter Two: “*Honour*” Analysis and the Issue of Masculinity

Introduction

- 1- The Title Indication
- 2- Synopsis of the Novel
- 3- Patriarchal Norms
- 4- Masculinity Trends in “*Honour*”
 - 4-1 Men’s Conception of Women in “*Honour*”
 - 4-2 The Negative Influence of Traditions in “*Honour*”
 - 4-3 Rational Masculinity Through Feminism
 - 4-4 Shafak Encourages Females to Face Traditions Through Her Writings
- 5- Elif Shafak Style of Writing
- 6- Critics of “*Honour*”

Conclusion

Introduction

In "*Honour*", Elif Shafak addresses the theme of killing for honour; a very common dilemma particularly in Turkey. If we could go back in time, we would realize that all of this has started with the rooted idea of masculinity in the Turkish traditions, that is used as justification to kill women in the name of honour.

This chapter aims at analyzing the issue of masculinity in depth by providing quotes and examples from the novel and the title indication of the word "Honour", also to discuss the effect of traditions on society and investigate if it is always positive to stay true to your origins no matter what happens. Along with delivering the opinion of the critics and answering the already raised questions so that we can understand the problem of anxious masculinity in the novel.

1 - The Title Indication "*Honour*":

Titles might have layered meanings, where the writer puns on words in multiple ways. To interpret the meaning of any book title you need to delve into the story. The word "Honour " or " Onur " in Turkish is almost stifling and brings to mind concepts such as nationalism, jingoism, patriotism either dying or killing in the name of your country. However, this was not the book subject.

Onur in Turkish is a name given to male children, since they usually carry on the concept of " Honour ", while females are associated with the word " Shame ". Elif Shafak argues that as ideas of honour and shame are internalized from early childhood, this collective gaze of a patriarchal society kills individualism and creativity in both of them.

The title "*Honour*" went through a lot of modifications along the way with the publishing process of the book around the world just because the title has been perceived differently by different people from various cultures. In the Turkish edition, for example, the book was named "*Iskender*", after the central character's name who ends up killing his mother in the name of honour. In England, however, the publisher proposed to change the title because for British people the name "Iskender" or "Alexander" is associated with Alexander the Great, and that may lead people to think that the book is about history or expansion conquest. So, it was changed into the title "*Honour*" because it was more suitable.

Afterwards, the book faced the same problem in Italy where the publisher asked to change the title because the word "Honour" or "Onore" in Italian, will drive people to think that the book is about the mafia and they will be very anxious about a novel especially because it is by a Turkish novelist. Ultimately, the title was shifted to "*The House of the Four Winds*" which is the name of the Turkish village in the story.

2 - Synopsis of the Novel:

"*Honour*" is a story to remember. Once it is read, it is never forgotten. Elif Shafak made sure of that, as she created a historical fiction that is powerfully realistic and disturbing to say the least. The premise of the story is utterly a mother-son relationship, Love and freedom. There cannot be love without freedom. And there is no honour in murder.

Elif Shafak starts her novel with a dedication includes a portentous anecdote; where she reports a little story from her childhood referring to her neighbor who used to beat his

wife, while the whole neighborhood listened to her shouting but none of them could do a thing.

When I was seven years old, we lived in a green house. One of our neighbors, a talented tailor, would often beat his wife. In the evenings we listened to the shouts, the cries, the swearing. In the mornings we went on with our lives as usual. The entire neighborhood pretended not to have heard, not to have seen.

This novel is dedicated to those who hear, those who see. (Shafak 8).

She dedicated her book to those who see, hear and care in order to give them a voice and put out the remorse in seven years old Elif, the hesitation of her family, neighbors and even the wife of the tailor to make a move.

"Honour" is a historical fiction story that took place between 1940s and 1970s. It has 51 chapters set in different times (for example, the first chapter begins in 1992, the second in 1945 and the third in 1953). It follows three generations of the Turkish - Kurdish Toprak family to discover the roots of Iskender Toprak's "honour killing" of his mother. Yet, it opens with the voice of British-Turkish Esmâ (the first narrator), as she thinks about the events that lead to the imprisonment of her brother Iskender. He was sixteen years old when he stabbed his mother, Pembe, on the steps of the family house in Hackney, London. Esmâ thought often of killing him in revenge, but now she is ready to let him in and help him readapt to life outside prison.

The murder was investigated as an "honour killing," with the police attempting to find out whether the teenage boy acted on his own will or at the prompting of his wider family. Iskender, who goes by "Alex" with English people, became the focus of a protest against a barbaric "Muslim" custom. As he demonstrates from his cell:

"A journalist came to see me... She visited me a few times, seemed to be on my side. 'Please rest assured, Alex, I only want to understand the story, and increase awareness in society by writing about it.' How noble is that! Then she goes and pens the shittiest article. I was mucked around with as a child. It was all Mum's fault: as the elder son, I'd been spoiled by her. 'This is a typical case of Middle Eastern patriarchal tradition,' blah, blah, blah." (Shafak 122).

From here, the novel goes back more than half a century, to the beginning of a multi-generational history. In a Kurdish area of Turkey, a woman named Naze (the mother) knows it is her duty to deliver a son. It is a place where women grieve for the birth of a daughter. Instead, she gives birth to twin girls whom she names Kader (Destiny) and Yeter (Enough). Her husband, thinking that the names are a challenge to the God's will, renames them Pembe (Pink) and Jamila (Beautiful). Therefore, the twins come to be related with both names in the end, they are called Pembe Kader (Pink Destiny) and Jamila Yeter (Enough Beauty). There was a Boy called Adem who falls in love with Jamila but chooses to marry Pembe because, in his opinion, Jamila's honour had been tainted. The union, as both of them later discover, fails to bring either of them any happiness. They move to London.

Meanwhile, Jamila remains in their home village. Made a decision not to marry and became a semi-legendary "virgin midwife," a lone woman who travels under the protection of God to help in difficult births. At its heart, the story is about immigrant life that holds on to the values and traditions of the native place. Pembe's son Iskender describes their ideological problem this way: "We Topraks were only passers-by in this city — a half-Turkish, half-Kurdish family in the wrong end of London" (Shafak 50). Pembe, a woman

of unjustified thoughts and unfounded fears, treats her son Iskender as the greatest achievement of her life, may be because he was the son that her mother Naze could never have. She was always more aspirant and rebellious than her identical twin Jamila, she had become superstitious suddenly and nearly overnight in the night Iskender was born. Also, she was surprised that all three of her kids were so different from each other, " while Iskender craved to control the world, and Esma to change it once and for all, Yunus wanted to comprehend it. That was all "(Shafak 61).

Over the years, in London, freed from the restraints of Turkish traditions, Pembe and Adem seek fulfillment outside their relationship. Nonetheless, they still holding to their own version of Turkey and Turkish values: "The native land remained immaculate, a Shangri-La, a potential shelter to return to, if not actually in life, at least in dreams." (Shafak 70). In reality, this means that Adem has more freedom than her to chase the love that is not existent in their marriage. He begins gambling and having an affair with a woman called Roxana, who works as an escort at one of his favorite gambling venues. By the late 1970's, he has wagered away his family's money and abandoned them. Pembe forced to subsistence her children by herself, she takes a job at a local hair salon, where she depends on her own and assimilates more closely into the British way of life. Ultimately, she meets Elias, a chef and a film fan with whom she meets in secret at old movie theaters. Pembe still enslaved to traditional values, she keeps their relationship a secret, and insists on its being purely platonic.

Simultaneously, Pembe's children have adapted in a different way with the challenge of growing up as Turkish Kurds in a foreign city. Iskender, born in Turkey and raised as a "little sultan" by his mother who never ceased to regard her birthing a boy as an

achievement. He was rebellious teenager but loyal to Turkish and Muslim values, "Iskender had his own world in here ... Nobody meddled in his life. He came home at irregular hours, left whenever he pleased, and seemed to owe no one an explanation" (Shafak 214). The youngest sibling, Yunus, wise beyond his years; " Yunus was different. He was the introverted one. The philosopher. The dreamer. The hermit who lived in an imaginary cave of his own, finding riches in ordinary things . . . " (Shafak 60). Bookish Esmâ must try to keep the peace in her family, a would-be writer and feminist, " Esmâ loved language . . . She adored words – their sounds, their hidden meanings " (Shafak 122). Iskender becomes more convinced that there is no meaningful way for them to assimilate neither with each other nor with London.

Each member of the family discovers of Pembe's affair with Elias. Back in Turkey, Jamila senses from a dream that her twin is in trouble; her extensive network of contacts supplies her with a means to travel to London without papers. The last member of the family to find out about Pembe's affair is her "little sultan" Iskender. And when he does, he decides that during his father's absence it is his duty to defend the family's honour by killing her. Though, he arrives the home as Jamila arrives from Turkey. Mistaking his aunt for her identical twin, Iskender kills Jamila. In the aftermath of Jamila's death, Pembe gives up not only her affair but also her identity. She moves to Turkey to live as her murdered sister. While Iskender has been in prison, a lot has changed. Adem, abandoned by Roxana, killed himself. Iskender regretted, and hopes to redeem himself and earns his mother's forgiveness. It is up to Esmâ to explain that his mother has long since died of a rare disease.

Through the story of Iskender, the author questions the cultural mindset that ignores a man's extramarital affairs and betrayals yet does not allow a female to be with someone

else after her husband has abandoned her. It is the culture that considers young boys as kings while tyrannizing girls. Some readers might find the subject matter of honour killing too unsubtle or feel that it has been written from a desire to catch the popular attention to see honour killings as a daily coincidence in Muslim communities. But Shafak speaks for young Turkish women. Her version of feminism is one that young women tend to connect with the most as it allows them the freedom to assert their identities without worrying too much about the equality between the two genders. Shafak's characters are dynamic and fluid, developing through the story in a process of 'becoming' rather than 'remaining' fixed in static identities. Their past is haunting them, affecting and shaping their lives in London. Shafak created a world full of spirituality and superstition. The dead have strange ability to curse newborn infants: "Even long after she had passed away, Naze would come back to haunt her daughters, some more than others" (Shafak 16).

Elif Shafak's "*Honour*" tackles many references to femininity and masculinity in the context of the 'purity' of woman and 'honour' of man, which still exist in Turkey. On the front and back covers of the Turkish edition of the novel *İskender*, the author appears in two different poses dressed in man's suit as her male protagonist *İskender*, which tells us that it is woman and especially mothers who prepare man to the appropriate masculinity. Henceforth, the inequality between man and woman has been built culturally rather than a natural result created by biological differences.

Women has tried to negotiate their secondary position by aspiring the power of man through many ways a long time ago. For instance, via women's movements and culture-changing events as World War II that gradually increased women's rights and roles in politics. Therefore, woman's wish for a male child as a wish of legitimate power could be

a little comprehensible, since femininity and its repercussion motherhood are something produced down the generations. However, men and women will be able to get over this power cycle only by questioning the cultural system and using the capacity of their subjectivity.

3 - Patriarchal Norms:

When dealing with the issue of masculinity in the novel, violence against women comes to light; for example, the physical, verbal and psychological violence appears in Adam's father behavior towards his wife Aisha and also in Adam's relationship with Pembe. Adam's father is drunk all time, the way he treats his wife Aisha is not different from any sexist abuser husband, his obsession to control her is transformed into physical and verbal violence, he beats her for nothing. The following dialogue between the couple illustrates the awful treatment Aisha receives from her husband “ ‘get out’, ‘oh please’, Aisha said, her face ashen ‘shut your damn mouth ,I’m not learning how to drive from you, I said get out’ grabbing her by the arm” “Baba shoved her head down into the engine and stopped only when her forehead hit it with a thud”(Shafak 55).And this happened only because she asked him to slow down the car as he is drunk , he felt like she is giving him orders , and to satisfy his masculinity he started humiliating her verbally and physically .

Like his father, Adam's attitude towards his wife Pembe is patriarchal. He always insults and hits her which causes Pembe physical injuries; “lose his temper and turn the air blue with words that were full of pus and bile, 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).

Pembe didn't just suffer from physical violence, her husband also compels her to work and bring him money while he gambles and spends his money on women, Adam leaves his wife and children extremely poor what leads Pembe to work in houses, cleaning, washing and babysitting. Although she does her best to serve him, he insults her and demands more. And when Pembe told him that she wants to quit her job, he replied "what the hell are you talking about 'raising his voice'" then she told him that they didn't pay her he said 'you come home at this hour and you think I'm going to believe your lies . Where's the money, you ...' (Shafak 75).

Adam didn't let his wife work to give her a sense of pride, identity or personal achievement; she does only what satisfies his needs, as he thought that "Unless there was a financial crisis, a woman should not have to look for a job" (Shafak 136 - 137). Pembe was about to be raped by the owner of the house where she works, however Adem did not believe her since what matters to him is that she brings the money. He rather cheats on her with another women and spends time with a Russian dancer. She expresses the feelings of humiliation "Adem is no husband to me. He doesn't come home any more. He has found for himself another woman ... Bringing home smells from another woman, when he did appear. "(Shafak 84-98)

Esma, the teller of the story represents a female character who suffered from patriarchal traditional beliefs , exercised against her in humiliation and physical violence , she had been raised as inferior to her eldest brother Iskender what drives him to think that he can control her and beat her if she doesn't obey, he always addresses her with humiliating expressions especially in front of people, "Hello, this is my sister, she only likes losers , Iskender said whenever he introduces me to someone, especially to a

boy”(Shafak 163). Once in a meeting with friends, he didn't let her to take part in the conversation. He also uses physical and verbal violence against her “I don't wanna hear anything from you. Not a peep “(Shafak 191),” Iskender grabbed her by the shoulder and pushed her against a wall, the slap came from nowhere”, (Shafak 194).

Iskender represents the typically patriarchal abusing man. His violence continues even against his own mother Pembe who had raised him as a Sultan. He forces her to quit her job because he thinks that his authority as a man is being challenged, the pressure he feels also arises from his false perception about needing to control his mother. (Shafak 272)

4 - Masculinity Trends in “Honour “:

4 – 1 Men’s Conception of Women In “Honour “:

The society plays a great role in building the psychological attitudes of its citizens, and in building gender roles, for example, the family taught women that their role was creating a family to be mothers and wives. Boys were taught that women are stupid, weak, passive, and manipulative, and should be controlled and even beaten. The ideas and practices of patriarchal masculinities are so deeply entrenched in many societies. Men convinced women that they have nothing else to do in this world except being housewives ; till they start believing that there is no point of being educated , " their mother, Naze, didn't see the point . . . to master words and numbers that would be of no use, since they would all get married before long "(Shafak 15) .

Therefore , women stood against each other in a way that mothers are raising their daughters based on these toxic ideas , eventually defeat their identity in a young age ; as Naze explained to her daughters the difference between men and women " It was all because women were made of the lightest cambric, whereas men were cut of thick, dark

fabric. That is how God had tailored the two: one superior to the other " (Shafak 19) , her words demonstrates that in the land where Pembe and Jamila were born , men had 'Honour', there is nothing could hurt them since they are colored by Black ; it shows no stains , while women had 'Shame' , they are colored by white, it exposed the tiniest speck of dirt . Moreover , Pembe was not the happiest to hear these words from her mother but she could do nothing because this is the Turkish society's mindset ; " It would be one of the many ironies of Pembe's life that the things she hated to hear from Naze she would repeat to her daughter, Esmâ, word for word, years later, in England" (Shafak 20).

Aside from women being against each other, men did their best to make them feel inferior, humiliated and weak. At home, the man depends on his wife to do the cooking, the cleaning and the child care, he only makes the important decisions about family life, he could also humiliate her just because he is the one in charge of buying the house essentials, " Baba raised his voice. 'I work my fingers to the bone. Every ...! day. Like a mule! Just so that you lot can eat. Am I the ...! of this family?' "(Shafak 55).

Additionally, In the street; Men openly stare at women's bodies and sexually harass them. Esmâ and her mother Pembe face that problem once, where two men approaches them in the street and start harassing them with words; "“Do you have anywhere to go tonight? Why don't you join us?'. 'We'll take care of you,' "(Shafak 73), in that moment Esmâ and her mother try to change the spot in order to avoid them, but they followed them instead; then Pembe said "“Get away! Don't you see I'm a married woman? ___ One of the men glanced nervously at her, but the other scoffed and rolled his eyes as if to say, So what? " (Shafak 74). Ultimately, they were saved by an old man who was with his grandson

Yunus, he knew that they were trying to escape from the two men, so he walked them down to their street. When they arrived Pembe asked the men about the boy's name and said; " 'If God gives me another son,' ____ 'I shall remember you and name him Yunus, so that he can be as kind to strangers as you have been to me.' " (Shafak 74).

4– 2 The Negative Influence of Traditions in “*Honour*”:

Feeling concerned about the suffering of others is considered a basic human response especially if it is towards women, and yet, we reverse surprisingly little about the cultural factors that shape how people react to the suffering of another person. In the contrary, clearly that men in the novel “*Honour*” has no concern about women sufferance due to their verbal, psychological and physical abuse.

Traditions are the DNA of our beliefs, then each person of us modifies that complex according to his/her own environment. In the case of the novel “*Honour*” , as long as men are born in a toxic environment where women are underestimated , disrespected and abused ; as an essential practice for them to achieve the ideal of being a real man , here definitely we can assume that traditions took the wrong path by adopting such harmful traditional practices of violence , which have been committed against women in some societies for so long that they are considered as part of accepted cultural practice. Masculinity in this case is very challenging because it is deeply rooted in the most characters, being raised just to follow the traditions and obey them without having to choose or ask why. This made it hard for Adem, Iskender and Pembe to escape from its influence even when they moved abroad.

Eventually, traditions are the fundamental reason that pushed Iskender to kill his beloved ones; his mother "Pembe", in order to achieve the ideal of how " real men " should

preserve the honour of his family. He could never accept the idea of his mother being in love with another man rather than his father, he felt like she humiliated the reputation of the family, though Adem was the first one who abandoned Pembe and his children and went with another woman yet this still her fault. Iskender did not look back to what she is been through after his father gave up on them , he did not even consider that she was struggling just to raise him and his siblings the good way .His only concern was killing her to maintain his honour , because his background believes that this right of being in a relationship with another man rather than your ex-husband is for no women ; only for men.

In a society where women are powerless ; everything that is traditionally correct and honoured is related to men , that leaves women trying their best to fit in where no longer expressing themselves freely available or accepted ; they are muted beings under the grip of men , usually forced or early marriage , open to ' honour ' based violence and abused . All these practices, which at first may attract men attention but after a short time die because the traditions keep bombarding them daily with them since childhood; at the end it became part of their everyday life. Thus, the society believes that it is entitled to everything only because it exists and accepted, and that is not the case; the rights are earned and not imposed.

Since it all comes back to these practices that are long-established in the society and handed down over generations , which are protected by the idea that these are strong social prohibitions relating to social custom based on moral judgement and religious beliefs hence, it should not be questioned (e.g. the woman to stay home and serve and obey her husband , while he establishes himself outside).Therefore, traditions are not easy to

change, because people stick to these behaviors believing that they are the right things to do.

Consequently , the most beneficial way to replace such negative actions into positive actions is by using traditions in a more rational manner so that it could be accepted ; as the example above clarifies one of these negative behaviors , society should instead believe that man and woman are born equally regardless what their gender is , they should be treated and valued in the same exact way at home , work or street . If a man can establish himself and achieve his dreams, a woman could do it better and vice versa.

If there is a track to be liberated from a “straightjacket” of masculinity, it does not have to come from mocking the “feminine side”. At the same time, pretending the binary suddenly does not exist is no act of liberation, the real act of liberation exists in the liberation of people from the toxic masculinity, and facilitates life for those who come after them; acknowledging disadvantages and fighting them. What’s required is enthusiasm to create the concrete opportunities at home, workplace and community; that encourages the development of individual diversity and realization of individual talents.

Culture can be outdated if it does not adapt to the changing times. Women have the right to be honoured, respected, valued and treated properly the same way as men. Being loyal to your traditions is something inevitable but if it is no longer proper to your humanity, then it should be discarded. Accordingly, Culture, religion, and tradition changes over time. At one time, there were objections to women voting, holding power, or preaching. This is changing. At one time, religious groups accepted slavery. Even now, the acceptance of women as an independent member in all areas is in need of change.

4– 3 Rational Masculinity Through Feminism:

Feminists are often dismissed for waging campaigns against popular culture, but they are right to fight cultural war against the restrictive, binary options that made sons kill their mothers and sisters. The feminist mission is to liberate men and women from the limitations of gender roles, because family remains the place where through tradition, habit, ignorance, poor little boys and girls are first stuck into the crippling things.

If women adopted the idea of that they hold the key to more egalitarian forms with men, the issue of masculinity will be solved. They could challenge the traditional way women used to raise their children; mainly boys, and confront the ideal manner of being "real man", which is not a statement that reflects nature, but the vocalized imposition of a role. Additionally, if social institutions assist the realization that children "will be" whatever their parents encourage, at least those parents realize, too, that daughters are valuable and families are able to make change.

The domestic awareness of how much women could change the toxic vision of society towards them, results in happier, productive and safer community for all. We know that societies with the greatest amount of gender equality are those with the least amount of gender violence, and families that live the values of gender equality raise the sons most unlikely to rape or abuse. We know these things because feminists fought for the resources to research what they knew to be important, and there were enough wise men around to realize that confronting a reality of unfairness was in their interests too.

Women has the power to change this mentality so that the coming generations of women had more opportunity to fit in the society and the world. By raising their children in a complete different way of what traditions says, such as removing the idea of that baby

boy who is going to be the sultan of the house , because simply a baby girl can do it and may be in a better way , and this is Pembe 's fault ; after her marriage she was dreaming to have baby boy , especially because she has only sisters and no brothers , which is the main reason of all the problems between her parents , then her dream came true and she gave birth to Iskender ; her eldest son , she was very happy to finally have a boy and this was her achievement in life . His father Adem also treated him as the man of the house who preserves the family honour, and made out of Iskender another version of him with all his issues and bad traits. However Pembe worshiped him and raised him like a prince in a traditional way; where the ideas of being a real men is by sitting home doing nothing and everything else he aspires will be there for him, unlike girls who were raised in a such way, they always serve themselves and their brothers even in if they are young .

Over time the child could develop and adopt the idea of women exist only to serve men. Such little practices mothers can do out of love could affect their children negatively, which is the case of Iskender in the novel. Pembe blinds his eyes with the traditions and how to be a real man, and eventually he did not think twice about killing her under the name of honour; and he did so even though she is the person he loves the most.

Pembe was strapped by her Turkish traditions and beliefs , and even the unconscious behaviors of her husband Adem , made sure of that their culture will never be shaken because it is deeply rooted in them .Which is the case of when traditions leaves negative influence on its people , if Pembe tried to fit in with the cultural changes in London ; she could have raised her son in a way that there is no difference between men and women and gender is only a social construct .Because she is aware that the traditional way of raising sons is extremely wrong and that is obvious through the way her husband treating and

abusing her . She should have never accepted the idea of raising another monstrously version of Adem, and for that Iskender was able to take her life by his own hands.

Feminism is for everybody, it does not have to be extreme or hegemonic, but just a decent amount of it could have change a lot of women and girls lives that were killed because of honour. There is a lot of Pembes out there. Thus, this has to stop and the solution is in the grip of all women, they must raise their children in the same way despite what their gender is, the coming generation of men should carry respect, appreciation and love towards all women. So that they can live in a happy and safer world.

4 – 4 Shafak Encourages Females to Face Traditions Through Her Writings:

Turkey is a patriarchal country, very sexist, and homophobic society, things might seem open minded but when you scratch the surface it's the same old patriarchy underneath. In countries like Turkey, age is a big criterion when it comes to females. Women will not be respected until they get older in the eyes of society. Therefore, there is an interesting contrast because patriarchal societies are matriarchal in the house, they always respect the grandmother but never the young women. There is a lot of discrimination; some of it subtle and some of it obvious.

Women writers are those who bear witness to the silences. Because they have been always unheard, and if they get the chance to express themselves and their demands. Elif Shafak is one of those women writers who had the chance to speak up for all women using her writings , she delivered to the readers valuable messages implicitly that can help the world ; especially Turkey and all the countries that has similar traditions, understand how much the need of change is essential . Honour killings is a certified murder that is approved by the name of “tradition”, neither traditions nor shame have the right to take someone's

life. Pembe's love for Elias was not prohibited by religion and it was not a betrayal by any means; because her husband Adem was already dealing with a lot of women and abandoned her. Her story is very touching, it leads to many questions that traditions are never enough to answer.

The twist that Shafak made by making Pembe moving from Turkey to London in order to start her new life, could be the ultimate sign to adopt new ideas and behaviors to get rid from some toxic practices her Turkish society believes in. Embracing the changes of others cultures is never an abstracting from your origins and tradition, the Turkish communities could espouse some daily habits and add them to its culture, because cultures are supposed to be changed with the change of the time, and nothing ever stays the same.

For example , punishing an innocent woman by killing her just because she loves someone and seeks to rebuild her life back together , is no legal practice ; there is nothing called honour for men and shame for women , if a man could cheat on his wife multiple time , oppress her , abuse her (psychologically , verbally and physically) , and ultimately abandoned her without any reasons , then traditions accept that just because he is a man , while his wife got killed by the closest people to her heart _ her son _ just because of an attempt to be with someone who loves and appreciates her . This is unfair, while women confront problems all around the world, women in Turkey confront a society that has a very traditional mindset towards gender and that violence often happens under the mask of religion.

If society is following these traditional practices by justifying them with religion. Islam never upholds abusing women, in the contrary, prophet Muhammad peace be upon him said, "Heaven lies at the feet of mothers." As a father of four daughters in a society that

prized sons, he told other fathers that, if their daughters spoke well of them on the Day of Judgment, then they would enter paradise. Therefore, honour killings and abusing women are acts results by the society 's beliefs and its ignorance since people usually follow what suits them best from the religion (for instance polygyny) and ignore what is not, as respecting women and treating them properly.

Finally, Muslims themselves aware that Islam is as progressive in these matters of equality with women, yet still the problems currently preventing Muslim women are more those that prevent women of all backgrounds worldwide; oppressive cultural practices, political repression and patriarchy.

5 - Elif Shafak 's Style of Writing

Elif Shafak has been always associated with her areas of interest that she followed in her range of novels; those frameworks are Istanbul, feminism and women's rights, freedom of speech, global politics, Mysticism, East and West. She writes in both Turkish and English, which helps her form a large fan base from various nationalities. For instance, her work "*Honour*"; is an honour killing story, commencing up a bright debate about family, love, freedom, redemption and the construct of masculinity. The story attaches with the theme of universality , it connects with readers from different backgrounds and lifestyles each in a various gaze , because it speaks to their hearts and transcend cultural ghettos , it could relate to those women who are suffering from the society's boundaries and patriarchy, disobedient sons , unheard voices who go through the same thing , psychologically and physically abused women , and even people who are living in unstable family . And as Elif claims in one of her interviews about the novel "*Honour*"; "I wanted to tell a story, that

has always been my primary aim, whatever the subject. I love giving a voice to characters who are kept in the margins, left unheard in life” (Shafak).

Shafak 's novels are not autobiographical. Her starting point is not herself. She is more interested in being other people, losing herself and discovering other world and universes. She is a protean writer, a shape-shifter , in “*Honour*” she skillfully shifts the story to various eras and to different characters without losing a sense of continuity and flow , her seamless transition appears between the chapters ;when reading the first chapters which are set in different eras ; the reader feels disjointed at the beginning but the more he read, the more the plot unraveled itself. In addition, the way the novel moves from the micro to the macro, from the individual to the society, from the attitude of the characters to the culture that shapes these attitudes. The dominance of patriarchal culture weighs down on the characters throughout the novel.

Her style, technique and voice change significantly from novel to novel and language to language, in the novel she embraces the city (London) writes in an exuberant, occasionally hyperbolic English "Ow, can't you shut your bleedin' gob!" (Shafak 196). Though the theme honour killing is tragic and complex, the language is simple and at times delightful to read. Lastly, the way she portrayed her characters is mysterious; no character is uni-dimensional. Esma, her mother, her brother and other characters each view the world differently and have a life and a world of their own, each one of them adds further depth and new dimensions to the story.

6 - Critics of "*Honour*":

The novel explains the form patriarchy takes in Turkish communities and violently criticizes the normalization of violence against women. Shafak tackles the everlasting issues of the Muslim woman's place in a man's world. Or rather, her lack of place. The author defends the woman's right to love and to follow happiness but conspicuously shows that maybe the Turkish society hasn't fully warmed up to that idea. Men are being raised to value honour as the biggest virtue.

Western Media has always propagated incidents of honour-killings in order to smudge the image of Muslim communities in the West without taking into consideration the real social and psychological aspects that instigate the crimes. Honour killing can be illustrated in cultural and psychological context. Steve Taylor, a senior lecturer in Psychology at Leeds Beckett University, has argued the phenomenon in his book "*Back to Sanity*" (2012). In his opinion, the crime is largely linked to a form of "status anxiety" i.e. a phobia of losing the social status and the desire to protect it. It is a "pathological insecurity" in the society where such incidents occur because of a permanent pressure to comply with the social conventions. It is also pushed by fear of being avoided by the community.

The need to belong to the community is attached to the establishment of a normal social identity. An individual who refuses to adjust to the social convention risks losing it. And the fact that a woman has sullied the family's honour is enough to justify murdering her, so they can redeem their social status. For example, Amnesty International reported a case in Turkey of a 16-year-old girl who was killed by her family because of a love song being dedicated to her on the radio. Also, in Pakistan, a girl with learning difficulties was murdered after being raped, though the relative who raped her was found and prosecuted.

Furthermore, Taylor controverts the connection between Islam and honour killing y discussing that this practice is not linked to religion. Islam does not allow honour killing at all, and the practice is obviously a cultural one, as it's spread across peoples who have different faiths e.g. Islam, Hinduism, Sikhism.

Steve Taylor adds that honour killings are obviously linked to male domination too, and low female status. It's only possible for fathers to kill their own daughters or brothers to kill their own sisters, because they have no value of female life to begin with. If women were appreciated and respected, then no one would consider killing or abusing them. It's no happenstance that the cultures which practice honour killing as India and Pakistan, also practice female infanticide. In these cultures, female 's life has trivial value, and so to destroy it is only a minor crime.

Conclusion

Men continue to benefit in numerous ways from being associated with the privileges of the masculine by thinking of the masculine as superior to the feminine; which is one of the foundations of gender inequality and patriarchy. In this tragic story Elif Shafak paints a motherhood creating its killer, a society of disunity and tyranny. The patriarchal order enforces its control through the manipulation of religion, language and social hierarchy, as well as the use of violence. However, the upheaval of this system lays heavily on the compliance of the matriarchal network. The author warns from the dangers of totalitarian fundamentalism to women and the society as a whole. Furthermore, she passes subtle criticism to the concept of masculinity being an anxiety weighs down on the characters.

To answer the already raised questions .In "*Honour*" , men perceive their female counterparts in the most negligible way ; they were taught that women are stupid, weak,

passive, and manipulative, and should be controlled and even beaten : so they did their best to make them feel inferior, humiliated and unappreciated .Men has no concern about women sufferance due to their verbal, psychological and physical abuse , because traditions convinced them that their harsh masculinity is the only way to achieve the ideal of being a real man , here definitely we can assume that traditions took the wrong path by adopting such harmful traditional practices which are considered as part of accepted cultural practice. Accordingly; feminism in the novel holds the key of more egalitarian forms of masculinity, as Pembe was strapped by her Turkish traditions and beliefs, her husband Adem and her son Iskender did not have mercy on her. If Pembe tried to fit in with the cultural changes in London ; she could have raised her son in a way that there is no difference between men and women and gender is only a social construct ,so that he could be more rational about his masculinity and never be able to take her life by his own hands. And this is how Shafak encourages females to face traditions through her writings, the twist that she made by making Pembe moving from Turkey to London, could be the ultimate sign to adopt new ideas and behaviors to get rid from some toxic practices her Turkish society believes in. She speaks up for all women using her writings and delivered to the readers valuable messages implicitly that can help the world; especially Turkey and all the countries that has similar traditions, understand how much the need of change is essential.

General Conclusion

In Elif Shafak's novel "*Iskender*" many indications to femininity and masculinity in the context of the 'purity' of woman and 'honour' of man, which still exists in Turkey. On the cover of the Turkish version of the book, Shafak poses in man's suit which tells us that it is woman; especially mothers, who prepares man to the appropriate masculinity. And as she states in one of her interviews,

"The central character, Iskender, is a young man obsessed with the notion of honour to the extent that he becomes a murderer. It was a challenge for me to put myself in his shoes, to build empathy for this extremely macho character, but it was important. Without understanding boys/men like Iskender we cannot discuss, let alone solve, honour killings" (Shafak).

Therefore, the inequality between man and woman has been built culturally rather than a natural result created by biological differences.

In this tragic story Elif Shafak paints a motherhood creating its killer, since Pembe inherited the idea of son preference from her mother Naze and become obsessed with it, she felt proud from the first day she knew she will have a baby boy, giving birth to Iskender was her greatest achievement in life, she raised him like a prince; as a sultan of the house. Ultimately, her exaggerated appreciation of him turns out against her, and this is how Iskender portrays himself while he is in prison regretting his actions, "I blame them all for making me the person I was. And yet they are all free, enjoying their life, while I am here burning" (Shafak 268).

“Never doubt that a few individuals can change the world” is a powerful statement that we need to remember whenever we face critical challenges during our contemporary struggles. It is on the basis of this belief that a few individuals can change the world, women are aspiring for a Transformative Masculinity. Empowered, gender-sensitive and passionate women have contributed to the struggle for a fair world for all. If each woman starts by herself raising her children boys or girls in the same exact way; giving them the same amount of honour, confidence and appreciation, there will be less anxiety of masculinity in the world.

There is always a woman somewhere in the world winning a battle that will change her life, and the lives of her colleagues and her daughters. It could be the freedom to walk down a road without fear of assault; it could be cultural, economic or political; the result of two decades of work or a five-minute flash of inspiration. The confidence to make things happen, we women need to remember how these battles are won. We need the opportunity to pollinate our ideas and to hear inspirational narratives to give us tools, skills, leads, peers to work with.

All things considered, resistance is the ultimate solution to annihilate the embedded concepts of oppression, patriarchy and women's subordination. With women resistance, the brutal forces that perform and induce the oppression ideologies will be diminished, our resistance could brought back women's honour, freedom and self-respect. Time has come to put the hand in hand and make equality our ultimate route and revolution; for ourselves, our sisters and daughters so that we live safely. Because simply, there is no damage for society being equally patriarchal and matriarchal.

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Résumé

La recherche qui suit est une étude de « *l'honneur* » d'Elif Shafak. Il se concentre sur le thème de la masculinité et les diverses facettes alliées au sujet. L'étude se concentre sur le sujet de la violence psychologique et physique, l'anxiété de la masculinité, et le rôle de la société et de la tradition dans la construction du genre, la réaction des femmes à la question du genre. En plus de son influence terrible sur les gens qui peuvent les conduire à blesser qui ils aiment le plus. La méthodologie prévue pour cette recherche est la psychanalyse et la théorie féministe afin d'analyser les façons dont la littérature dépeint le récit de la domination masculine en explorant les forces sociales, politiques et psychologiques intégrées dans la littérature. En outre, en se concentrant sur le mouvement du féminisme dans la communauté turque pour tracer l'idée de la masculinité dans la culture turque.

Mots clés : Masculinité, Féminité, Patriarcat, Traditions, Violence.

ملخص

إن البحث التالي عبارة عن دراسة لرواية "شرف" لإيلف شافاك. وتتركز هذه الدراسة حول موضوع العنف النفسي والجسدي، والتعصب الذكوري، ودور المجتمع والتقاليد في بناء نوع الجنس، رد فعل المرأة إزاء مسألة نوع الجنس. بالإضافة إلى تأثيره المروع على الناس الذي قد يجعلهم يؤذون أكثر من يحبون. المنهجية التي تم اتباعها في هذا البحث هي التحليل النفسي والنظرية النسائية من أجل تحليل الطرق التي يصور بها الأدب سرد هيمنة الذكور من خلال استكشاف القوى الاجتماعية والسياسية والنفسية التي تشكل جزءاً لا يتجزأ من الأدب. وعلاوة على ذلك، التركيز على الحركة النسائية في المجتمع التركي لتتبع فكرة الذكورة في الثقافة التركية .

الكلمات الرئيسية: الذكورة ، النسوية، الأبوية ، التقاليد، العنف

