

**PUBLIC PATRIARCHAL RELATION PORTRAYED IN ELIF
SHAFAK'S *10 MINUTES 38 SECONDS IN THIS STRANGE
WORLD***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2021**

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THESIS

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Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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MALANG
2021**

STATEMENT OF AUTHORSHIP

I, Widatul Fajariyah, hereby declare that the thesis I wrote entitled “Public Patriarchal Relation Portrayed in Elif Shafak’s *10 Minutes 38 Seconds in This Strange World*” is truly my original work and did not incorporate any materials previously written or published by another author except those indicated in the quotations and bibliography. Therefore, I’m the only person who is responsible for the thesis if there is any objection or claims from others.

Malang, 10 June 2021

The Researcher



Widatul Fajariyah

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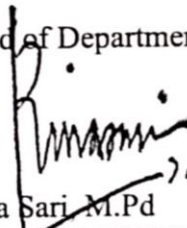
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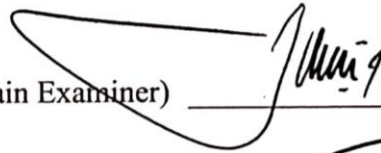
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MOTTO

“Everyone seen the unseen in proportion to the clarity of his heart.”

(Jalal al-Din al-Rumi)

DEDICATION

This thesis is dedicated to everyone who appreciates the life they live for a better change. Everyone who goes beyond the boundaries to stand for humanity.

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First and foremost, let me extend my gratitude to Allah, the Lord of the world, the Destroyer of all oppressors, the Hope of all oppressed. *Shalawat* and *salam* are always delivered to Muhammad SAW the prophet of *ummah*, who introduced Islam as peace and blessing to the entire universe.

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9. Everyone who comes to my life. I am really blessed to meeting them.

Finally, I realize the imperfection of the thesis I write. Therefore, any criticism and suggestion are welcome. Hopefully, this study can give more insights for students who concern on English literature and to inspire further research particularly on patriarchy and its portrayal in literary works.

Malang, 10 June 2021

Widatul Fajariyah

ABSTRACT

Fajariyah, Widatul. (2021). *Public Patriarchal Relation Portrayed in Elif Shafak's "10 Minutes 38 Seconds in This Strange World."* Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Miftahul Huda, M.Pd

Keywords: Feminist sociology, Public patriarchy

In this late era, women have gained their rights in public domain as men did, but the persistent of patriarchal system is still continuing and even becoming more complicated than it used to be. Men are still seen as more superior over women. This study takes public patriarchal relation as its focus in the analytical reading on a novel entitled *10 Minutes 38 Seconds in This Strange World*. The work describes how the woman characters suffer from and fight against patriarchal practices. This study aims to describe how public patriarchal relation depicted in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and the extent to which it reflects public patriarchy in 20th century Turkish society.

The study is a literary criticism. It scrutinizes the phenomenon of public patriarchal relation in the novel. The data were collected from two major sources: (1) the novel of Elif Shafak entitled *10 Minutes 38 Seconds in This Strange World* published by Viking Press in 2019 as the primary source; and (2) books, journals, and relevant references on public patriarchal relation in 20th century Turkish society as the secondary sources. The data were analyzed from feminist sociological perspective using the theory of six structures of patriarchy put forth by Sylvia Walby (1990).

The results of the study reveal that public patriarchal relation in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* is most dominantly noticeable in four domains: state, paid work, male violence, and sexuality. In state-related affairs, the patriarchal relation is depicted through unfair burial system applied to Leila, the major female character, who are labelled as the undesirables and social pariahs, together with the dead of unwed mothers, prostitutes, pimps, transvestites, and AIDS patients at the Cemetery of the Companionless. In paid work, Nalan the trans woman character is less employed and not even admitted as a legal prostitute in state's registered brothel. In terms of male violence, the major female character is verbally, physically, and mentally abused by her clients. Meanwhile, in sexual relation, it is depicted in the novel that woman chastity remains important and is controlled by state. These kinds of patriarchal relation among fictional characters in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*, to the greatest extent, reflect how Turkish women were positioned and put in an unjust patriarchal relation in 20th century Turkish society.

ABSTRAK

Fajariyah, Widatul. (2021). *Relasi Patriarki Publik dalam novel Elif Shafak 10 Minutes 38 Seconds in This Strange World*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Miftahul Huda, M.Pd

Kata Kunci: Feminis Sosiologi, Patriarki Publik

Di era ini, perempuan telah mendapatkan hak-haknya di ranah publik seperti halnya laki-laki, namun sistem patriarki masih berlanjut dan bahkan menjadi lebih rumit dari sebelumnya. Laki-laki masih dipandang lebih superior dibandingkan perempuan. Penelitian ini berfokus pada relasi patriarki publik dalam menganalisis novel berjudul *10 Minutes 38 Seconds in This Strange World*. Novel tersebut menggambarkan bagaimana karakter perempuan menderita dan berjuang melawan praktik patriarki. Penelitian ini bertujuan untuk mendeskripsikan bagaimana relasi patriarki publik yang digambarkan dalam novel *10 Minutes 38 Seconds in This Strange World* karya Elif Shafak dan sejauh mana relasi tersebut mencerminkan patriarki publik dalam masyarakat Turki abad ke-20.

Penelitian ini adalah kritik sastra. Teori ini meneliti fenomena hubungan patriarki publik dalam novel. Data dikumpulkan dari dua sumber data utama: (1) novel karya Elif Shafak berjudul *10 Minutes 38 Seconds in This Strange World* yang diterbitkan oleh Viking Press di tahun 2019 sebagai data primer; dan (2) buku, jurnal, dan beberapa referensi terkait relasi patriarki publik dalam masyarakat Turki di abad ke-20 sebagai data sekunder. Data tersebut kemudian dianalisis menggunakan pendekatan sosiologi feminis dengan menggunakan teori enam struktur patriarki yang dikemukakan oleh Sylvia Walby (1990).

Hasil penelitian ini menunjukkan bahwa relasi patriarki publik dalam novel *10 Minutes 38 Seconds in This Strange World* karya Elif Shafak paling dominan terlihat pada empat domain: hubungan patriarki di negara, pekerjaan, kekerasan laki-laki, dan seksualitas. Dalam urusan negara, relasi patriarki digambarkan melalui sistem pemukiman yang tidak adil yang diberlakukan pada Leila, tokoh utama perempuan, yang dicap sebagai orang tidak diinginkan dan paria sosial, bersama dengan kematian ibu di luar nikah, pelacur, penjahat tunasusila, waria, dan pasien AIDS di Makam Companionless. Dalam relasi pekerjaan, Nalan sebagai wanita transgender kurang dipekerjakan dan bahkan tidak diakui sebagai pekerja seks yang sah di rumah bordil yang terdaftar di negara. Dalam hal kekerasan laki-laki, karakter utama perempuan dilecehkan secara verbal, fisik, dan mental oleh kliennya. Sementara itu, dalam relasi seksual, digambarkan dalam novel bahwa kesucian perempuan bersifat penting dan dikendalikan oleh negara. Jenis-jenis relasi patriarki di antara tokoh-tokoh fiksi dalam novel *10 Minutes 38 Seconds in This Strange World* karya Elif Shafak, sebagian besar, mencerminkan bagaimana perempuan Turki diposisikan dan ditempatkan dalam relasi patriarki yang tidak adil dalam masyarakat Turki abad ke-20.

مستخلص البحث

الفجرية، ويدة (2021). علاقات الأبوية العامة في الرواية *10 Minutes 38 Seconds in This Strange World* لإليف شافاك. البحث الجامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: مفتاح الهدى الماجستير

كلمات مفتاحية: النسوية علم الاجتماع، الأبوية العامة

في هذه الحقبة المتأخرة، اكتسبت النساء حقوقهن في المجال العام كما فعل الرجال، لكن استمرار النظام الأبوي لا يزال مستمراً بل وقد أصبح أكثر تعقيداً مما كان عليه من قبل. لا يزال يُنظر إلى الرجال على أنهم متفوقون على النساء. تأخذ هذه الدراسة العلاقة الأبوية العامة كمحور تركيزها في القراءة التحليلية لرواية *10 Minutes 38 Seconds in This Strange World*. يصف العمل كيف تعاني شخصيات المرأة من الممارسات الأبوية وتحاربها. تهدف هذه الدراسة إلى وصف العلاقة الأبوية العامة التي تم تصويرها في لإليف شافاك *10 Minutes 38 Seconds in This Strange World* ومدى انعكاسها للنظام الأبوي العام في المجتمع التركي في القرن العشرين.

الدراسة نقد أدبي. يفحص ظاهرة العلاقة الأبوية العامة في الرواية. تم جمع البيانات من مصدرين رئيسيين: (1) رواية لإليف شافاك بعنوان *10 Minutes 38 Seconds in This Strange World* التي نشرتها مطبعة فايكنغ عام 2019 كمصدر أساسي؛ و (2) الكتب والمجلات والمراجع ذات الصلة بالعلاقة الأبوية العامة في المجتمع التركي في القرن العشرين كمصادر ثانوية. تم تحليل البيانات من منظور علم الاجتماع النسوي باستخدام نظرية الهياكل الأبوية الستة التي قدمتها سيلفيا والبي (1990).

تكشف نتائج الدراسة أن العلاقة الأبوية العامة في لإليف شافاك *10 Minutes 38 Seconds in This Strange World* هي الأكثر وضوحاً في أربع مجالات: الدولة، والعمل المأجور، وعنف الذكور، والجنس. في الشؤون المتعلقة بالدولة، تُصوّر العلاقة الأبوية من خلال نظام الدفن الجائر المطبق على ليلي، الشخصية الأنثوية الرئيسية، التي توصف بأنها غير المرغوب فيها والمنبوذة اجتماعياً، إلى جانب موت الأمهات غير المتزوجات، والبعايا، والقوادين، والمتخثرين، والإيدز. مرضى في مقبرة الرفقاء. في العمل المأجور، تكون شخصية المرأة المتحولة نالان أقل توظيفاً ولم يتم قبولها حتى كعاهرة قانونية في بيت دعارة مسجل في الدولة. فيما يتعلق بالعنف الذكوري، فإن الشخصية الأنثوية الرئيسية تتعرض للإيذاء اللفظي والجسدي والعقلي من قبل عملائها. وفي الوقت نفسه، في العلاقات الجنسية، تصور الرواية أن عفة المرأة تظل مهمة وتسيطر عليها الدولة. تعكس هذه الأنواع من العلاقات الأبوية بين الشخصيات الروائية في لإليف شافاك *10 Minutes 38 Seconds in This Strange World*، إلى أقصى حد، كيف تم وضع المرأة التركيبية ووضعها في علاقة أبوية غير عادلة في المجتمع التركي في القرن العشرين.

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CHAPTER I

INTRODUCTION

This chapter covers an overview of the research background and the rationale for choosing the topic of public patriarchal relation in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*, followed by the research questions and objectives. Scope and limitation, as well as the significance of the study are presented in the subsequent parts. Some key terms are defined to ease the readers in understanding the study. Furthermore, previous studies are discussed to provide critical reviews upon preexisting research relevant to the literary work and the topic under research. Finally, the research method discusses the research design, data source, data collection, and data analysis.

A. Background of the Study

Patriarchy today has become more complex and complicated than it used to be. Subordination, marginalization, unfairness, oppression, and violence against women are easily found because of a patriarchal system, where men tend to feel superior to women. Patriarchy, simply put, is a "father who rules the family" (Pierik, 2018). Weber et al. (1947) used the term patriarchy to refer to the government's system in which men, as heads of household, take the role and control over society.

Patriarchal relation, according to Napikoski (2009), implies the power of men as the superior to control over women as the inferior. Patriarchy is a social

structure system shown by men's actions that dominate, oppress, and exploit women (Walby, 1990). As an ideology, patriarchy becomes men's principal symbol, as a power to show their domination towards women's sexuality and fertility and to describe their higher social construct (Kramarae et al., 1985). On the practical level, the patriarchal system puts women lower than men and leads to violence, subordination, oppression, and dehumanization (Mikkola, 2016). Men in a patriarchal society have privileges while women do not have what men have. Therefore, men have more power over women.

Walby (1990) divides patriarchy into two forms: private and public. The form of private patriarchy makes household and family production as the core arena of women's oppression. Meanwhile, public patriarchy is a mastery practice in public spheres such as employment, the state, education, and mass media. This indicates that men, in both family (private) and communal (public) life, dominate and own privileges that lead to discrimination, exploitation, oppression, violence, and disregard.

In contrast to the private form of patriarchy which focuses only on a household sphere, public patriarchy, as Walby (1990) suggests, impacts women in both private and public arena together, including the state, paid employment, violence, culture, and education. In these shared domains, women are seen as inferior compared to their male counterparts, and women are still collectively subordinated by societal constructions.

In paid employment, for example, women earn lower wages, hold lower occupational positions, and receive less authority than men. Moreover, women's

lack of power in society is often viewed as a result of patriarchy emitted by the state as a whole. Although various theoretical approaches describe the state's political impact on various institutions in society in different ways, the main emphasis is on the state's political influence on gender inequality. Similarly, culture, sexuality, and male violence are also seen as social constructions that preserve men's domination over women (Mitchell, 2009).

Even though women are actively involved in the public sphere, patriarchy is still visible in poverty, part-time employment, low wages, and unequal education (Heimer, 2000). Even though private patriarchy is not as common as it was in several decades ago, public patriarchy can still maintain its strong negative influence over women as it restricts women's power in relation to men. Public patriarchy has shifted the patriarchal wave and triggered other patriarchal matters.

In addition, Walby (1990) structurally classifies patriarchy into several structures. Among others are: (1) patriarchy in household production in the form of assignments for women in caring for children and doing household chores; (2) patriarchy in work with wages in the form of separation of women's and men's work positions and salary differences; (3) patriarchy in the state in the form of the absence of women in important positions in government and the limited women in playing a role in the legal and political fields; (4) patriarchy in sexuality in the form of the position of women who are considered as sexual service providers and emotional service providers or providers of full affection; (5) patriarchy relating to male violence in the form of physical, psychological, and verbal violence; and

(6) patriarchy in culture, in the form of “ideal feminism” demands for women in the family, education, religion, and mass media.

Patriarchal practices have been one of the major themes raised in many manuscripts, including in literary work. Literature is a social construct that constantly plays significant roles in depicting and sometimes criticizing social phenomena. Wiyatmi (2013) argues that literary work can function as a tool to voice against enormity and injustice. Wellek and Warren (1994:110) state that literary work is a "witness of a history" that can tell readers the social condition of the time when it was written. Literature is an expression of society.

Elif Shafak, a feminist writer, portrays how patriarchy causes oppression towards women in one of her works, *10 Minutes 38 Seconds in This Strange World*. The novel expresses Shafak's thoughts and protests against patriarchal practices that result in violence, oppression, exploitation, discrimination, and disregard for women.

Elif Shafak is a Turkish writer who spent most of her childhood and teenage in Madrid, Spain, and Amman, Jordan. She is well-known for her prize-winning booker prizes. *The Saint of Incipient Insanities* (2004) is her first novel, followed by some other fictions like *The Bastard of Istanbul* (2006), *Black Milk* (2007), *The Forty Rules of Love* (2009), *Honor* (2011), *The Architect Apprentice* (2013), *Three Daughters of Eve* (2016), and *10 Minutes 38 Seconds in This Strange World* (2019). Unfortunately, instead of the book prizes she successfully won, her latest publication of *10 Minutes 38 Seconds in This Strange World* led her into an investigation by Turkish authorities due to suspected contents of

sexual violence in the novel. Consequently, she was threatened with jail for “insulting Turkishness” and cannot risk returning to her homeland (Thomas, 2019).

The novel centers on Tequila Leila, the main character born in a family with a deeply rooted patriarchal ideology. Her father took control over his two wives and Leila as his child including her friendship, how should she dress, and even force her to marry his chosen man in young age. Unable to stand the treatment of her family, especially her domineering father, Leila decides to run away from her house, escaping from all kinds of violence, discrimination, exploitation, and oppression caused by patriarchal practices in her environment. Her escape, however, does not make her completely free. In her search for a job, she is tricked by the appendage, which eventually plunges her into a dark world of prostitution in Istanbul. Fortunately, she finds her loving friends, the five (Nalan, Sinan, Jameelah, Zaynab, and Humeyra), who soon become her only friend and family. They take care of Leila until the end of her life.

The presence of Leila as an Istanbul commercial sex worker is a kind of Shafak’s criticism against Istanbul city life in selling and purchasing women. In an interview with the Penguin Books UK YouTube channel page (uploaded on July 9th, 2019), Shafak explained that this novel stems from the discovery of the corpse of a sex worker in a trash can on the outskirts of Istanbul, Turkey. This inspired Shafak to write the literary work, facilitating her to voice criticisms upon patriarchal practices and the rampant prostitution business in Turkey. Her novel is a stunning portrait of a city, a society, a small community, and a single soul.

Research on patriarchal relation in the newly-published *10 Minutes 38 Seconds in This Strange World* is challenging because the novel depicts the patriarchal practices that still commonly occur in contemporary Turkish society.

Studies on patriarchal relation have been carried out, for examples, by Ragasatiwi (2018), Ramadhan (2019), Naufina (2020), and Saikia (2020). The research discusses patriarchy's general system and practices in various novels: *The Girl on the Train* by Paula Hawkins, *The God of Small Things* by Arundhati Roy, *The Guide* by R. K. Narayan, and *Only Ever Yours* by Louise O'Neill. However, none focuses on the issue of public patriarchal relation and relates it with the social condition in which the work is produced.

This study sets out to analyze public practices of patriarchy in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and its relation with Turkey's social condition of public patriarchy in the 20th century.

It applies the feminist sociology approach and uses the concepts of patriarchal relation by Sylvia Walby (1990) as the theory.

B. Research Questions

There are two problems that this study seeks to provide responses to:

1. What are the types of public patriarchal practices depicted in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*?
2. To what extent does Elif Shafak's *10 minutes 38 Seconds in This Strange World* portray public patriarchal practices in 20th century Turkish society?

C. Research Objectives

With regard to the above questions, this study aims:

1. To identify the types of public patriarchal practices in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*;
2. To scrutinize the extent to which Elif Shafak's *10 Minutes 38 Seconds in This Strange World* portray public patriarchal practices in 20th century Turkish society.

D. Scope and Limitation

The research focuses on Elif Shafak's novel *10 Minutes 38 Seconds in This Strange World*, published in 2019. The researcher analyses the novel in terms of unfair practices of public patriarchy suffered by the major female character named Leila and a transwoman named Nalan, and its relation with public patriarchal traditions in 20th century Turkish society. The researcher applies feminist sociology as the approach. The theory used is Sylvia Walby's structures of patriarchy: household (mode of production), paid work, state, violence, sexuality, and culture. The cultural domain covers religion, media, and education.

E. Significance of the Study

This study is expected to give both theoretical and practical impacts. The researcher wishes that the result of this study contributes to the readers' understanding of literature related to patriarchal relation as viewed through Sylvia Walby's structures of patriarchy (1990). Practically, this study is intended to

foster more studies on Elif Shafak's *10 Minutes 38 Seconds in This Strange World* seen from the perspective of feminist sociology. In addition, this study is also expected to provide useful information specially for woman who still suffer from patriarchal system both in private and public domains including male violence, occupational disparities, and generally for academics, students and future researchers who concerns on literature and literary criticism.

F. Definition of Key Terms

In order to avoid misinterpretation, the writer provides the definition of key terms used in this study:

1. Feminist sociology is a sociological theory viewed from feminist perspective that discusses the problems of unfair male and female relation occurring in a patriarchal society;
2. Public patriarchy is patriarchal practices in the public arena, particularly in the domains of state, paid work, violence, sexuality, and cultural institutions such as religions, media, and education.

G. Previous Studies

A number of research has been previously conducted to address the issue of patriarchal relations in literary work – to mention some, the studies of Ragasatiwi (2018), Ramadhan (2019), Naufina (2020), and Saikia (2020). Reading a novel entitled *The Girl on the Train* by Paula Hawkins, Ragasatiwi (2018) focused his study on three female characters who live in a patriarchal

society. The study applied Walby's feminist literary criticism and the theory of six structures. The author wrote that his focus is on biological aspect such as the role of pregnancy. He concluded that the characters suffered from unfair treatment in terms of three aspects: patriarchal relations in paid employment, patriarchy in the state affairs, and the act of abuse.

The study attempts to discuss the three women characters' effort, Rachel, Anna and Megan. Despite the fact the researcher analysis of six structure, this study takes more focus on domestic patriarchy, since the story centered in Anna as Rachel's ex-husband new wife, and Mega as Anna's daughter baby sister. Those characters contribute to the main theme of the study, patriarchy.

Using Walby's theory of patriarchy, Saikia (2020) carried a literary study to explore the patriarchal culture in which the woman characters in R. K. Narayan's novel *The Guide* live. Her study focused on the portrayal of patriarchal relation in the novel and the way women act of giving themselves away to be controlled. This study revealed that the patriarchal relation among characters in the novel to some extent reflect post-colonial patriarchal system in India.

Since the study of Saiki (2020) considers Indian women in post-colonial which is obviously created through societal pressure and stereotype that classified them as second class after man. Narayan as told in Saiki (2020) wrote an unusual novel who created the woman character as an active survivor who complains against their condition unlike any other female characters in Indian writer who still being trapped in patriarchal practice. From the social point of view *The Guide* not only depicts Indian society, its customs, traditions, culture, ostentatious,

superstitions and religious faith, but also presents a conflict between the traditional and modern values.

Another related research is of Ramadhana (2019). He studied Arundhati Roy's novel, *The God of Small Things*. In his research, he described patriarchal relations in all structures: household, paid-work, state, male abuse, sexuality, and culture. Besides, what differentiates his and another researchers', he discovered the efforts taken by the main characters to struggle against patriarchal practices, such as destroying the stereotype of how men and women should be and fighting against abuse committed by men in familial ties.

Research on patriarchal system depicted in a literary work is also conducted by Naufina (2020). Her study entitled "Patriarchal Hegemony in Louise O'neill's *Only Ever Yours*." This study investigated the hegemonic patriarchal relation using both Gramsci's and Walby's theories. Not only She focused on revealing the kinds of hegemonic patriarchal relation among characters in the novel, her study is also analyzing the media operating to spread out patriarchal practices through television that found to be the most important media in constructing people's perception of hegemonizing patriarchy. The result of her study showed that there are four domains in which patriarchal relation takes place: mode of production, state, sexuality, and culture. Her research also argued

Unlike the previous research's focus and object, this study specifically discusses the types of public patriarchy as depicted in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and the extent to which the practice reflects the patriarchal relations of 20th century Turkish community. The researcher tries to

identify the dominant types of patriarchy in the novel and relates them with the real condition of Turkey's public patriarchy. The study applies the perspective of feminist sociology and the concepts of patriarchal relation by Sylvia Walby (1990).

H. Research Method

This section overviews the procedures to carry out the study. It comprises of research design, data source, data collection, and data analysis.

1. Research Design

This research is a literary criticism, which deals with the act of interpreting, analyzing, and examining literary works (Gillespie, 2010). In examining a work of art, according to Abrams (1981), literary criticism operates under four possible approaches: mimetic, expressive, pragmatic, and objective. This research applies a mimetic approach that considers literary works as a reflection of human's life in the real world; they are influenced and motivated by the universe rather than merely an independent work.

In reading and criticizing Elif Shakaf's *10 Minutes 38 Seconds in This Strange World*, the writer uses Walby's theory of patriarchy. Patriarchy, as Walby (1990) defines, is a social structure system shown by the practices of men's actions that dominate, oppress, and exploit women. Walby (1990) categorizes patriarchy into two forms: private and public. Furthermore, she divides patriarchal

relations as practices that might occur in six structures: household, paid work, the state, male violence, sexuality, and culture.

This study takes feminist sociology as the approach. Smith (1987) states that feminist sociology is a critical perspective that aims at creating sociology for women – sociology that applies to women, in which women can relate and recognize themselves as the topic of what is being said, and that allows them to understand their daily lives as well as men. This approach will be an important lens in seeing how women characters are positioned in a patriarchal society both in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and 20th century Turkish society.

2. Data Source

The primary data source of this study is Elif Shafak's novel entitled *10 Minutes 38 Seconds in This Strange World*. It is a psychological fiction published in 2019 by Viking Press. The data are in the form of words, phrases, or sentences, expressed in the characters' dialogues and monologues or in the writer's narratives. From this primary source, the researcher collected data on the patriarchal relation phenomena in the literary work. The secondary data source is any relevant books that describe the socio-historical condition of Turkish society in the 20th century, particularly on how male and female relations developed.

3. Data Collection

The data collection was carried out in several steps. The first step was a close reading of the novel to catch the central theme of the story. The second was a careful reading focusing on the issue of severe practices of public patriarchy suffered by two characters: Leila and Nalan. The next step was data sorting, i.e., the process of highlighting and grouping the data. Afterward, the researcher also did a close reading on books, journals, and other sources about Turkish socio-historical condition of public patriarchy in 20th century, highlighted relevant information, and grouped them on the basis of Walby's types or domains of patriarchy.

4. Data Analysis

After collecting the data, the researcher classified them with regard to Sylvia Walby's theory. The researcher also collected the data about Turkey's social background in 20th century, especially related to patriarchal cultures. Then, the writer began the analysis using feminist sociology approach and Sylvia Walby's theory by focusing on the public patriarchal relations experienced by Leila and Nalan in the novel. Afterward, the researcher linked the data from the novel with the data from socio-historical conditions of public patriarchal practices in 20th century Turkish society. The final step was drawing a conclusion by referring to the results of the analysis with the stated problems of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter highlights key concepts and discusses the theoretical framework through which the research topic on patriarchal relation is examined and the research result is subsequently analyzed. It includes feminism, feminist sociology, and structures of patriarchal relation. This section also provides descriptions of public patriarchal condition in 20th century Turkish society from which the relation between public patriarchal practices in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and those in Turkey's social life is revealed.

A. Feminism

Talking about feminism means talking about women and their struggles. Women and feminism are like an inseparable, interrelated entity. Thus, understanding women should better be initiated by understanding the notions of feminism. Alcoff (cited in Mikkola, 2016) states that:

A woman is "the central concept of feminist theory" in being "the necessary point of departure for any feminist theory and feminist politics, predicated as these are on the transformation of women's lived experience in contemporary culture and the reevaluation of social theory and practice from a woman's point of view."

The term feminism was first brought by a socialist activist named Charles Fourier in 1837. Etymologically, feminism comes from the Latin word, meaning woman. The emergence of the term feminism cannot be separated from human civilization that shows efforts to improve the status of women in the social system

of society (Steans and Pettiford, 2009). Furthermore, the emergence of feminism is related to the social and political movement that fights for the equal rights because the existing construction of women's position is viewed as lower than men's.

The emergence of feminist movement was centered in Europe, where industrial capitalism emerged. The industrial capitalism system has a big impact on all aspects of the social system, including women's lives from upper-middle and lower-class women (Steans and Pettiford, 2009). Women do not have rights to education, politic, and profession outside the home, which results in gender inequality. World history records that women are the losers in all fields and are always left behind men. Throughout history, men have more access and opportunities, and in turn more privileges, than women do. As a result, women are identical with private and domestic worlds, while men are identified with the public.

Feminists consider that the separation of the private and domestic world for women and the public world for men as an effort to exclude the role of women from social life. The idea of feminism emerged from this reality of unfairness. Feminism itself refers to the belief that both men and women essentially have equal positions in various opportunities, treatments, respect, and social rights. Therefore, most definitions of feminism center on demand for equality or equal rights for women.

Generally, feminism is a concept that states and demands equal rights between men and women. Feminism focuses on three aspects: (1) the object of the

study is about women's experiences in any social condition; (2) woman is the center of the research process, which implies that any social problems must be viewed from a woman's perspective; and (3) struggles should be undertaken to contend woman's rights and bring women to a better life, having equal rights as men do. The main point of feminism is to achieve humanity and equality for women. The basic idea of feminism is that male domination is derived from the special arrangement, economy, and politics in current society. Therefore, feminist's major aims are woman liberation and gender equal relation of men and women.

Ratna (2006) sees feminism as a woman movement for rejecting marginalization, subordination, and dehumanization caused by man's dominating culture in political, economic, education, and social domains. The goal of feminism is to promote woman's dignity. Therefore, the term feminism is commonly used to refer to the woman movement that struggles against man's oppression for the sake of uplifting woman's position in social life. Feminism is not a struggle against men or against the nature of women; instead, feminism fights for gender equality and demands equal opportunities for women and men. As previously explained, feminism refers to the belief that women and men have equal rights to get respect, access, roles, and positions.

Feminists often speak out to make some changes to create a social construction system where women and men are equally respected. They often affirm and involve their roles in politics, education, economics, art, and other social domains. The voice of feminism is nothing but to oppose the views of

society that tend to position women below men. Feminists want equality for women's and men's positions and rights.

B. Feminist Sociology

Feminist sociology is the discipline of sociology seen from the perspective of feminism. Sociology is a discipline of knowledge to point out the social world and people's position as individuals or groups (Abbot et al., 2005). As sociology was first developed in the 19th century, sociologists were only interested in understanding political and economic developments, capitalism, and the resulting class relationships and the effect they had on people's lives. Those factors have made some changes, including increasing industrial production, new social distinctions, and an emergence of male awareness in political participation.

The main aspect of those changes is the increased separation of home and work, the separation of production from consumption and reproduction, and the emergence of an ideology that "a woman's place is at home." Women should be defined objectively – women's actions are meaningful, creative, and intelligent as human beings. In practice, however, women are positioned as creatures that deserve to be homed. Therefore, they are considered to carry risks when going to public spheres (Sulaeman and Homzah, 2010).

For a long period, men are increasingly identified with the public domains of politics and the marketplace. At the same time, women became increasingly associated with the domestic (private) domains of home and familial relationships.

The division of labors between public and private spheres (men and women) was assumed inevitable – that is, to have a biological basis (Abbot et al., 2005).

In the 1960s and 1970s, women started to demonstrate their dissatisfaction with sociology, claiming that sociology did not relate to their experiences because it only looked at the world through men's point of view (Abbot et al., 2005). It signified the first emergence of feminist sociology in the early third wave of feminism. Feminist sociology came up with two powerful slogans: "sisterhood is powerful" and "personal is political." Third-wave feminism started from 1968 to the present by focusing on public spheres, particularly equal payment, an end to sex discrimination in employment, pensions, mortgages, etc. In addition, the Third Wave feminist movement has focused on challenging the epistemological basis, the methods, and the content, of 'mainstream' or 'malestream' knowledge, including feminist sociology (Delamont, 2003).

Although claiming to be "factual," malestream sociological theories encourage and justify men's subordination and oppression of women. Feminists argue malestream concepts fail to meet the requirements for recognition as adequate and relevant knowledge because they are both objectionable and incorrect. They actually serve as an ideological excuse for women's inferior status. Because of their ability to master nature – to be dominant – men described themselves as strong. Women are considered to be closer to nature than men due to their biological role in reproduction. By devaluing women's work and reproductive roles, male ideology confirms and maintains men's dominant position (Abbot et al., 2005).

Feminist sociologists attempt to reformulate sociology to have a sociological imagination for both men and women, something that mainstream sociology failed to take into account. Smith (1987) states that feminist sociology aimed at creating a sociology for women – a sociology that applies to women, in which women can relate and recognize themselves as the topic of what is being said, and that allows them to understand their daily lives as well as men.

Since knowledge is power, sociology for women tends to empower women. Women have emerged in a cultural, political, and intellectual environment from which they were excluded and in which they were regarded as having only a minor role to play. Mainstream knowledge, like sociology, has been used to explain women's exclusion from roles of power and authority in culture. There has, however, been some improvement. Women and gender divisions can no longer be ignored by sociologists. Today, there has been a steady flow of books written by women writers from feminist perspectives in sociology (Abbot et al., 2005).

C. Patriarchy

The concept of patriarchy had appeared before the emergence of feminism around 3100 B.C to 600 B.C. in the Near East (Collins, 1986). The word patriarchy comes from Greek, which means “father who rules the family” (Pierik, 2018). This shows that patriarchal practices firstly emerged due to the domination of men in a family. The man (father or husband) has absolute power to control over the household and its members.

After the emergence of feminism, the definition and the concept of patriarchy become wider and include several social aspects. Some theorists argue that patriarchy relation is changed as it is a constructed inevitable relation (Pierik, 2018). Patriarchal relation, according to Napikoski (2009), is understood as the power of men to control over women. Patriarchy is a phenomenon that puts women in the second position or inferior beings and men in the superior. It is an ideology and symbol of men's principles to show their power over women's sexuality and fertility and to describe the institutional structure of men's domination (Kramarae et al., 1985).

Patriarchy is a social structure system shown by men's actions that dominate, oppress, and exploit women (Walby, 1990). This social system, in turn, leads to the misconception that men are always in a dominant position and women are subordinated. In a patriarchal society, men have more privileges while women do not have what men have. Therefore, men have more power over women.

Discussion over patriarchy not only dwells on the domestic sphere, but it manifests in all parts of social life. Patriarchy can occur in two arenas; private and public (Walby, 1990). The form of private patriarchy makes household and family production as the main arena of woman oppression; meanwhile, public patriarchy is a domination practice of patriarchal ideology in public arena, such as occupation, state, culture, education, and mass media. Public patriarchy indicates that men have a privilege in communal institutions, while women do not.

Walby (1990) also categorizes patriarchy based on its structure. There are six structures, namely: (1) patriarchy in household production in the form of

assignments for women in caring for children and doing household chores; (2) patriarchy in work with wages in the form of separation of women's and men's work positions and wage differences; (3) patriarchy in the state in the form of the absence of women in important positions in government and the limited women playing a role in legal and political fields; (4) patriarchy in sexuality in the form of the position of women who are considered as sexual service providers and emotional service providers or providers of full affection; (5) patriarchy relating to male violence in the form of physical, psychological, and verbal violence; and (6) patriarchy in culture, in the form of "ideal feminism" demands for women in the family, education, religion, and mass media.

In the private domain, the most prevailing practice of patriarchy is in household production, while in the public sphere, the most significant structures are the state and paid employment. Walby (1990) states that household production does not cease to be a patriarchal structure in a public form. Each form of patriarchy has different patriarchal strategies. In private patriarchy, for example, the most common practice is exclusion, while in public patriarchy, the most common forms are segregation and subordination.

D. Public Patriarchy

As mentioned previously, Walby (1990) divides the form of patriarchy into private and public patriarchy. Today, the wave of patriarchy has shifted from private to public. This change occurred in two periods: the 19th century and the 20th century. The reasons underlying such changes are capitalist demand for labor

and feminist political activity. In the first period, women gained political citizenship, which gave them a vote, education, professional access, ownership, and the right to leave the marriage. Meanwhile, in the second period, women gained access to paid employment and the effective ability to leave the marriage (Walby, 1990).

The shift from private to public patriarchy has been the result of the success of first-wave feminism. First-wave feminism made a significant impact on the position of women and the form of patriarchy (Walby, 1990, p. 97):

First-wave feminism was a large, multifaced, long-lived, and highly effective political phenomenon. It can be dated as extending from around 1830 to about 1930. It contained a wide range of political positions and involved a large variety of campaigns. At a minimum, it may be considered to contain: evangelical feminism, socialist feminism, materialist feminism, radical feminism, as well as liberal feminism.

After first wave of feminism movement, women gained more access to the public domains as well as claims to citizenship rights and privileges. This is not to assume that women have achieved equality with men; rather, it is to emphasize the importance of these victories in public arenas involving political citizenship and legal personhood (Walby, 1990). This positive impact is evident in many countries across Europe - in the UK, to name one. The dominant public patriarchy in Great Britain was in the forms of state and paid employment. Nowadays, women are no longer isolated in a household. They are given opportunities in work, state, and other public areas.

The above change, however, doesn't imply that women are totally free from patriarchal practices; instead, they encounter another form of public patriarchy. For example, in paid employment, women earn less wage than men,

occupational positions, and authority held by women compared to men. Furthermore, women's lack of power in society is often viewed as a result of patriarchy emitted by the state as a whole. Although various theoretical approaches describe the state's political impact on various institutions in society in different ways, the main emphasis is on the state's political influence on gender inequality. Similarly, culture, sexuality, and male violence are also seen as social constructions to preserve men's subordination of women (Mitchell, 2009).

In the 1980s, some writers like Dworkin, Brown, and Hernes tried to discuss the issue of patriarchy in their books. However, their patriarchal restrictions are limited to specific areas, including sexuality, labor, and the state. For example, Dworkin (1981) focused on the patriarchal control in sexuality and reproductive capacity, Brown (1981) emphasized the patriarchal theory of labor, and Hernes (1984) studied patriarchy in the state domain. The last two scholars argue that women have reduced their dependence upon their husband (private patriarchy) but increased their dependence upon the state (public patriarchy), both as the employee and the client receiving state service.

In response to the limitation of earlier studies, Walby (1990) argues that there should be a broader theory to cover the full range of patriarchal relations in both private and public domains. Walby then classifies each domain into six structures. They are mode of production, patriarchal relation in paid work, patriarchal relation in the state, male violence, patriarchal relation in sexuality, and patriarchal relation in culture, including religion, media, and education.

E. Walby's Six Structures of Patriarchy

The use of social structures, according to Walby (1990, p. 20), is important because it clearly implies rejection both of biological determinism and the notion that every individual man is in a dominant position over every woman. At this point, Walby (1990) argues that patriarchy needs to be conceptualized at different levels of abstraction. At the most abstract level, patriarchy exists as a system of social relations, while at a less abstract level, it is composed of six structures (to be discussed in the following sections). The six structures are derived from theoretical and empirical studies representing the most significant constellation in social relations that shape gender relations.

1. Patriarchal Relation in Household (Mode of Production)

Patriarchal relation in household or mode of production is one of two structures that take place at an economic level. Women's work is controlled by their husbands in the bonds of marriage and domestic relations. It takes the form of a production relation in which labor is shown rather than the obligation which replaces the labor. Work done by women can be arranged starting from cooking, washing, and taking care of children. A woman as a wife does the work for her husband. The wife does not get a job because it is a consequence of the marriage bond. The husband can control his wife's labor because he has power, whereas the wife only produces. In fact, the husband can sell his wife's energy.

There are at least three assumptions underlying this unfair division practice (Walby, 1990): *first*, that the division of domestic labor is the main form

of difference between men and women; *second*, that the division has a significant influence on other aspects of social relations; *third*, that all by itself are quite significant forms of inequality. This shows that the division of domestic work is not the same for men and women in the household. Moreover, the unequal distribution of domestic work shows that women have less division in the consumption of household goods than men, from food to leisure time.

The division of labor is a fundamental aspect of patriarchal relations in the family. This unfair distribution strengthens the position of men in community and state life. Moreover, the division of labor in the family makes women responsible for their children. The uncomfortable position in discriminatory family life, in the end, is closely related to situations that are not favorable for women in other living spaces, namely the lack of access to leisure activities and participation in public life. These aspects cause gender inequality in society.

2. Patriarchal Relation in Paid Work

This category refers to unfair treatment for men and women in the workplace. Walby (1990) states that the main problem of patriarchal relation in paid work lies in access that leads to the devaluation of women's work and low wages for women workers. This is a social system with a determinist effect not only in the workplace but also in other areas. The social relation that occurs is that men as the excluder and the devaluer while women as the excluded and the devalued.

In a capitalistic industrial society, the concrete aspect of patriarchal relation is the division of jobs in the workplace. The division of job or work has several forms, vertically and horizontally, for part-time and full-time work. In the vertical and horizontal hierarchy, women are categorized as less-skilled one than men. The difference between part-time and full-time makes different numbers of legal protections given to the workers. It leads women to engage in less paid work and earned less than men (Higgins, 2018). This matter is because women are seen as a subordinate and marginal category of workers.

3. Patriarchal Relation in State

The state is another structure in which patriarchal relation takes place. Women are disassociated from the access towards human resources and state power as a patriarchal system. Women are underrepresented nearly everywhere in parliaments, legislatures, the military, and other bodies (Higgins, 2018). Women are kept away from the role in state affairs.

Walby (1990) explains that patriarchal relation in the state has a serious impact on gender relation such as towards (1) establishing rules about marriage and divorce; (2) fertility, by legalizing or crystallizing abortion; (3) new contraception and reproductive technology; (4) sexuality, with the birth of a court rule regarding childbearing by a lesbian; (5) homosexuality; (6) prostitution and pornography; (7) male violence, with judicial actions relating to rape and sexual abuse; (8) housing policies prioritized for victims of sexual violence; and (9) belief systems, such as by setting parameters that allow input from religious influence.

4. Male Violence

It is commonly assumed that male violence is an individual phenomenon that resulted from the psychological decline of some men. However, Walby (1990) flatly rejects this assumption and says that the emergence of male violence is because of social structure. Most men use violence to control women, regardless the fact that not all men use violence to dominate women.

Violence against women is very likely to occur in the world of domestic (domestic violence) and in the realm of public (public violence). Domestic violence in households usually occurs in the form of violence against wives. Meanwhile, public violence in public places may take the forms of rape, sexual harassment at work, and physical assault. This structure harms women, physically and mentally. Male violence is a kind of intimidation towards women on purpose, i.e., that men intentionally use violence to dominate women.

5. Patriarchal Relation in Sexuality

The key term of patriarchal relation in sexuality is heterosexuality as a norm (Johannsdottir and Kartin, 2009). Heterosexuality is a pattern of sexual practice used to differentiate lesbianism and homosexuality. The purpose of the norm is to lead women to serve men under marital relation. At this point, it seems that men are needed and that women depend on men. Thus, sexual double standard arises in society: men blame women who are sexually active as slags and those who are not as drags.

In addition, sexuality influences other aspects of gender relations. Thus, sexuality becomes even more important in constructing social relations than is the custom in social theory. In its basic form, sexuality is historical and cultural. Patriarchal relation in sexuality is a social practice that cannot be simply approached through psychological and biological perspectives (Walby, 1990).

6. Patriarchal Relation in Culture

The basic notion of this structure is on the distinction of masculinities and femininities and the valuation of masculinity above femininity. This structure tends to differentiate men and women on the basis of their behavior. They are dictated how to think, act, and aspire in different ways. For example, men always have to be strong, brave, and fearless. Meanwhile, women are considered as caring, nurturing, loving, etc. The patriarchal gaze is still strong in education, religion, culture, and media (Higgins, 2018). This structure describes the male gaze and women objectification through various cultural institutions like television, newspaper, and other mass media.

F. Patriarchal Relations in Twentieth-Century Turkey

After the state's establishment in 1923, the Turkish government initiated a series of social and legal reforms aiming at achieving rapid modernization and Westernization to build a modern society. The government considered modernization as an initial step towards Europeanization, the implementation of European norms, behaviors, and living standards. One of the goals of modern

society is to give women an important role in the development of modernization policies. In addition to their domestic positions, women were expected to participate in public domains such as education and employment (Diner and Toktas, 2010).

The first wave of feminism in Turkey emerged in the early 20th century when small-scale feminist groups pursued equality in civil and political rights. Legal equality for all people, regardless of gender, was a requirement of the Kemalist dream of becoming a Westernized society. The organizations' movement coincided with the Kemalist reform in the 1920s and 1930s when the country underwent significant change after the Ottoman Empire's demise (Diner and Toktas, 2010). Turkey's second wave of feminism in the 1980s raised questions that were common in the West, such as the reduction of violence towards women, emphasizing women's inequality in the home, misrepresentation of women in media, and the opposition to virginity tests for women (Diner and Toktas, 2010). Meanwhile, the third-wave feminism of Turkey around the 1990s was marked with the challenge of the Islamist, Kurdish nationalist, and the gay-lesbian-bisexual-transsexual (GLBT) movements. At this time, Western feminism began to recognize the emergence of a plurality of women in other perspectives of black, bisexual, and/or non-Western women, likewise Turkish feminists were confronted with the challenge of various conceptualizations of "woman" issued as well as the politics of identity/difference (Diner and Toktas, 2010).

These three waves of feminism brought a change to woman's position from private to public sphere. Early in the twentieth century, Turkish women were

liberated, and Turkey became the first Islamic country to grant women's social, legal, and political rights (Müftüler-Bac, 1999). However, scholars like Arat (1989), Kandiyoti (1987), and Tekeli (1995) contended that Turkish women are emancipated but not liberated. Turkish women are still oppressed by the patriarchal system despite modernization efforts and legal reforms. A patriarchal system in the public sphere is still commonly found.

According to Müftüler-Bac (1999), the agents of patriarchy in Turkey are the Mediterranean culture, Islam, and Kemalism—the official state ideology. In Mediterranean culture, there is a machismo tradition, where family structure is based upon a man as the superior and a woman as the inferior. While male superiority is preserved by pride and shame rules, the Mediterranean women, frequently abused in spite of laws, are sometimes sold, often beaten, and forced to work (Müftüler-Bac, 1999).

The second factor of patriarchy is Islam as the dominant religion, where 99% of populations are Muslims. There are two opposing perspectives on how Islam views women. The first is those who argue that equality between men and women is a fundamental concept in the Koran. Women are already liberated in Islam, according to advocates of this view, so there is no valid ground for women's rights movements. The second is those who argue that Islam treats women as a second-class society as applied in family structure and inheritance. The triple coalition of state, faith, and family assessed female behavior. Women are allowed to leave their homes but should dress appropriately when doing so.

Issues like the size of the veil covering the face were determined by the state (Müftüler-Bac, 1999).

Another factor of patriarchy is Kemalism. Kemalist ideology tended to integrate women into Turkey's modern life. Kemalist argued that to emancipate women is to change their dress code. Kemalism, on the other hand, limits their exposure by creating a stereotype of a Turkish woman: modest in style, a partner in modernizing the country with her male partners – making stereotype of new Turkish woman.

Public patriarchal relation in 20th century Turkey can be described as follows. At the state level, Kemalist has contributed to gain the new Civil Codes: polygamy is forbidden, Turkish women were given formal equality with men in divorce, inheritance, and child custody. In 1930, Turkish women were given the right to vote. In 1934, Turkish women were given the right both to vote and to be elected in the national election. Women also have organized numerous events, such as petitions, street rallies, and news conferences to reform discriminatory laws and court rulings, including the necessity that wives obtain permission from their husbands before being approved for business jobs, the use of a man's surname as the family name, and men's right to decide on the education of their children as well as the home in which they will live (Diner and Toktas, 2010).

To some extent, however, the state's policy is still patriarchal. The state engages in women's sexual practices, reflecting society's ideals on women's sexual purity. Married women caught in the act of infidelity, for example, could face prison time; single women caught with a married man may be subjected to

virginity tests to assess if sexual intercourse supposedly happened. In addition, girls who are under the control of the state, such as those in state schools, orphanages, and mental institutions, may be subjected to virginity tests. These efforts were undertaken to regulate female sexuality (Müftüler-Bac, 1999). Not to mention, until the year 1990, Article 438 of Turkish Penal Code stated that rapists got a reduction in their sentence if they could prove that their victim was a prostitute because prostitution was a legal business (Özaşçılar and Ziyalar, 2015). Moreover, a man who killed his sister, mother, or any other female family due to their improper action is considered as a victim, not a victimizer. Therefore, raping an unmarried woman is ironically less in a sentence than raping the married woman in Turkey (Müftüler-Bac, 1999).

In terms of employment, Turkey has been one of the countries with the largest employment disparities between men and women. As the Turkish Civil Code designated men as the family's head and women as the homemakers, married women's involvement in the labor force depended on their husbands' permission, although in practice this was not enforced as a legal obligation (İlkkaracan, 2012). Article 159 of the Turkish Civil Code, which was repealed in 1991, declared that a woman required her husband's permission before working. Thus, the Civil Code's gendered division of labor was essentially the only provision that discriminated against women (Müftüler-Bac, 1999).

According to a study conducted by the Turkish Prime Ministry's Family Research Institute, 40% of Turkish women did not work outside the home due to their husbands' disagreements (Report on Domestic Violence, 1995, p. 120-121).

Because of their lack of knowledge and skills, women from lower socioeconomic classes were unable to engage in labour force activities. Besides, it was reported that 87.36 percent of all Turkish women were unemployed. Males accounted for 25.3 percent of unemployed qualified young people, while females for 45.3 percent. People who were not in the workforce made up 52.6 percent of the population; housewives made up 52.8 percent of this community. In the business world, for every 100 men in executive positions, there were only three women. This mostly applied to employment in big cities. In rural areas, 67.2 percent of all women in Turkey worked as “nonsalaried family workers,” particularly in agricultural production. In this way, the Turkish state implied that working women had no value in state statistics other than as wives. As a result, labor market mechanisms enhance gender inequality (Müftüler-Bac, 1999).

Furthermore, feminists' efforts to abolish gender-based violence in Turkey can be traced back to the 1980s, when the rise of the woman movement intensified. Women are expected to be liberated, not merely put in an equal position to men in modern Turkish society. Women's issues were elevated to the forefront of independent organizations' agendas (O'rneke and Sahinoglu, 2006). KAMER, one of the biggest feminist groups involved in 23 cities across Turkey with Kurdish women members who have mostly experienced violence in Kurdish-dominated areas, expanded its organizational mission to change cultural and practical aspects that are harmful to women and children's well-being, as well as finding ways to end those gender-based abuses. For the first time, Kurdish women questioned feminists about the Turkish movement. As a result, it was the Kurdish

movement, especially its women, that forced feminists to reconsider their relationship to the state ideology that had facilitated woman violence (Diner and Toktas, 2010).

In Turkey, women's sexual intercourse is a reflection of society's and the state's dominant values. There are about 36% of Western Turkish men and 57% Eastern Turkish men who believed that they have legality to punish women if they act non-virtuously (Se'ver and Yurdakul, 2001). Therefore, the most powerful control mechanism over female independence is a woman's chastity as reflected in the so-called *namus*, or family honor, in Turkish society. *Namus* is a Latin word loosely translated to sexual purity (Müftüler-Bac, 1999). If one of the family's women behaves or is rumored to be behaving in a non-virtuous way, the dignity of the family/men is jeopardized. Educating women, allowing them to walk around the streets, and allowing a girl to choose her own husband could all pose a challenge to *namus*. The idea of *namus* is applied to strictly control women's activities and even to avoid gossips that can smear the family's reputation. Because *namus* had been tainted by a woman, it can only be flushed by blood, so the woman must be killed. In Turkey, *namus* murders are common, particularly among lower socioeconomic groups. They weren't to be confused with crimes of passion (Müftüler-Bac, 1999).

Finally, excluding women from education in Turkey is a good way to hold them down. Families in rural areas and lower-middle-class communities in cities are hesitant to send their daughters to school. According to World Bank Development Report (1995), one out of every three school-aged girls in Turkey

did not receive an education, and 30 percent of all women in Turkey were uneducated. Women who are illiterate are prone to subordination, being kept under the rules of their fathers or husbands. Although education materials were produced, they aimed at indoctrinating patriarchal ideals. Girls, for example, were almost often seen with their mothers, assisting her in the kitchen, setting the table, or doing the laundry. In contrast, boys were always depicted with their father, reading the newspaper, watching television, and helping with activities outside (Müftüler-Bac, 1999). These and the previous facts have presented socio-historical pictures of patriarchal relations in twentieth-century Turkey.

CHAPTER III

FINDINGS AND DISCUSSION

In general, this chapter presents the data that are collected from the primary and secondary sources and the analysis that are referred to the research questions. This chapter is divided into two parts. The first part is the analysis of public patriarchal relation in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* viewed from Walby's six structures of patriarchy. The second part is the analysis on the relation between public patriarchal relations in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and that in twentieth-century Turkish society—the extent to which the novel reflects the real condition of a society in which it was produced.

A. Public Patriarchal Relations in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*

In this part, the data collected from the primary source, i.e., Elif Shafak's *10 Minutes 38 Seconds in This Strange World*, are analyzed using Walby's theory on six structures of patriarchy. After carefully reading the novel, the researcher found four prevailing public domains in which patriarchal practices are identified: state affairs, employment, male violence, and sexuality.

1. Patriarchal Relation in State

The engagement of patriarchal relation in state has gender-differentiated effects (Walby, 1990). This can be seen from the state's policy of welfare. Marxist

feminist usually links the changing position of women with that of the working class. In a country like Turkey, women are seen to lose out in involving welfare provisions, such as social security, nurseries, and health. As portrayed in the novel, a classification of burial, for example, depends upon gender differences.

This policy seems highly unfair, where most outcasts are all buried in one of the Turkish cemeteries located in Kilyos Istanbul, which is well known as the Cemetery of Companionless. The unwanted people are all buried in the Cemetery of Companionless without given their name, but only a number. One of them is Leila, a sex worker character. It is narrated that the society does not have their right to decide because the state institutional law has decided for it. This is a gender-biased policy as it classifies the society based on class social.

Almost everyone interred in the Cemetery of the Companionless was, in some way or another, an outcast. Many had been shunned by their family or village, or society at large. Crack addicts, alcoholics, gamblers, small-time criminals, rough sleepers, runaways, throwaways, missing citizens, the mentally ill, derelicts. Unwed mothers, prostitutes, pimps, transvestites, AIDS patients... The undesirables. Social pariahs. Cultural lepers. (p. 259)

The datum shows that people who are buried in the Cemetery of Companionless are all outcasts, i.e., people who are considered by the society and the state itself as “dirty.” The state assumes that the outcast’s body and soul have no purity. Therefore, separating their burial is acceptable according to the state. This also happens to Leila, a sex worker whose body is found in a trash bin murdered.

As her body is autopsied in the hospital, the older doctor tells the medical examiner to bury her in “the usual one”, referring to the Cemetery of Companionless. The statement “the usual one” indicates that this action is a norm

or a habit. Everyone knows where “the usual one” means. The fact that this action is done by a doctor as the state employees proves that the state policy is highly gendered.

“Okay, I’m almost done here,” said the medical examiner. “You can take her to the cemetery, the usual one.”

“Our state does not permit that, and for good reason. We’d never be able to trace who is who. There are all kinds of lunatics out there: organ thieves, psychopaths.... It would be pandemonium.” He checked the old man’s face, not trusting he understood the meaning of the last word.

“Yes, but in cases like this, what’s the harm?”

“Look, we didn’t make the rules. We just follow them. Don’t try to bring new customs to an old village. It’s hard enough to run this place as it is.” (p.193)

The above conversation implies that state employees are among the patriarchal agents (operators) of gendered state policies. Despite the medical examiner’s struggle to convince the doctor to take Leila’s body to her friends as the closest people around her, the doctor refuses to believe in Leila’s friend upon the decision of her burial by saying, *“We’d never be able to trace who is who.”* The doctor does not trust Leila’s friend(s) because one of them is a trans woman. This fact also reflects the stereotype that the Turkish community has towards transgender.

For Turkish society, the Cemetery of Companionless is a proper place to rest for "dirty" people like Leila, the sex worker. There is no religious rituals in the cemetery. In fact, the corpse of Islamic believers should be washed cleanly and taken a ritual prayer before they are buried. However, no one does that for the inmates of Cemetery of Companionless. None of Islamic rituals is performed for Leila.

No Islamic burial rituals would be performed for this woman. Nor of any other religion, for that matter. Her body would not be washed by the next of kin; her hair would not be braided into three separate braids; her hand would not be placed gently over her heart in a gesture of eternal peace; her eyelids would not

be closed to make sure that from now on her gaze was turned inward. There would be no pall-bearers or mourners in the graveyard, no imam leading the prayers, and not one professional weeper hired to cry and wail louder than everyone else. She would be buried the way all the undesirables were – silently and swiftly. (p. 190)

The Cemetery of Companionless symbolizes how Turkish, both the state and the community, sees people's social status. Those who are buried in the cemetery do not deserve respectful treatment. In a country like Turkey, which concerns on woman's chastity, it is not surprising that a sex worker like Leila is buried there. Even since Leila first time contacts her family after she leaves home, her Baba refuses to recognize her as his daughter.

The way the state regulates people in burial supports Walby's belief (1990) that "personal is political", referring to a power-structured relationship where groups of people are controlled by another. State as the regulator and controller have a significant role in determining people's burial which is actually a very personal matter. This action humiliates people's right to decide their family's or friend's burial without looking at her/his social class. The way the Cemeteries are organized and the dead are treated is one of the most striking gender-biased regulations in Turkey, especially on women as the concern of this novel.

2. Patriarchal Relation in Paid Work

This kind of structure within the economic level refers to different treatment experienced by men and women in a workplace. Walby (1990) states that the key point of patriarchal relation in paid work is the closing access committed by men to women. This includes the separation of women from

working in well-paid public sectors. This condition leads to the devaluation of women's work and low wages for women workers.

Men and women typically do not work at the same occupational areas. Not only are women concentrated in lower wages, they are also put in different areas of work. Occupational segregation and exclusion are defined on the basis of gender. The gender-based job segregation demonstrates that gender is involved in the domain of paid employment (Walby, 1990). Such a job separation also happens to a trans woman, as described in the quotation below.

Nalan had looked for a job everywhere. Anything would have done. When too many doors had been closed in her face, she even tried the furniture workshop where she had worked before. But no one would employ her. The only profession open to trans women were hairdressing and sex industry. And there were too many hairdressers in Istanbul already, with a salon seemingly down every alleyway and in every basement. Trans women were not allowed in licensed brothels either. Otherwise, the customers felt cheated and complained. Eventually, like many others before and after, she began working on the streets. It was dark, exhausting, and dangerous; every car that stopped for her left an imprint on her desensitized soul, like tyres on the desert sand. (p. 240)

Nalan is previously known as Osman before he decides to transform himself into another sex – “feeling like a girl stuck in a boy's body.” Osman decides to escape from home in his night wedding to Istanbul. After then, Osman is no more. There is only Nalan. Istanbul really gives her a freedom to decide what she wants to be. Nalan can now be categorized as a woman because of her psychological inclination towards female nature. This is supported by the fact that Nalan changes her resident identity from blue (male citizen) to pink (female citizen), as depicted in the datum below.

Nalan was a legend in Istanbul's underground circles. She had got into the habit of downing shots after she had her first sex reassignment surgery. Thought she had happily ditched her old blue identification (given to male citizens) for a new pink one (for female citizens), the post-operation pain had been so excruciating that she could only endure it with help from the bottle. (p.240)

However, Nalan has a limitation in finding a job. She has no choice but to be an illegal trans-woman sex worker with a high possibility of being abused by her clients or police officers. Another possible place for her to work is a bar, regardless of the fact that it is still illegal because trans-woman is not allowed to work as a sex worker in a registered brothel in Turkey.

“It was safer working in the nightclubs, provided she could find a way in, and time and again she had.” (p. 241)

Exclusion and segregation are two strategies used to exclude women from paid work. Exclusion prevents women from all accesses of work, whereas segregation aims to separate men and women’s work for the purpose of wage. In other words, segregation is used to minimize direct competition between men and women by preventing women from employment (Walby, 1990). As a transwoman, Nalan suffers from both exclusion and segregation. Even after joining a furniture workshop where she previously worked, Nalan is still rejected. The reason is that anyone transforming her/himself into the opposite sex is seen as abnormal and “problematic.”

Walby (1990) also argues that women’s pattern of employment is determined by cultural and ideological factors rather than material. Gender division of labour is viewed as consensual rather than conflictual. For example, women are assumed to voluntarily quit their job or choose a lighter job than the heavier one. Whereas women and trans-women are frequently forced to give up their job because of their gender. The commonly used argument is that their sexual preferences do not suit the employers’ criterion. The quotation above that *“Trans women were not allowed in licensed brothel either”* proves that

employment policies systematically attempt to close the access for (trans)women, excluding them from any professional job opportunities.

3. Male Violence

This structure refers to violence against women by men. Violence against women is likely to occur in both private and public sectors. Domestic violence occurs in the realm of households which is usually in the form of violence against wives; meanwhile, public violence occurs in public places such as rape, sexual harassment at work, and physical assault. This kind of structure harms women. Male violence is committed to intimidate women on purpose. In short, men use violence to dominate women. In Elif Shafak's novel, male violence is depicted in two forms: women being abused in their workplace and women being murdered.

Male violence in the workplace is a kind of violence of men toward women in the public sphere. Male violence is the very basic control of men over women. Walby (1990) states that "*Sexual harassment is variously defined, but usually includes unwanted sexual advances by a man to a woman. Among these are touching, suggestive comments, poking, leering, assault, attempted rape.*"

Sexual harassment committed by a man in a workplace concerns on the adverse effect that this behaviour may have on woman's condition. The case of male violence in the workplace is noticeable, for example, in Leila's experience as a sex worker. Her job is cynically regarded as an excuse for men to violate and subordinate her. This happens when Leila is violated by one of her man clients for his cruelty and mental health problem. When Leila and the man client are in a

room, he mistakenly thinks that the room is under CCTV surveillance and that Bitter Ma is watching over them. Leila tries to convince him that nobody is watching, but he does not believe in her, and he tries to violate Leila. Not only does the man commit physical violence, he also violates Leila verbally, calling her “The Devil’s servant.”

It was the man all the prostitutes tried to avoid. Cruel, mean, and foul-mouthed, he had been so violent a couple of times that he had been banished from the premises. But today Bitter Ma seemed to have pardoned him – again. Leila's face closed. (p. 125)

He squinted at her, his gaze clouded with an unmistakable hatred and spite. ‘You work for her, why should I trust you? The Devil’s servant’. (p. 126)

She stripped, lost her balance, and the liquid he had tossed at her only a second ago hit her back. Sulphuric acid. He was planning to pour the rest on her face, but she managed to dash into the corridor, despite the acid burning into her flesh. The pain was unlike anything else. (p. 127)

Walby (1990) states that male violence is men’s basic strategy to control over women. Men are brought up to be macho and gentle by committing violence. The rejection of the state to support and intervene in women's issues has also worsened the problem. Therefore, violence is still widely spread because the state is incapable of (or hesitant to) taking violent men to jails. Another kind of sexual harassment is also experienced by Nalan, Leila’s friend, a trans woman who also works as a prostitute because nobody would employ her as a trans woman.

“...some police chief would decide to clean up the streets on their routes. On such occasions, all transvestites would be taken into custody overnight, swept away like so much litter. Once, after one of these clean-up operations, Nalan was kept in a detention center where her hair was shaved in random patches and her clothes stripped. They had made her wait in a cell, naked and alone, every half hour or so coming to check how she was doing and to throw another bucket of dirty water over her head....and after the conference was over and she was released she had not told anyone what had transpired”. (p. 241)

Not to mention, due to her gender identity and sexual-related jobs, a trans-woman had a higher possibility to be abused by her clients or by the police because trans women are not allowed to work in registered brothels or bars. Because trans-women are considered illegal workers in registered brothels or bars, it is unlikely for them to report the violence they experience to police officers.

With an invisible blade, she divided herself into two Nalans. One of them watched passively over the other, observed every detail and thought a lot, while the second Nalan did everything she was supposed to do and thought absolutely nothing, insulted by passers-by, arbitrarily arrested by police, abused by clients, she suffered one humiliation after another. (p. 240)

Both Leila and Nalan are abused in their workplace due to their job as sex workers. Nalan as a trans woman sex worker has a higher risk of abuse due to her gender identity. Their clients act as authoritative people who own their bodies fully. As they feel that they have power, they tend to violate the sex workers under their control. Nalan's suffering from violence and discrimination is a result of living in a homophobic culture with a low level of tolerance. Social classifications of race, gender, religion, and class all play a role in trans woman's experiences. Those types interact, influence, and modify one another and, consequently, establish social inequality systems. This severe interaction suggests that the government fails to protect the rights of sexual minorities.

Another form of male violence is identifiable in murder. Male violence is also seen as men's psychological deranged action. Walby (1990) argues that violence against women is a result of up-normal psychological development. In this case, Leila's death is the fourth murdered sex-worker woman in a month, supporting the assumption that the series of murders is systematically planned.

The murderer feels honoured to get a secretive and sensitive job. The murder is committed by the third party, the big boss' cousin. The boss is a father of a gay, who arranges prostitutes to meet his son to interest him so that he is willing to marry a girl. Every woman who has met his son is then murdered.

He was a man of ideas, universal theories. When the big boss had asked him to arrange prostitutes for his son, he had been honoured to be entrusted with a job so secretive and sensitive....it occurred to him that maybe this was no ordinary job. Maybe there was something else he was expected to do. A mission. The thought hit him with a jolt. He felt important, infinitely alive. (p. 229)

A woman who suffers from male violence is often called as a “victim,” but feminists working on the area of assault of women prefer to call her a “survivor.” The word “victim” tends to view women as passive, whereas women resist verbally or physically and often fight back (Walby, 1990).

The fourth woman, unexpectedly, had fought back so hard, resisting with every ounce of her strength, that for a few minutes he feared he might have to get involved. But his cousin was strong, physically advantaged, and he kept a crowbar hidden on the floor. (p. 230)

The above quotation implies that Leila as the fourth woman survivor, has fought back when she is violated. Walby (1990) argues that struggling and screaming may be effective ways to escape from violence. But the survivor cannot easily resist due to the power of the murderer, who usually comes from a group of people with a higher power. Finally, Leila, who is alone struggling without any rifle, is lost and cannot escape from the violence.

Viewed from Walby's perspective (1990), the violation from which Leila suffers is an inevitable outcome of the economic dependence problem. Women are manipulated in such a way to depend on their economic condition on men as the family heads. When D'Ali decides to marry Leila, for example, she stops her

job as a sex worker. But then, her husband dies in a demonstration protest, and soon she is back to her previous job.

She hesitated. If Bitter Ma found out, she would be incandescent with rage. Leila rarely, if ever, accepted a job without her knowledge. But the money seemed too good to turn down, especially now that the bills were mounting for Jameelah, who had been diagnosed with lupus and was suffering from a flare-up. In a single night, Leila would get two hefty payments, one from the father of the young man in the hotel, and now this.

“One hour, no more. And I’ll tell you where to pull over.”

“Deal.” (p. 183)

Leila decides to be back to her job because she has no other way to earn money. But then, Leila doesn’t realize that the one who offers her a ride and wants to pay her for the job is a murderer, a stranger she meets on the way home after meeting with a young man in a hotel, which is actually the father of a young man and his cousin. Women as sex workers like Leila experience a higher level of violence than women who work in other fields. Violence perpetrated by men against women continues to be a form of non-interference by the government to prevent violence against women. There is no protection from the government to create a safe environment and punish perpetrators of sexual violence.

4. Patriarchal Relation in Sexuality

The key term of patriarchal relation in the sexuality domain is heterosexuality as a norm. Heterosexuality is a structure of sexual practice used to differentiate from lesbianism and homosexuality practices. The purpose of the norm is to lead women to serve men signed by marriage. To some extent, this norm portrays men as highly needed by women, and women very much depend on

men. It triggers a sexual double standard in society: men blame women who are sexually active as slags and those who are not as drags (Walby, 1990).

When Leila's body is found and autopsied, the medical examiner asks the doctor if any family is there to send her corpse. However, her parents in Vain refuse to claim her, so does the other family.

"Any family doctor?"

"Nope. Her parents are in Vain. They have been informed, but they refuse to claim her. Typical."

"Any siblings?"

The medical examiner consulted his notes. "She doesn't seem to have any....oh, I see, one brother, dead."

"There's no one else?"

"Apparently there is an aunt who's unwell... so she won't do. And, hmm, there is another ant and uncle-"

"Maybe one of them would help?"

"Not a chance. They both said they don't want to have anything to do with her."

(p. 193)

Walby (1990) argues that women's status is often determined by their sexual "purity" and the negative consequences of pre-or extra-marital sex. A father or a husband takes a direct control of his daughter or wife. Considering himself as a family leader who owns control over his daughter, a father feels that it is necessary to send his daughter into marriage to avoid her from pre-marital sex, which means that marriage is seen as the only free market for sexual activities.

Leila's family refuses her due to the shame she makes to her family. She decides to escape when her father is about to wed her to her cousin. In another way, by knowing that she becomes a sex worker, there is no way for the family to accept her but under a legal marriage. Due to the high consideration of woman

purity in Turkey, Leila as a sex worker is only acceptable for burial in the Cemetery of Companionless.

"You've brought us shame,"

"Everyone is talking behind our backs. I can't go to the teahouse anymore. I can't walk into the post office. Even after the mosque, they won't talk to me. No one greets me on the street. It's as if I'm a ghost; they can't see me. I had always thought, 'Maybe I don't have riches, maybe I couldn't find treasures, and I don't even have sons, but at least I have my honour.' Not any more I'm a broken man. My Sheikh says Allah will curse you and I will live to see the day. That will be my compensation." (p. 116)

The statement of her father, *"She brought us shame"* shows that rejecting parents' order is one of the things that can undermine a woman's chastity. In fact, Leila's decision to run away from home is a form of resistance against her father's patriarchal culture. Leila suffers from her family's bad treatment; one of which is early marriage by force. Another statement of Leila's father, *"I don't even have son"* implies that having a son is preferable because males are considered stronger and can maintain the honour of their families. Again, because women's chastity is important in Turkey, Leila's father would rather lose her daughter than be hated by neighbours, disrespected, and ostracized because of his daughter's behaviour which is traditionally seen as against the existing culture. Even her father trusts and listens to his Sheikh more than to his daughter.

Walby (1990) states that sexuality is the determinant of social life. A woman in the public arena poses a threat to social order because she holds the risk of *fitna*, or the power to produce anarchy through sexual attraction. Men use their violating actions to indicate their power over and contempt for women; their act is a kind of humiliation and control over women.

Something which is usually very private and personal is properly seen as a part of structured power relation, which is political. One of them is by controlling woman chastity through the state's virginity test for every woman, especially woman who is suspected of having pre-or post-marital sex. Not to mention, the state also regulates people's burial which is seen from their "purity." Prostitutes, criminals, and AIDS patients are buried in different cemeteries, a more vulnerable and lonelier cemetery.

B. Elif Shafak's Novel and the Twentieth Century Turkish Society: A Further Reading on Public Patriarchal Relations

This part presents further reading on public patriarchal relations as carried out by comparing Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and the socio-historical conditions of twentieth-century Turkish society. Discussions are arranged sequentially based on the four domains explained in the previous part, i.e. patriarchal relation practices in the state, job, male violence, and sexuality.

First, in terms of patriarchal relation in state domains, Turkey's policy upon burial is highly gendered. The novel depicts that there is a burial discrimination which is, in some extents, gender-based. This policy seems unfair because all outcasts are buried in a Cemetery of Companionless (Kimsesizler Mezarlığı) without given their name, only a number. Shafak (2019) narrates:

"The Cemetery of Companionless in Kilyos is a real place. It is growing fast. Lately, an increasing number of refugees who drowned in the Aegean Sea while trying to cross to Europe have been buried here. Like all the other graves, theirs have only number, rarely names."

The residents of the cemetery mentioned in this book were inspired by newspaper clippings and factual stories about people buried there – including the Zen Buddhist grandmother who was travelling from Nepal to New York.” (p. 311)

A Zen Buddhist has been flying from Nepal to New York to visit her grandchildren when she suffers a brain haemorrhage. Unfortunately, the plane makes an emergency landing. She dies in Istanbul, a city where she has never set foot in before. Her family wants her body to be buried and her ashes returned to Nepal. According to the family’s belief, her funeral pyre needs to be set alight where she has exhaled her last breath. However, as a cremation is illegal in Turkey, she has to be buried fast instead in the Cemetery of Companionless (Shafak, 2019).

The novel shows that the patriarchal relation in the state is so gendered. People's burial is determined based on the dead’s social class. The corpses with no claim of their families, such as crack addicts, alcoholics, missing citizens, AIDS patients, and prostitutes, are buried in the Cemetery of the Companionless. As portrayed in the novel, Leila’s body is buried at the Cemetery of the Companionless because she is a sex worker without any claim of her family. Her family refuses her because she has broken her family's honour. She is buried with only a number without a name. This kind of burial is less of dignity for the death.

This regulation is gender-biased. Moreover, according to Article 438 of the Turkish Penal Code, rapists who could prove that their victim is a prostitute will be reduced in their sentence. The rape of a prostitute, as opposed to the rape of an “honest” woman, is not immoral because a prostitute is considered a “fallen woman,” “dirty,” and “evil.” This regulation continues until 1990 and repeals

after numerous passionate protests are held in different parts of the country regarding the increasing number of attacks against sex workers (Shafak, 2019).

The way the state regulates people in burial supports Walby's belief (1990) that "personal is political", referring to a power-structured relationship where groups of people are controlled by another. State as the regulator and controller have a significant role in determining people's burial which is actually a very personal matter. This action humiliates people's right to decide their family's or friend's burial without looking at her/his social class.

In line with it, Turkey sees female chastity as a family honour which is not only controlled by the family but also by the state. The administration of the virginity test is one of the examples: married women caught in the act of infidelity could face prison time; single women caught with a married man may be subjected to virginity tests to assess if sexual intercourse has supposedly happened. Girls who are under the control of the state, such as those in state schools, orphanages, and mental institutions, may be subjected to virginity tests. While being in charge of the Istanbul Bakirkoy Mental Hospital, a former Minister of Health, Yildirim Aktuna, ordered regular virginity checks for female patients. This is the government's effort to regulate women's sexuality (Müftüler-Bac, 1999).

Namus, or family honor, plays an important role in a Turkish family. Female virginity is seen as female chastity. In fact, women are allowed to be murdered if they act improperly, such as perpetrating pre-marital sex. The one who is responsible for murdering them is a male family member. Moreover, a

man who kills his sister, mother, or any other female families due to their improper actions is considered as a victim, not a victimizer. Therefore, raping an unmarried woman is less in sentence than raping a married woman in Turkey (Müftüler-Bac, 1999).

In conclusion, what the novel describes about state policy in burial truly reflects the Turkish state policy on how women acting “improperly” should be treated. What is very personal is under the state’s rules. That burial at the Cemetery of Companionless is only given a number, and rarely a name shows less of dignity to the death. People buried there remain unknown for their last rest. No one remembers them. There is less visitor and less pray.

Second, in terms of employment, Turkey is one of the world’s largest employment disparities between men and women. It was reported that 87.36 percent of all Turkish women were unemployed. Turkey’s labor force accounted for 47.4% of the population, with 69.9% of men and 25.2 percent of women employed; the unemployment rate is 6.9%. In the business world, for every 100 men in executive positions, there were only three women. This tiny, privileged community has gained economic equality, but they are still bound by society’s laws, which force them to live as proper women (Müftüler-Bac, 1999).

Walby (1990) states that patriarchal relation in paid work includes the separation of women from working in well-paid public sectors. This condition leads to the devaluation of women’s work and low wages for women workers. This gender-based division of labors is regulated in the Turkish Civil Code. One of the regulations is that women’s labor participation depends upon their

husbands' permission. The segregation in employment also applies to trans women. Trans women are often rejected in any kind of job. In paid employment, trans women in Turkey are even more vulnerable. They are hardly employed in public work because they cannot be classified as either female or male. The trans woman body is the most unfamiliar to the Turkish population.

Exclusion and segregation are two strategies used to exclude women from paid work. Exclusion prevents women from all accesses of work, whereas segregation aims to separate men and women's work for the purpose of wage. In other words, segregation is used to minimize direct competition between men and women by preventing women from employment (Walby, 1990).

Some professions mostly familiar to trans women are hairdressers or sex workers. But in Turkey, although prostitution is legalized, only registered brothel and female sex workers are allowed to work, not trans women. Refusing trans women to work means that the state limits their fields of work field, which finally drives them to work on the streets as illegal sex workers (Zengin, 2011).

As a result of living in a sexist culture that dehumanizes and oppresses against trans-women, they encounter various challenges. Transgender people's isolation from their families and communities begins at a young age and often persists throughout adulthood when there are few other feasible economic options apart from such a variety of sex-related jobs. Many trans women lack of job opportunities and live in abject poverty due to a lack of tolerance for their gender expression (Engin, 2015).

In line with Turkish state regulation of job opportunities for trans women, Nalan, a trans woman character in the novel, lacks of adequate access to employment. There is no work occupation due to her sexual orientation. Even in the darker place as a prostitute, the state's policy is still gendered by not allowing any trans women to work in a registered brothel in Turkey. Women's pattern of employment is determined by cultural and ideological factors rather than material. Gender division of labour is viewed as consensual rather than conflictual Walby (1990). As a result, Nalan has to work illegally at a street or a bar. Nalan's stories emphasize gender-based inequalities faced by women and transwomen.

Lambda, a Turkish LGBT movement, researched by snowball sampling method to interview 116 transgender women. The result showed that 67.2 percent of the respondents worked as sex workers, and 82.8 percent said they had engaged in sex work at least once in their lives. Besides, 90.5 percent of the respondents admitted that they had been victims of physical violence, and 92.2 percent had indeed been victims of verbal and sexual abuse by police officers. 79.3% of transgender women said they had been physically assaulted, and 89.7% said they had been verbally and sexually abused by strangers (Engin, 2015).

Prostitution control in Turkey is administered by establishing some strict rules, including the state's discursive techniques for classifying various types of sex worker groups and their spatial methods, such as brothels for registered sex workers and unregistered ones to expose to continual displacement from the public sphere and their violent government, which attempts to regulate the bodies

of sex workers on numerous levels, depending on their gender identity (female, male, trans woman) and legal status (registered or unregistered) (Engin, 2015).

What Nalan experiences in the novel is the result of her illegal work. She is often violated and taken into custody overnight once after the clean-up operation. Turkey's state itself established a government commission called Fight against Prostitution (CFAP) as an outcome of legal policy towards prostitution. CFAP is composed of the head of Provincial Health Directorship, a police chief, officers from the vice squad, civil police, clerks, a consultant from the dispensary of venereal diseases, a certain number of doctors and nurses, and a specialist from the social service department. They're all in charge of identifying and registering ladies who engage in sex work as well as of tracking and arresting prostitutes engaged in illegal sex work (Zengin, 2011).

Furthermore, when women are forced into wage labor due to economic hardships, they may suffer from poor wages and working conditions, bear the double risks of reproductive work, and remain economically vulnerable to men. Increased paid work may not always result in net positive welfare impacts for women. Women should not be separated from work occupations just because of their gender.

Third, male violence has also been one of the reasons for the maintenance of patriarchal relation. Patriarchy gives men a powerful position to violate women in all areas. Patriarchal system can be destroyed by revolutionary woman movements. Therefore, in the 1980s, a new feminist movement arose with the aim of addressing violence and raising awareness of woman-related issues (Bu'ken

and Sahinoglu, 2006). The practice of male violence becomes the second factor of public patriarchal practices in Turkey, as also described in Elif Shafak's novel, which evidently shows that women suffer from violence in the work place and women are murdered.

Women in Turkey are classified by their social status, position in the urban or the rural area, and culture, but they all face gender inequality. In Turkey, there are 56 licensed brothels with approximately 3,000 sex workers. Turkey has around 100,000 female and transgender sex workers. Thousands of sex workers worked in Istanbul and Ankara's streets, brothels, massage parlors, bars, nightclubs, and even buses and minibusses. 47.8% of the women had one to ten years of work experience. The average age of first sexual contact was 16.3 ± 3.2 (13–20) years, and 34.6 % of women had their first sexual contact before the age of 15. 60.1 % of the women had their first encounter against their will. (Odabasi et al., 2012).

Leila, the novel's character who works as a sex worker, is violated in her work place and in another time, is murdered by her client. She does it due to her poor economic condition. This portrays the condition of Turkish society as most of the prostitutes in the country worked by forced due to socio-economic drive. Viewed from Walby's perspective (1990), the violation from which Leila suffers is an inevitable outcome of the economic dependence problem. Women are manipulated in such a way to depend on their economic condition on men as the family heads.

However, it is clear that only the final step may have been voluntary. The circumstances made their “choice” practically inevitable. Poverty, illiteracy, backwardness, the lack of employment opportunities (even with employable skills) and all these together with sexual inequality create a formidable combination that pushes women into prostitution (Özaşçılar and Ziyalar, 2015). 14.5 % of Turkish women reported that they were exposed to physical violence by their clients, while 70.3% suffered from verbal and emotional violence committed by their clients (Odabasi et al., 2012).

Leila becomes a sex worker by forced. When she escapes her house for her rejection of marriage, she does not know where to live and where to earn money until a man and a woman, who act as his aunt but actually his business partner, offer her a job. She accepts the job because she has no other choice.

It was this same man and the woman – who sold Leila to a stranger the same night, and within a week to several others. Alcohol, there was always alcohol, in her blood, in her drinks, on her breath. They made her drink a lot so that she could remember little. (p.113)

Özaşçılar and Ziyalar (2015) stated that 75 percent of 854 prostitutes from nine countries, including Turkey, were currently or previously homeless. Women in Turkey were treated as “sex objects” that live for men's pleasure, as in other patriarchal societies. Thus, female prostitution is inescapable and maybe even a rational extension of ordinary female-male relationships in which men appear to be dominant. Sex workers were even often forced to serve ten to fifteen men each day with no refusal (Zengin, 2011).

Having no right of refusal worsens the harm that sex workers experience. Leila is violated in her work place by her cruel client suffering from mental health

problems. Everyone, even the “Bitter Ma” as the brothel owner, knows that the man is cruel, but still, Leila is asked to serve him with the consequence of being violated. Not only a physical assault but Leila is also murdered on her job outside the brothel. This can be categorized as a street prostitution murder because Leila is considered doing an illegal job outside the registered brothel from a stranger. In a research conducted in Canada between 1992 and 1998, Lowman found that 86 female sex workers were murdered, with 16 of the murderers being clients, one a procurer, and nine others (Odabasi et al., 2012).

The front liners, such as the police or gendarme, as well as the main players in the criminal justice system, were all men. The majority of these males were influenced by patriarchal beliefs and expectations. According to a recent research, 66 percent of police officers assumed that women were to be blamed for attacks on them because they dressed or behaved provocatively (Se’ver and Yurdakul, 2001).

Another abuse towards sex workers is experienced by Nalan, Leila’s friend. But in Turkey, although prostitution was legalized, only registered brothel and female sex workers were allowed to work, not trans women. By refusing trans women means that the state limited the trans women’s working field, which at last made them work at street as illegal sex workers (Zengin, 2011). According to studies and reports of LGBT and human rights organizations in Turkey and in other countries, transgender people were exposed to abuse, verbal attacks, arbitrary detention, and physical violence. They were also mistreated against in the workplace, education, housing, and healthcare (Engin, 2015).

Nalan, as a trans woman, experiences more physical harassment from her clients and even police officers. Depending on the sex of the prostitute, the abuse comes in different types. Trans-woman prostitutes, for example, were more subject to sexual demands from the authorities in exchange for a reprieve from legal penalties than registered sex workers. The fact that trans women were not allowed to work in registered brothel made them work illegally in the streets or a bar. They were sometimes arrested by police when there was a clean-up operation of illegal trans-woman prostitutes, or they frequently provided sexual gratification to police in exchange for freedom from arrest (Zengin, 2011).

The party who was responsible for this is Fight against Prostitution (CFAP) (Fuhuşla Mücadele Komisyonu). The CFAP was established to stem the tide of sexually transmitted diseases. As a result, its policies and practices are aimed at preventing the spread of sexual transmission illnesses. However, through a variety of institutional actors, the implications of its organizational design extend further into the daily lives of registered women sex workers. These institutional players are responsible for registration, monitoring, medical controls, and spatial restraints in the brothels (Zengin, 2011).

Trans women faced other kinds of fear as they were not welcomed in a brothel. They were not classified very clearly as either female or male. The trans woman body is the most unfamiliar to Turkish population. As a result of this understanding, they were more vulnerable to police aggression, which was constantly attempting to prevent them from appearing in public (Zengin, 2011). Furthermore, the Turkish legal system “under-punishes” those who perpetrated

hate crimes against LGBT people, frequently imposing only tiny penalties or short prison sentences. Because LGBT status was deemed an aberration in the eyes of the state law, judges had upheld the reduced penalties (Engin, 2015).

Article 10 of the Constitution proclaims that “*Everyone is equal before the law without distinction as to language, race, color, sex, political opinion, philosophical belief, religion, and sect, or any such grounds.*” Opponents of the proposed bill suggested that in order to reduce gender discrimination, Article 10 and Article 70 of the Turkish Constitution, as well as Article 5 of the Labor Law, had to be amended to include sexual minorities. The Republican People’s Party claims that it does not meet European Union and United Nations’ requirements for outlawing discrimination against LGBT people (Engin, 2015).

After the 1980s, the rise of the women’s movement intensified. Women expected to be liberated. They challenged the earlier equality achieved by merely attempting to equalize with men and modernize Turkish society. Throughout this time, gender and harassment were two subjects under review. Women’s issues were elevated to the forefront of independent organizations’ agendas (Bu’ken and Sahinoglu, 2006).

Finally, in terms of sexuality, Turkish women’s intercourse is a reflection of society and the state’s dominant values. There were about 36% of western Turkish men and 57% eastern Turkish men who believed that they had rights to punish women if they act non-virtuously. An honor killing or *namus* was known as a deliberate murder of a preadolescent, adolescent, or adult woman by one or perhaps more male members of the immediate or extended family.

This killing was frequently carried out if a family council decided on the timing and manner of execution in response to a victim's claim, suspicion, or proof of sexual impropriety (Se'ver and Yurdakul, 2001). This patriarchal relation in sexuality is also described in the novel, that chastity remains the most important aspect of family honour. Walby (1990) argues that women's status is often determined by their sexual "purity" and the negative consequences of pre-or extra-marital sex. Sexuality is the determinant of social life. A woman in the public arena poses a threat to social order because she holds the risk of *fitna*, or the power to produce anarchy through sexual attraction. Men use their violating actions to indicate their power over and contempt for women; their act is a kind of humiliation and control over women.

Leila is not depicted in the novel as a daughter who runs away from her house and is killed for her sexual intercourse; rather, it is more on how her family members reject her before and even after her death. When she first contacts her family, her father tells her that she is no more his daughter due to her act of "bringing shame" to the family honour. Her father's statement, "*I had always thought, 'Maybe I don't have riches, maybe I couldn't find treasures, and I don't even have sons, but at least I have my honour.'*" implies that woman chastity remains the most important aspect in the family.

Even after Leila's death, her family does not even have a concern over her. They still refuse to accept her corpse when the doctor contacts them to send to Leila's body because she has decided to escape from home, become a prostitute, and thus destroyed her family honor. Her family's rejection is another main

reason why Leila is buried in the Cemetery of the Companionless, a cemetery where all the outcasts are buried in Turkey. In Turkey, where chastity remains important, it's not always easy for Leila to return to her patriarchal family.

Leila's family, particularly her Baba, is a conservative Islam father who sees woman chastity as family honor. Educating women, permitting them to walk around the streets, and allowing a girl to choose her own husband could all pose a challenge to *namus*. Different misdemeanors would threaten *namus* in different social groups. The concept of *namus* was used to strictly control female's activities. Even gossip could smear the family's reputation. In Southeast Turkey in April 1996, a 13-year-old girl ran away from home, and her 14-year-old cousin was told by the family to cleanse the family honor by killing her. Because of the customs of the area where the incident occurred, the judge sentenced the murderer's cousin to two and a half years in jail in court (Müftüler-Bac, 1999).

There were at least 20 reported honor killing between 1997 and 1998, and might be higher, as this type of crime could not be easily identified. One of honor killings happened to Ftama Geyik, 22. She was shot to death in the middle of the street. The execution was carried out by her father under a family council order because Fatma had a sexual relationship with a man, whereas she had moved away from her family origin (from the eastern to the western part of Turkey). She built her independent life and got a job, but her father and uncle travelled from one to the other part of the country to find her. Her uncle stated, "*Whatever happened, happened after she got herself a job. She reduced our namus to a penny's worth.*" (Se'ver and Yurdakul, 2001).

Namus, on the other hand, is a form of sexual honor that presumed physical and moral traits women had to possess. This type was linked to women's humiliation and the shame of their families. Women had to protect their *namus* throughout their lives, particularly before, while, and after marriage. Women were also supposed to maintain the reputations of other women in their lives, such as their daughters and grand-daughters. The greatest shame a man might endure was from his wife's or daughter's impurity (Se'ver and Yurdakul, 2001).

A nonvirgin faced social isolation and marginalization. To protect woman chastity, the state even regulated a virginity test. Girls who were suspected of improper behavior or brides who did not bleed on their first night were subjected to virginity test by the state. Female virginity was not a personal decision; it was a social one, with nonvirgins facing social exclusion and discrimination. What made Turkey different was that it also involved government (Müftüler-Bac, 1999). In short, a woman's value in social structure was defined by her sexual purity, which was regulated by customs, mores, and conventions, along with laws. The interaction of Mediterranean culture and Islamist ideology influenced how women were judged regarding their sexual propriety.

In conclusion, what the novel narrates to a very much extent portrays the public patriarchal relation in twentieth-century Turkish society, involving its occurrence in the domains of state, employment, male violence, and sexuality. The patriarchal relation includes exclusion, separation, oppression, marginalization, and abuse. Despite significant advancement in women's rights brought about by modernization reforms of republic establishment in 20th century

Turkey, the fundamentals of male dominance remain unchanged. Women got injustice in many areas. As stated by Shafak (2019) in her novel that “*Many things in this book are true and everything in fiction.*” All women both in rural and urban areas were subjected to the rules of patriarchy in different forms. The patriarchal system succeeded by maintaining male supremacy, which was achieved by suppressing women.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter sums up the result of the analysis on public patriarchal relation depicted in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and the extent to which it reflects the public patriarchal relation in 20th century Turkish community. Suggestion is provided by the end of the chapter, particularly for further research(ers).

A. Conclusion

The first point below recaps the analysis on public patriarchal relation in the novel as viewed from Walby's structures of patriarchy; meanwhile, the second point summarizes the relation between public patriarchal relation in the novel and in the real life of Turkish society in 20th century.

1. Elif Shafak's *10 Minutes 38 Seconds in This Strange World* depicts how public patriarchal relations occur most evidently in for dominant areas: in the state, paid work, male violence, and sexuality. Public patriarchal relation in the state is noticeable in the state's gendered burial policy towards the major female character Leila, who is a sex worker. She is buried at the Cemetery of the Companionless, together with unwed mothers, pimps, transvestites, AIDS patients, and any dead person of no family claim. Public patriarchal relation in paid work is depicted through the transwoman character Nalan who is discriminated in employment. Due to her sexual identity, she is considered an

illegal worker in even legal businesses like registered brothel or bars. Another public patriarchal relation also happens in male violence practices. The female prostitute character often suffers from their clients' abuse, verbally, physically, and mentally, and – the most extreme one– murder. Finally, in sexuality. The female character's chastity remains the most important determination aspect in her society and family. Failure to uphold values of "purity" may lead to ever-lasting exclusion as experienced by the main character Leila.

2. To the greatest extent, the novel portrays public patriarchal relation widely borne by Turkish society in 20th century. Turkish policy indeed controls people's burial with regard to their gender and social identities. Women (and trans women) has fewer access to job opportunities. Some areas were considered illegal for (trans)women. When being accused of breaking social norms, women were easily abused and even murdered. Finally, patriarchal relation in sexuality is related to the so-called *namus* chastity. Women were required to keep their own and their family's dignity and honor. Virginity tests, for example, were regularly carried out to ensure that women sexually acted with regard to religious, state, and society norms.

B. Suggestion

This research focuses on public patriarchal relation in Elif Shafak's *10 Minutes 38 Seconds in This Strange World* and its practices in twentieth century Turkey. Future researchers may critically read the novel by analyzing other

domains of patriarchy or more specific forms of gender relation, such as gender discrimination, gender oppression, or gender violence. Using a perspective of masculinity can also be a thought-provoking point that offers a different perspective on how to read and interpret Elif Shafak's *10 Minutes 38 Seconds in This Strange World*. Taking a broader outlook such as from humanism and psychology might also contribute to more comprehensive reading on the novel.

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APPENDICES

Appendix 1: Public Patriarchal Relation in Elif Shafak's *10 Minutes 38 Seconds in This Strange World*

Type / Domain	Major Female Characters	
	Leila	Nalan
Patriarchal Relation in State	<p style="text-align: center;">(1)</p> <p>Almost everyone interred in the Cemetery of the Companionless was, in some way or another, an outcast. Many had been shunned by their family or village or society at large. Crack addict, alcoholics, gamblers, small-time criminals, rough sleepers, runaways, throwaways, missing citizens, the mentally ill, derelicts. Unwed mothers, prostitutes, pimps, transvestites, AIDS patients... The undesirables. Social pariahs. Cultural lepers. (p. 259)</p> <p style="text-align: center;">(2)</p> <p>“Okay, I’m almost done here,” said the medical examiner. “You can take her to the cemetery, the usual one.”</p> <p>“Our state does not permit that, and for good reason. We’d never be able to trace who is who. There are all kinds of lunatics out there: organ thieves, psychopaths.... It would be pandemonium.” He checked the old man’s face, not trusting he understood the meaning of the last word.</p>	

	<p>“Yes, but in cases like this, what’s the harm?” “Look, we didn’t make the rules. We just follow them. Don’t try to bring new customs to an old village. It’s hard enough to run this place as it is.” (p.193)</p> <p>(3)</p> <p>No Islamic burial rituals would be performed for this woman. Nor of any other religion, for that matter. Her body would not be washed by the next of kin; her hair would not be braided into three separate braids; her hand would not be placed gently over her heart in a gesture of eternal peace; her eyelids would not be closed to make sure that from now on her gaze was turned inward. In the graveyard, there would be no pall-bearers or mourners, no imam leading the prayers and not one professional weeper hired to cry and wail louder. She would be buried the way all the undesirables were – silently and swiftly. (p. 190)</p>	
Patriarchal Relation in Paid Work		<p>(1)</p> <p>Nalan had looked for a job everywhere. Anything would have done. When too many doors had been closed in her face, she even tried the furniture workshop where she had worked before. But no one would employ her. The only profession open to trans women were hairdressing and sex industry. And there were too many hairdressers in Istanbul already, with</p>

		<p>a salon seemingly down every alleyway and in every basement. Trans women were not allowed in licensed brothels either. Otherwise the customers felt cheated and complained. Eventually, like many others before and after, she began working on the streets. It was dark, exhausting and dangerous; every car that stopped for her left an imprint on her desensitized soul, like tyres on the desert sand. (p. 240)</p> <p>(2)</p> <p>Nalan was a legend in Istanbul's underground circles. She had got into the habit of downing shots after she had her first sex reassignment surgery. Thought she had happily ditched her old blue identification (given to male citizens) for a new pink one (for female citizens, the post-operation pain had been so excruciating that she could only endure it with help from the bottle. (p.240)</p> <p>(3)</p> <p>“It was safer working in the nightclubs, provided she could find a way in, and time and again she had.” (p. 241)</p>
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Male Violence	<p>(1) It was the man all the prostitutes tried to avoid. Cruel, mean and foul-mouthed, he had been so violent a couple of times that he had been banished from the premises. But today Bitter Ma seemed to have pardoned him – again. Leila’s face closed. (p. 125)</p> <p>(2) He squinted at her, his gaze clouded with an unmistakable hatred and spite. ‘You work for her, why should I trust you? The Devil’s servant’. (p. 126)</p> <p>(3) She stripped, lost her balance, and the liquid he had tossed at her only a second ago hit her back. Sulphuric acid. He was planning to pour the rest on her face, but she managed to dash into the corridor, despite the acid burning into her flesh. The pain was unlike anything else. (p. 127)</p> <p>(4) She hesitated. If Bitter Ma found out, she would be incandescent with rage. Leila rarely, if ever, accepted a job without her knowledge. But the money seemed too good to turn down, especially now that the bills were mounting fo Jameelah, who had been diagnosed with</p>	<p>(1) With an invisible blade, she divided herself into two Nalans. One of them watched passively over the other, observed every detail and thought a lot, while the second Nalan did everything she was supposed to do and thought absolutely nothing, insulted by passers-by, arbitrarily arrested by police, abused by clients, she suffered one humiliation after another. (p. 240)</p> <p>(2) “...some police chief would decide to clean up the streets on their routes. On such occasions, all transvestites would be taken into custody overnight, swept away like so much litter. Once, after one of these clean-up operations, Nalan was kept in a detention center where her hair was shaved in random patches and her clothes stripped. They had made her wait in a cell, naked and alone, every half hour or so coming to check how she was doing and to throw another bucket of dirty water over her head...and after the conference was over and she was released she had not told anyone what had transpired”. (p. 241)</p>

	<p>lupus and was suffering from a flare-up. In a single night Leila would get two hefty payments, one from the father of the young man in the hotel, and now this.</p> <p>“One hour, no more. And I’ll tell you where to pull over.”</p> <p>“Deal.” (p. 183)</p> <p>(5)</p> <p>He was a man of ideas, universal theories. When the big boss had asked him to arrange prostitutes for his son, he had been honored to be entrusted with a job so secretive and sensitive....it occurred to him that maybe this was no ordinary job. Maybe there was something else he was expected to do. A mission. The thought hit him with a jolt. He felt important, infinitely alive. (p. 229)</p> <p>(6)</p> <p>The fourth woman, unexpectedly, had fought back so hard, resisting with every ounce of her strength, that for a few minutes he feared he might have to get involved. But his cousin was strong, physically advantaged, and he kept a crowbar hidden on the floor. (p. 230)</p>	
Patriarchal Relation in Sexuality	<p>(1)</p> <p>“You’ve brought us shame,”</p> <p>“Everyone is talking behind our backs. I can’t go to the teahouse anymore. I can’t walk into the post office. Even after the mosque they won’t talk to me. No one greets me</p>	

on the street. It's as if I'm a ghost; they can't see me. I had always thought, 'Maybe I don't have riches, maybe I couldn't find treasures, and I don't even have sons, but at least I have my honor.' Not any more I'm a broken man. My Sheikh says Allah will curse you and I will live to see the day. That will be my compensation." (p. 116)

(2)

"Any family doctor?"

"Nope. Her parents are in Vain. They have been informed, but they refuse to claim her. Typical."

"Any siblings?"

The medical examiner consulted his notes. "She doesn't seem to have any... Oh, I see, one brother, dead."

"There's no one else?"

"Apparently there is an aunt who's unwell... so she won't do. And, hmm, there is another aunt and uncle--"

"Maybe one of them would help?"

"Not a chance. They both said they don't want to have anything to do with her." (p. 193)

Appendix 2: Public Patriarchal Relation in 20th Century Turkey

Type / Domain	Findings
Patriarchal Relation in State	<p>In terms of patriarchal relation in state domains, Turkey's policy upon burial is highly gendered. The novel depicts that there is a burial discrimination which is, in some extents, gender-based. This policy seems unfair because all outcasts are buried in a <i>Kimsesizler Mezarlığı</i> (Cemetery of Companionless) without given their name, only a number (Shafak, 2019).</p>
Patriarchal Relation in Paid Work	<p>Turkey is one of the world's largest employment disparities between men and women. It was reported that 87.36 percent of all Turkish women were unemployed. Turkey's labor force accounted for 47.4% of the population, with 69.9% of men and 25.2 percent of women employed; the unemployment rate is 6.9%. In the business world, for every 100 men in executive positions, there were only three women. This tiny, privileged community has gained economic equality, but they are still bound by society's laws, which force them to live as proper women (Müftüler-Bac, 1999).</p> <p>This gender-based division of labors is regulated in the Turkish Civil Code. One of the regulations is that women's labor participation depends upon their husbands' permission. The segregation in employment also applies to trans women. Trans women are often rejected in any kind of job. in Turkey, although prostitution is legalized, only registered brothel and female sex workers are allowed to work, not trans women. Refusing trans women to work means that the state limits their fields of work field, which finally drives them to work at streets as illegal sex workers (Zengin, 2011).</p>
Male Violence	<p>14.5 % of Turkish women reported that they were exposed to physical violence by their clients, while 70.3% suffered from verbal and emotional violence committed by their clients (Odabasi et al., 2012).</p>

	<p>In a research conducted in Canada between 1992 and 1998, Lowman found that 86 female sex workers were murdered, with 16 of the murderers being clients, one a procurer, and nine others (Odabasi et al., 2012).</p> <p>Depending on the sex of the prostitute, the abuse comes in different types. Trans-woman prostitutes, for example, were more subject to sexual demands from the authorities in exchange for a reprieve from legal penalties than registered sex workers. The fact that trans women were not allowed to work in registered brothel made them work illegally in the streets or a bar. They were sometimes arrested by police when there was a clean-up operation of illegal trans-woman prostitutes, or they frequently provided sexual gratification to police in exchange for freedom from arrest (Zengin, 2011).</p>
Patriarchal Relation in Sexuality	<p>Turkish women's intercourse is a reflection of the society and the state's dominant values. There were about 36% of western Turkish men and 57% eastern Turkish men who believed that they had rights to punish women if they act non-virtuously. An honor killing or <i>namus</i> was known as a deliberate murder of a preadolescent, adolescent, or adult woman by one or perhaps more male members of the immediate or extended family. This killing was frequently carried out if a family council decided on the timing and manner of execution in response to a victim's claim, suspicion, or proof of sexual impropriety (Se'ver and Yurdakul, 2001).</p> <p><i>Namus</i>, or family honor, plays an important role in Turkish family. Female virginity is seen as female chastity. In fact, women are allowed to be murdered if they act improperly such as perpetrating a pre-marital sex. The one who is responsible to murder them is a male family member. Moreover, a man who kills his sister, mother, or any other female families due to their improper actions is considered as a victim not a victimizer. Therefore, raping an unmarried woman is less in sentence than raping a married woman in Turkey (Müftüler-Bac, 1999).</p>