

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

21

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Elif Shafak: The Voice of The Other

Asst. Lect. Mohammed Nihad Nafea Al-Sammarraie

**Al-Turath University College
dark.phantom.89@gmail.com**

Abstract

This study explores one of the common problems in communities with multicultural backgrounds, when minorities fall victims of the extreme practices of the majority, eventually they suffer being marginalized and treated as “the other”. It exhibits this problem as it appears in the works and interviews of the Turkish bestseller author and novelist, Elif Shafak. The study presents a brief background about the Turkish society as a multicultural one enumerating the elements shaping this multicultural identity. It also relates the Turkish society with the idea of otherness. It, then, discusses this problem by referring to Shafak’s writings and interviews discussing it. It is divided into three parts, an introduction, a chapter, and a conclusion. The Introduction briefs cultural traits of the Turkish society, Shafak’s life background and a brief sketch about the idea of otherness. Whereas, the chapter discusses the problem of otherness in two of Shafak’s novels: *The Bastard of Istanbul*, and *The Forty Rules of Love*, and then present solutions through the idea of cosmopolitanism. The conclusion sums up the findings of the study.

Elif Shafak: la voz del otro

Resumen

Este estudio explora uno de los problemas comunes en comunidades con antecedentes multiculturales, cuando las minorías son víctimas de las prácticas extremas de la mayoría, eventualmente sufren ser marginadas y tratadas como “el otro”. Exhibe este problema tal como aparece en las obras y entrevistas del autor y novelista más vendido de Turquía, Elif Shafak. El estudio presenta una breve reseña sobre la sociedad turca como multicultural que enumera los elementos que dan forma a esta identidad multicultural. También relaciona a la sociedad turca con la idea de la alteridad. Luego, analiza este problema al referirse a los escritos de Shafak y las entrevistas que lo discuten. Se divide en tres partes, una introducción, un capítulo y una conclusión. La Introducción resume los rasgos culturales de la sociedad turca, los antecedentes de la vida de Shafak y un breve bosquejo sobre la idea de la otredad. Mientras que el capítulo aborda el problema de la alteridad en dos de las novelas de Shafak: *El bastardo de Estambul* y *Las cuarenta reglas del amor*, y luego presenta soluciones a través de la idea del cosmopolitismo. La conclusión resume los hallazgos del estudio.

INTRODUCTION

Being raised in the Turkish society is somehow elusive. It is a society with dual identity, religious affiliation, continental belonging and multicultural traits. This is the result of the geographical location of Turkey especially that it connects the Islamic Middle East and the Christian Europe.¹ It is a Eurasian realm embracing features of two different worlds. The conflict resulting from such disparity usually leads to the treatment of the opposite as the “other.” This idea was reflected in the literary outcome of several Turkish authors including Elif Shafak (1971 -).

Elif Shafak is an established author who is part of this Turkish society, and she is one of the most read Turkish female writers.² Several critics named Shafak as “one of the most distinctive voices in contemporary Turkish and world literature.”³ Both her mother and grandmother raised her, which “was a bit unusual in 1970s Turkey.”⁴ This fact, alongside the facts that she is Muslim, put her in constant conflict with the male-dominated Turkish society, especially regarding identity, all aroused the variation leading to her tackling idea of the “other.”⁵

Her works include *Pinhan* (1997), *Sehrin Aynalari* (1999) *Mahrem* (2000), *Bit Palas* (2002), *The Saint of Incipient Insanities* (2004), *Med-Cezir*

(2005), *The Bastard of Istanbul* (2007), *Firarperest* (2010), *The Forty Rules of Love* (2010), *Black Milk* (2011), *Honour* (2012), *Semspare* (2012) and *The Architect's Apprentice* (2014), and several essays, columns and interviews.⁶

Shafak's works bridge the East and the West when she writes in both English and Turkish Languages and traditions in which she produced some thirteen fiction and non-fiction works. Her subject matter revolves around minorities, feminism, immigration, subcultures and cosmopolitanism, focusing on historical, philosophical, Sufi and coexisting problems.⁷ One of the ways Shafak approaches these problems by is the concept of the other; that is why it is more suitable to give a background idea about this concept first.

Concept of the other is part of the postcolonial studies enrolled under otherness.⁸ Otherness can be defined as the process by which any mainstream majority group defines and categorizes one or more than one minority group or groups under the term "other." The outcome of this process is two elements: the majority group that could be termed "Us," and the minority as the "other."⁹ The process of othering a minority occurs by means of identity-negation, discrimination, and stereotyping, when the powerful group undermines the less powered one. Identity-negation, discrimination, and stereotyping cover a variety of fields such as color, race, origin, gender, ethnicity, religion, sect and ideological orientation. Moreover, the definition of an othered group is usually relative and related to that of the othering one.¹⁰

Historically, the concept of the other is as old as Homer, that is when he employed geographical settings to explain this concept with Herodotus's interest in the Persian society, i.e. the other. This concept kept popping up almost in every era, yet it was not the center of attention, not until the second half of the twentieth century especially after several minorities confirmed their existence such as the Afro-Americans with the efforts of Martin Luther King, Jr. (1929 – 1968). Real life depictions of the process of othering can be found in male dominated societies when men other women, and in multicolor societies when white-men other Africans as being the other "black."¹¹

In Turkey, the problem of the other is well-known, especially when one group treats another minor one as the other, for being on one side of the below mentioned opposite pairs, and saying opposite, here, is far from the literal meaning of opposite. It is by means of the contextual relativeness to the structure of society. It is one of the following paired conceptions:

European or Asian; man or woman; Muslim or Christian; or even Turkish or Kurdish. All these ideas are presented in the works of Elif Shafak.¹²

Elif Shafak, the Voice of the Other

Elif Shafak defines what she considers to be the other, saying:

*it could be anything, you know, ethnic, sexual, religious minorities, but also, any, anyone kind of pushed to the margin of any social or cultural context. I am interested in hearing that person's voice, and if possible, bringing that voice to the center of attention.*¹³

Shafak stresses this idea in an Interview with BBC, when she explains that it is important to change the way people view the world, a process that can be achieved by not always looking at the center and looking for what is there on the sides and the margins, instead. There are lots of details spreading here and there, details that are usually Even we have a deputy prime minister who said that

neglected, while focusing on the details in the center. In the same context, one can apply Shafak's words to multicultural societies where the center stands for the majority, whereas the margins stand for the marginalized, subdued and forgotten minorities. In the Turkish society, where Shafak was raised, for example, women are treated as the other especially that according to the code of social conduct in the Middle Eastern societies, women are always defined in relation with one of the male relatives. These figures may include a father; brother, husband or even a son. For example, usually, a woman is not called by her name rather than being called "X's mother."¹⁴

In her attempt to dissolve this otherness especially regarding women, which could be the result of her study in the field of women in the Middle East, Shafak adopts a subjective orientation that cares for all details on equal basis, whether these details are positive or even negative, in order not to view someone as the other. Following the same orientation, Shafak suggests that these "gender dimensions" are part of the concept of the other and that otherness is not more than a matter of relativeness, in the same manner of relating women to men.¹⁵ She comments on treating women as an "other," saying that:

Even we have a deputy prime minister who said that Turkish women should not laugh out loudly in the public space because it would not be proper. We have had minister saying that Turkish women should focus on their motherhood. This

*is their primary career. We have had politicians, top-level politicians, saying that they do not believe in gender equality.*¹⁶

She is implying that even highly-ranked public figures, who are supposed to be highly cultivated and open-minded, treat the opposite sex as the other on basis of social traditions, without even questioning the rationality of such marginalizing actions. Shafak's comment carries a call for equality as if she were implying a questioning of the rationality that forbids women from laughing out loud when men can do so, it is a refusal of this relativity of women to men.

As a result of this overwhelming denial of such sort of relativity, while talking to London Book Fair about her readers, she unconsciously uses the subject singular feminine pronoun "she" instead of "he/she," when saying "A careful reader can see the text so well but she can also see what has changed from one book to the other."¹⁷ Shafak, being a woman othered by Turkish male-dominated society, prejudicially and unconsciously empowers women, the other gender, over the othering men, neglecting any sort of definition of women by means of their relativity to other male counterparts.¹⁸

Again, while talking about the way her readers get to know her books, Shafak gives her female readers the credit of urging their male acquaintances to read her books. This is factual due to the fact that in a male-dominated society like in Turkey, authors, especially women, are not welcomed. Shafak explains that literary world in Turkey centers on the author and that criticism is directed to the author, in person, rather than to the work. Any of her audience who does not treat her following words in an objective manner, may consider her siding with women and framing them as more epicure than men.¹⁹ She says:

*When I see a male reader, I know almost automatically a woman has made him read that book. Either it was his girlfriend, or wife saying 'you must read this, you must read this,' and he gets the book and starts reading. So, I have lots male readers who have been kind of guided towards my books by the females arounds them.*²⁰

Eventually, she explains her ideology, saying that "there is no such a thing as absolute good or absolute evil," and that these problems of color, race, religion and ethnicity are all part of othering the opposite part as a result of the "cognitive gaps, cultural gaps, intellectual gaps" that set one as the "us" and the second as the "other."²¹ However, when it comes to her opin-

ion about this issue, she is both pessimistic and optimistic. She says: I am always half pessimistic, half optimistic. I think what makes me pessimistic is when I look at the structure, you know, the political structure, the political mentalities, I am finding it a bit gloomy. However, I look at the people, you know, I focus on the people particularly youth, women, sub-cultures, minorities, you know the Middle East and Turkey, these are very diverse societies teeming with colors and energy then I am more hopeful for the future.²²

Shafak arises the question that why does not the world look at the other as complementary rather than as an odd existence. She expresses the idea of one complementing the other in her novel *The Forty Rules of Love*, when saying:

The blog was titled An Eggshell Named Life, and beneath it there was a poem with the same title:

*Let us choose one another as companions!
Let us sit at each other's feet!
Inwardly we have many harmonies—think not
That we are only what we see. (34)23*

Later, she resorts to the idea of equality as some sort of solution; when she was asked about her experience of writing about Sufi philosophy in her book *The Forty Rules of Love*, she responded:

Life in Sufi philosophy is a big circle and every one of us, with no exception, is part of it, and what is more beautiful is that every individual in this circle stands in the same distance from its center, which means that there is no one who is higher or lower in rank than any other in it. It is a circle, not a triangle and thus everyone is equal. A real Sufi believes in that he/she has no right to judge anyone because what he/she criticizes in others exists in him/her in the first place.²⁴

Her idea of equality is based on neglecting generalizing and focusing on every detail which relates to her idea of not concentrating on the center to see what is around. She calls for abandoning conformity with the patterns of stereotyped social conducts. She says:

We should refrain from sweeping generalization. This is not helping. We need to look at issues in a more nuanced way, and I am afraid that those many nuances are being lost in this narrative today.²⁵

Suffering from the problem of being treated as an “other” made Shafak aware of the dimensions of the dilemma and thus aware of its reasons, con-

sequences and the ways of approaching it. Shafak is now able to explain the reasons behind marginalizing the opposite and pushing the opposite to the sides away from the center of interest. She attributes this conduct to the fear of the opposite when she writes in her novel *The Forty Rules of Love*:

In many ways the twenty-first century is not that different from the thirteenth century. Both will be recorded in history as times of unprecedented religious clashes, cultural misunderstandings, and a general sense of insecurity and fear of the Other. (17)26

This fear is some sort of social problem rather than being a personal one. It could be due to the fear of the unknown, the new things, change and anything that deviates from the stereotype. This sort of fear results in a defense mechanism that derives a group to other another one. According to Ariel Stravynski:

Social anxiety or fear _ evoked by engaging with others and thereby submitting to their reactions and scrutiny _ is at the heart of the social phobic pattern of conduct. It involves a looming sense of danger accompanied by a heightened activation of the bodily mechanisms supporting defensive action. (6)27

This sort of defensive mechanism was applied in the real world by means of restraining the cosmopolitan ideology, forcing sameness and criminalizing all that is different. The process takes place without taking into consideration the individual's identity. Some individuals are under the threat of losing any sense of identity and belonging, whereas several other individuals would suffer confusion and conflict of identity like in the case of Puerto Rican immigrants in the United States.²⁸ Eventually, the process forced change in Turkish society from a cosmopolitan identity where all were "us" and none were "others," into a stereotyped mainstream, "the us," and several marginalized minorities, "the other," who are expected to show abidance. The consequences of such a change were serious especially that the collectivistic identity was marginalized and even changed by the "us" and the "other" ideology. Shafak gives an example of such defensive mechanism, when saying:

Even if you were Kurdish you were still expected to say aloud, "I am a Turk." It was assumed that we all shared the same nationality (Turkish) and the same religion (Muslim) -- even those students who were Jewish or Armenian. The school system was based on sameness. We were treated as a

mass of undifferentiated beings rather than individuals with diverse backgrounds and varying talents.²⁹

Shafak exposes this problem because she believes in the idea of cosmopolitan and confesses that she is “a global soul, as a world citizen”, the citizen of the world is a state, by which an individual can have more than one belonging, and it can be said that this “diversity comes from her own internationalism.”³⁰ Moreover, she explains her idea of the home concept. To Shafak home is where one can feel comfortable and safe, rather than being the place where one is born. By this, Shafak takes the idea of home out of the old fashioned idea that one’s birthplace is his/her homeland, things have changed and due to internet and airlines services the big world has become more like a village that is termed as the Global Village.³¹ Global Village is defined by the Encarta Dictionary as “the whole world considered as a single community served by electronic media and information technology.”³² Shafak comments saying:

I am a strong believer in the possibility of having multiple belongings rather than a strict, you know, frozen or fixed sense of identity. I am more interested in belongings, for me belongings are more fluid, they are more water-like and you can have multiple belongings, you can have multiple homes, sometimes you can even have portable homelands. You know, I like to think that things are more fluid because otherwise, identity politics very much relies upon a distinction between us versus them, and this is a hidden believe: us is better than them and I want to question that distinctive framework.³³

Otherness is a growing problem and Shafak adds that the consequences of such problem are grave to the extent that in some cases, people of the same culture are now unable to see what is shared by two subcultures as a result of their focus on the differences making each of the two parts as the other. She gives an example while talking about Sufi tradition discussed in her book *The Forty Rules of Love*. She explains that people “in the Middle East are not necessarily more knowledgeable” about this tradition.³⁴ She digresses saying that the problem does not stop to this limit rather than expanding to the extent that it became difficult to recognize even the most obvious “similarities among the mystical traditions of all monotheistic religions.”³⁵ This is the opposite of the teachings of Sufi tradition that call for the understanding of the world and that in turn leads to change which eventually leads to progress and adaptation which relates to Herbert Spen-

cer's (1820 – 1903) phrase “survival of the fittest.”³⁶ Shafak says:

I started reading more about Sufism particularly, because in Sufism, understanding the world is such an important asset. I was myself I had no connection whatsoever with this culture but I became intrigued, I became interested in the whole philosophy and today I believe understanding and changing at the same time, if I may, that is what I would rather do.³⁷

The *Forty Rules of Love* is a book that presents this sort of change. The novel is about a Northampton housewife who is introduced, due to her new job in the field of publishing, to the Sufi tradition via a novel she reads. Thus, the whole idea is the presentation of the other, and the other's influence that leads to a change of heart. It presents a Jewish character who has the chance to get into the Islamic world through books. Moreover, an embedded indication of the concept of otherness can be noticed while relating to the two translations of the Surat Al-Nisa from Quran: Ahmed Ali's translation that glorifies respecting women, and M. H. Shakir's which can be described as the extreme opposite of Ali's translation as Shakir translates the verse being justifications of subjugating women, it reads “ the good women are therefore obedient, guarding the unseen as Allah has guarded.”³⁸

Approaching the novel from another perspective depending on the other dimension of Shafak's character, i.e. women of politics, may support the concept of the other. In an era characterized by global prejudiced approach treating Islamic ideology as the “other,” Shafak's novel comes as some sort of a call for an unprejudiced conduct towards Islam, similar to that of her protagonist Ella. The novel presents the colorful side of Islamic culture through a romantic approach that is not related to the extremist and terroristic behaviorism attributed to Islam. The author employs Sufi tradition that relates Islamic teaching to art. She managed to present the other, that is Islam, in a mesmerizing way that helps Ella to transcend all the widespread stereotypes of Islam. The change of atmosphere from a dull one to the colorful mystic world results in a drastic change in the life of Ella who seemingly falls for the author of the book she is reading Aziz Zahara. Ella, being a Jew, and the name of the author Aziz, both suggest another aspect of otherness, similar to that of a Jewish individual with a simple life like hers, when compared to the forty imperatives, and Sufi tradition, with more profound complexities especially regarding the social and religious taboos.³⁹

Her other novel, *The Bastard of Istanbul*, presents another instance of this

problem, this time it sheds light on the problem of Turks, being the “us,” and the Armenians, being the “other.” The novel relates historic events of the early twentieth century when Turks slaughtered millions of Armenians and eventually denied their actions. It also exhibits two more faces of the concept of otherness, those are: the patterned idea of women marginalization by treating them as the “other,” and the idea of the Islamic and secular relations following the same previous pattern.⁴⁰

This novel includes the idea of the “us” and the “other” living two parallel lives in one world, then by the passage of narrative the two figures reach a crossroad where they meet in Istanbul. This could suggest that Shafak calls for coexisting of two opposite entities in one world. Moreover, the fact that Asya and Armanoush, the two 19-years-old girls, turns out to be cousins. It is not arbitrary to make the two girls relatives in an attempt to fill a gap in the plot, rather than being an intentional act to express the idea that there are people of multiple identities. It is another stress on the idea of cosmopolitanism and that the bonds relating the “us” and the “other” might be concealed by means of social, traditional and religious stereotyping. Shafak urges to look far beyond the superficial appearances of the center and dig deep in all corners looking for any detail however small it is. Everything has its role in making the full image of the world.

The author’s role is to expose such problems and suggest solutions by setting good examples. In Shafak’s case, her good example character needs to realize the differences making up his/her unique identity. In her novel *The Bastard of Istanbul*, Shafak presents Zeliha, a female character, who is aware of her physical and spiritual divergence. Shafak makes her heroine smart enough to cling to her defining features as she “had been born with frizzy raven-black hair, but unlike the others, she liked to keep it that way.” (2)41 And:

Little by little, she once again felt that wave of adrenaline escalate in her belly, churning her stomach, accelerating her pulse, making her sense that she, rather than any other woman in her whole family, might someday kill a man. (5)42

Shafak is fully aware of the existence and importance of this divergence. She is aware that whatever the difference is, there must be some sort of relation that is why she arises the idea that “we might be solitary creatures, but there is, you know, there is an area in which we should also connect,” and this in turn results in that “we are all interconnected, our faiths, our stories, our destinies are interconnected,” and that “no nation, no culture, no sub-culture exist in isolation anymore.”⁴³

Therefore, Shafak writes about all marginalized, othered and subdued individuals in an attempt to reveal to the world that they do exist and that they have voice they want to convey to the world. She functions her writings to be the voice of the figures who are kept in the shadows regardless of their religious; ethnic or cultural affiliation. Shafak says that in her “previous novels, there have been strong-headed, colourful women, of all backgrounds –Muslim, Christian, Jewish.”⁴⁴ As a result, she tends to bridge all who are treated as “other” together, and again to bridge them with the mainstream in an attempt to solve the issue of otherness. It can be said that Shafak succeeded in her mission especially when she gained readers of different backgrounds who were different almost in everything, but now they are linked by her writings that established a kind of shared property. She says:

I have conservative readers, for instance, women with headscarves, but also many liberal, leftist, feminist, nihilist, environmentalist and secularist readers. Next to those are mystics, agnostics, Kurds, Turks, Alevis, Sunnis, gays, housewives and businesswomen... So people who wouldn't normally talk to one another in Turkey read the same novels.⁴⁵

CONCLUSION

In conclusion, one can say that the concept of otherness is a global phenomenon that covers numerous fields including color, gender, ethnicity, religion and cultural background. There is always biased behavior toward one element over the other or others and this, in turn, results in the appearance of othering and othered entities. The first is the center of interest, whereas the other is pushed to the margins and forgotten in the shadows. Othering is of usual occurrence in multicultural societies where there is always a majority and a minority; or minorities.

Elif Shafak, being Turkish woman-writer, descendant of Turkish family and raised by her grand-mother and mother, is well-informed about this phenomenon, and that allows her to include such idea in several works, and to discuss it in her novels and interviews objectively from several points of view like the feminist and the political ones.

Shafak presents the problem of the other and defines two of its main reasons reflecting that the first reason generates the other. These reasons are: fearing the other that creates distances and establishes barriers that separates individuals, and this results in the second reason that is not knowing about the other which leads to the treatment of the other as a strange entity

or even as a threat.

Knowing the reasons of the problem leads Shafak to suggest solutions. Shafak tries to bridge the different individuals and she succeeds in that when her novels have become, sometimes, the only common thing between those individuals. She also tends to present subjects that are marginalized or lack the proper media coverage such as the Sufi tradition in her novel *The Forty Rules of Love*. She succeeds in being the voice of what stereotyped individuals call “the other.” She manages to bring them out of the shadows and put them in the center of interest. Moreover, she manages to evanesce, or at least shorten, the distances between the opposites as when she linked Armenians and Turks by means of kinship.

Shafak aims at changing the view of the mainstreams to the minorities they are othering. She tends towards the conceptions of cosmopolitan and the global village. Her works tend to be the kindling spark to further works and studies about the possibilities to overcome the problem of otherness.

NOTES

1 Eric Hooglund, “Turkey,” Microsoft Student, (Redmond, Washington: Microsoft Corporation, 2008), 1 - 3.

2 Elif Shafak, “Elif Shafak Biography,” (Istanbul: Elif Shafak Official Website, 2016), n.p.

3 Ibid.

4 William Skidelsky, “Elif Shafak: ‘In Turkey, men write and women read. I want to see this change,’” (London: The Guardian, 2012), n.p.

5 Shafak, “Elif Shafak Biography,” n.p.

6 Ibid.

7 Shafak, “Elif Shafak Biography,” n.p.

8 Robert Nuestadt, (CON)FUSING SIGNS AND POSTMODERN POSITIONS, (New York: Garland Publishing, 1999), 164.

9 Jean-Francois Staszak, “Other / Otherness,” *International Encyclopedia of Human Geography*, (Philadelphia: Elsevier, 2009), 44.

10 Staszak, 44; Aaron Peckham, “Othered,” *The Urban Dictionary*, (California: The Urban Dictionary Website, 1999), n.p.

11 Staszak, 44; S. de Beauvoir, *The Second Sex*, (New York: Alfred Knopf, 1952), n.p.; F. Fanon, *Black Skin, White Masks*, (Harmondsworth: Penguin, 1963), n.p.

12 BBC News, “Turkey Profile – Timeline,” (London: BBC News Official YouTube Channel, 2014), n.p.

13 “Elif Shafak talks to The London Book Fair,” (London: The London

Book Fair Official Website, 2013), n.p.

14 “The Author of The Forty Rules of Love, Elif Shafak,” (London: BBC Arabia Official YouTube Channel, 2014), n.p.

15 “Worlds Literature Festival 2015 Provocation: Elif Shafak,” (Norwich: Writers’ Center Norwich Official Website, 2015), n.p.

16 “Turkey politics: ‘Women are almost non-existent’ says Elif Şafak - BBC News,” (London: BBC News Official YouTube Channel, 2015), n.p.

17 “Elif Shafak talks to The London Book Fair,” n.p.

18 Ibid.

19 Ibid.

20 Ibid.

21 “Worlds Literature Festival 2015 Provocation: Elif Shafak,” n.p.

22 “Turkey politics: ‘Women are almost non-existent’ says Elif Şafak - BBC News,” n.p.

23 Elif Shafak, *The Forty Rules of Love*, (London: Penguin Books, 2010), 34.

24 “The Author of The Forty Rules of Love, Elif Shafak,” n.p.

25 “Elif Shafak talks ‘Turkishness’—and staying out of jail,” (New York: Women in the World Official Website, 2015), n.p.

26 Shafak, *The Forty Rules of Love*, 34.

27 Ariel Stravynski, *Fearing Others: The Nature and Treatment of Social Phobia*, (New York: Cambridge University Press, 2007), 6.

28 Sergio Gabriel Waisman, “The Body As Migration,” *Bilingual Review* (Arizona: Bilingual Press, 1994), 188.

29 Elif Shafak, “Opinion: Striving for ‘sameness’ Turkey stifles progress,” (London: CNN Official Website, 2015), n.p.

30 Joy Lo Dico, “Elif Shafak: ‘Fear is a very dangerous thing’,” (London: The Independent, 2013), 1 – 2.

31 “Marshall McLuhan,” Microsoft Student, (Redmond, Washington: Microsoft Corporation, 2008), 1 - 2.

32 “Global Village,” Microsoft Student Encarta Dictionary, (Redmond, Washington: Microsoft Corporation, 2008), n.p.

33 “Elif Shafak talks to The London Book Fair,” n.p.

34 Skidelsky, 1.

35 Ibid.

36 Herbert Spencer, *The Principles of Biology*, (New York: D. Appleton and Company, 1896), 444.

37 “Elif Shafak talks to The London Book Fair,” n.p.

38 Alev Adil, “The Forty Rules of Love, by Elif Shafak,” (London: The In-

dependent, 2010), 1. Qur'an. English & Arabic, M. H. Shakir, Tran, (New York: Tahrike Tarsile Qur'an, 1982), 4:34.

39 "The Forty Rules of Love: Review," (London: The Guardian, 2014), n.p.

40 Lloraine Adams, "Armenian in Istanbul," (New York: The New York Times, 2007), 1.

41 Elif Shafak, *The Bastard of Istanbul*, (Istanbul: Viking Press, 2007), 2.

42 Ibid. 5.

43 "Worlds Literature Festival 2015 Provocation: Elif Shafak," n.p.

44 Skidelsky, 1.

45 Ibid.

BIBLIOGRAPHY

Adams, Lloraine. "Armenian in Istanbul." New York: The New York Times, 2007. – www.nytimes.com - Accessed on 9:35 P.M. Jan. 15, 2016.

Adil, Alev. "The Forty Rules of Love, by Elif Shafak." London: The Independent, 2010. - www.independent.co.uk - Accessed on 9:30 P.M. Jan. 15, 2016.

"The Author of The Forty Rules of Love, Elif Shafak," (London: BBC Arabia Official YouTube Channel, 2014), n.p. – www.youtube.com - Accessed on 8:50 P.M. Jan. 14, 2016.

BBC News. "Turkey Profile – Timeline." London: BBC News Official YouTube Channel, 2014.

Beauvoir, S. de. *The Second Sex*. New York: Alfred Knopf, 1952.

Dico, Joy Lo. "Elif Shafak: 'Fear is a very dangerous thing'." London: The Independent, 2013. – www.theindependent.co.uk - Accessed on 8:55 P.M. Jan. 16, 2016.

"Elif Shafak talks to The London Book Fair." London: The London Book Fair Official Website, 2013. – www.londonbookfair.co.uk - Accessed on 8:45 P.M. Jan. 14, 2016.

"Elif Shafak talks 'Turkishness'—and staying out of jail." (New York: Women in the World Official Website, 2015. – nytlive.nytimes.com - Accessed on 9:05 P.M. Jan. 14, 2016.

Fanon, F. *Black Skin, White Masks*. Harmondsworth: Penguin, 1963.

"The Forty Rules of Love: Review." London: The Guardian, 2014. – www.theguardian.com - Accessed on 9:15 P.M. Jan. 15, 2016.

"Global Village." Microsoft Student Encarta Dictionary. Redmond, Washington: Microsoft Corporation, 2008.

Hooglund, Eric. "Turkey." Microsoft Student. Redmond, Washington: Mi-

Microsoft Corporation, 2008.

“Marshall McLuhan.” Microsoft Student. Redmond, Washington: Microsoft Corporation, 2008.

Nuestadt, Robert. (CON)FUSING SIGNS AND POSTMODERN POSITIONS. New York: Garland Publishing, 1999.

Peckham, Aaron. “Othered.” The Urban Dictionary. California: The Urban Dictionary Website, 1999. - www.urbandictionary.com - Accessed on 8:40 P.M. Jan. 14, 2016.

Shafak, Elif. “Elif Shafak Biography.” Istanbul: Elif Shafak Official Website, 2016. - www.elifshafak.com – Accessed on 8:30 P.M. Jan. 14, 2016.

------. “Opinion: Striving for ‘sameness’ Turkey stifles progress.” London: CNN Official Website, 2015. – www.cnn.com - Accessed on 9:10 P.M. Jan. 14, 2016.

------. The Bastard of Istanbul. Istanbul: Viking Press, 2007.

------. The Forty Rules of Love. London: Penguin Books, 2010.

Skidelsky, William. “Elif Shafak: ‘In Turkey, men write and women read. I want to see this change.’” London: The Guardian, 2012. – www.theguardian.com - Accessed on 8:35 P.M. Jan. 14, 2016.

Spencer, Herbert. The Principles of Biology. New York: D. Appleton and Company, 1896.

Staszak, Jean-Francois. “Other / Otherness.” International Encyclopedia of Human Geography. Philadelphia: Elsevier, 2009.

Stravynski, Ariel. Fearing Others: The Nature and Treatment of Social Phobia. New York: Cambridge University Press, 2007.

“Turkey politics: ‘Women are almost non-existent’ says Elif Şafak - BBC News,” (London: BBC News Official YouTube Channel, 2015), n.p. – www.youtube.com - Accessed on 9:00 P.M. Jan. 14, 2016.

Waisman, Sergio Gabriel. “The Body As Migration.” Bilingual Review. Arizona: Bilingual Press, 1994.

“Worlds Literature Festival 2015 Provocation: Elif Shafak,” (Norwich: Writers’ Center Norwich Official Website, 2015), n.p. – www.writerscentrenorwich.org.uk - Accessed on 8:55 P.M. Jan. 14, 2016.

**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 35, Especial N° 21, (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve