

CULTURE AND HONOUR KILLING IN HONOUR BY ELIF SHAFAK: A STUDY FROM CULTURAL-CRIMINOLOGY PERSPECTIVE

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ABSTRACT

The study aims to explore the issue of honor killing portrayed in the novel *Honour* by Elif Shafak through the lens of cultural criminology. Ferrell (1999) examines how cultural narratives, power structures, and social norms converge to perpetuate honor-based violence. It focuses how cultural logic fortifies honor killing, highlighting the relationships of patriarchy, masculinity, and communal control. Incorporating a qualitative research design followed by a textual method of analysis, this study contributes to the cultural criminology paradigm by illustrating the value of literary and cultural analysis in understanding the nuanced relationship between culture and honor killing as portrayed in Elif Shafak's novel *Honour*. This study addresses three key research questions: first, it explores the connection between cultural criminology and honor killing; second, it investigates how cultural hegemony shapes the patriarchal mindset and its resulting impacts; and third, it examines the cultural influences that lead to the tragic fate of the protagonist, Pembe. Rather than focusing on a single community, the study offers a broad, universal perspective on cultural violence against women. It also aims to incorporate literature from diverse regions—including Africa, America, South Asia, and the Mediterranean—to highlight how various cultures suppress and constrain individuals. **Keywords:** Cultural-Criminology, Honour Killing, Patriarchy, Cultural Hegemony, Violence against women.

INTRODUCTION

Honor killing is a well-concerned issue of the modern age covering the sociological field and discussing the cultural criminological perspective. Honor killing is violence against women who violate the customs of society, the killing of women for suspected deviation from sexual norms imposed by society' (Faqir, 2001). Honor killings are executed when women bring defamation to male family members by getting pregnant and violating the honor codes. Honor killing is not executed just by partners or husbands; sometimes the whole community collaborates in an honor killing. Every year, 5000 women are killed in the name of honor documented in Bangladesh, Egypt, India, Israel, Italy, Pakistan, and Turkey all

over the world. Furthermore, in the UK, 100 women are killed by their partners (Meetoo & Mirza 2010).

In the novel *Honour* by Shafak, the activities of girls and women are monitored minutely. They are held responsible for saving their virginity and are killed just for refusing marriages and asking for divorce from abusive husbands but the dilemma is that husbands are not accountable for their misconduct towards the women. The Honour Killing Act, passed by Pakistan's National Assembly in 2004, made it illegal to kill someone for honor (Kurdi, 2015). However, the law had a flaw in that it was enacted as part of Section 302© of the Pakistan Penal Code's criminal law

modification, which grants the victim's relatives the ability to pardon the offender through the use of the Islamic legal doctrine known as Diya. The victim's heirs might pardon the guilty party, in which case the punishments would not be imposed. In the context of honor killings, which frequently involve family members as the murderers, this is an especially concerning behavior. This happened in Qandeel Baloch's case, despite full media coverage, her killer brother was recently acquitted of his punishment of life imprisonment (Saifi, Syed, & Mogul, 2022). According to Human Rights Watch's report (2004), breaking social standards and approved social behavior is the most frequent cause of crimes related to honor. The following are viewed as legitimate justifications for an honor killing: a woman's choice of attire, career, or educational path; her refusal to accept an arranged marriage; her marriage without the approval of her family; her desire for a divorce; experiencing sexual assault or rape; and having intimate or sexual relations, even if they are only suspected (Saltik, 2016). The study explores honor killing from the perspective of the theory of cultural criminology as portrayed in the novel Honour by Elif Shafak, who has discussed the issue from an artistic perspective.

Statement of the Problem

This study investigates the critical issue of honor killing as portrayed in Elif Shafak's novel Honour, focusing on how the narrative examines the intersection of honor killing and cultural criminology experienced by female characters regardless of their age, caste, or regional background. It aims to analyze the impact of these practices on patriarchal society and to explore the cultural conflicts that culminate in the protagonist's murder. By doing so, the study seeks to deepen understanding of the social and cultural dynamics underpinning honor killings within diasporic and traditional communities.

Research Objectives

- To explore the relationship between cultural criminology and Honour killing in Shafak's Honour
- To analyze the role of cultural pressure on the patriarchal psyche and its consequences in the novel Honour

- To analyze the cultural conflicts that cause honour killing of the protagonist Pembe in Shafak's Honour.

Research Questions

- 1) How does the text of the novel Honour unravel the relationship between cultural criminology and Honour killing in Shafak's Honour?
- 2) What is the role of cultural pressure on the patriarchal psyche related to women and its consequences as in Honour?
- 3) How do cultural conflicts cause honour killing of the protagonist Pembe in the novel Honour by Shafak?

Significance of the Study

This study is a voice against the male chauvinist psyche that sacrifices human wishes to social set and culture which is not obligatory in human lives. This study also challenges the cultural crimes faced by women living in different parts of the world as Iran, Turkey, Palestine, Pakistan, India, and Afghanistan. It can give awareness to the women to raise their voice for their rights as in Honour by Shafak Esma realizes and refuses to accept this cultural pressure and lives her own life.

Literature Review

Several research articles have scrutinized honor killing in the context of cultural crimes. 'No Honour' by Awais Khan (2021), The Paternal House (2012), and 'The Bride of Fire' (2000). Honor encompasses a broad term in different forms of violence against women, but there is a contradiction in Islamic law and cultural values in different parts of the world, as Islamic laws are molded according to male benefits. Violence against Women (VAW) has paid attention to honor-based violence (HBV) throughout the globe. India, Pakistan, Bangladesh, Philippines, Iran, and Mediterranean Countries are prominent in the honor-based killing. The theme of honor killing, influenced by cultural effects, has been beautifully elaborated through cause and effect, providing full justification through the marvelous characterization.

The article titled The Perception of Multicultural Identity in Elif Safak's Honour discusses the multicultural aspects in the novel incorporated by Shafak who has observed various cultures in her life, such as Spain, England then America, and Turkey. Shafak believes that to lighten one's soul,

one should communicate with other cultures. Her multiculturalism bestowed her with distinguished craftsmanship. Pembe is determined to learn the teacher's language while Jamila is hesitant to learn any other language shows that Pembe is more prone to the diversity and understanding of others rather than Jamila who thinks that traveling to other countries is all in vain. 'Pembe would keep the characteristics of her origin culture by adding new perspectives with she gained in Istanbul and London'. Adem's falling in love with Jamila and wishing to marry her is another multicultural trait. But knowing about Jamila's tainted honor makes him think about how to introduce her to his brother, Tariq, who is from an Eastern culture that considers women as an object of sex. But his reaction toward Roxana a Russian dancer is acceptable to Adem which shows the contradiction in Adem's behavior and that is multiculturalism (Gürbüz, 2019).

In the article Male Pride/ Female Shame: Gender Violence Elif Shafak's Honour, the narrator discusses the feminist approach and domestic violence against women by discarding the self-made assumption about male pride and female shame. This article throws light on the linkage between patriarchy, religion, and gender violence by exposing honor-based killing in Turkey. Every Religion is manipulated to sustain power relations between men and women. Gender-based violence varies as cultures of the world are diverse and this violence includes underage marriage, forced veiling, disinheritance, stoning of sinners, and honor killing (Zouari, 2022).

According to the article titled Culture of Honour/ Culture of Change Honour, since 1924, Turkey has attempted to shatter the Islamic laws by adopting civil, family, and contract laws from Switzerland, France, and Germany to cope with the modern and democratic rules ignoring the fact that 99 percent population is Muslim. Turkey has been detaining Muslim states to have a close linkage with Western political and other institutions, but confusion is obvious that the male community has adopted itself by Westernization but women have to suffer male hegemony and dominance. For the West, honor stands for talent and creativity but in Turkey honour denotes women's modesty and chastity. This research examines how Turkey laws observe family as the crux of social life and always justify assault on the blood relation considering it as punishment for common man assault anywhere

between one-third to one-half (Türkoğlu, 2023). As, we observe in the novel Honour Iskender, Adem Toprak and other male members are not held accountable for obscenity. Still, Esmâ and Pembe are restricted to humiliating the family honor (Sever & Yurdakul, 2001).

The article Subversive Masculinity in Elif Shafak's Honour discusses that the social notion of males being superior to females is a basis of gender discrimination and patriarchal influences. By painting motherhood's nurturing its killer Shafak depicts manipulation of religion, social disunity, and tyranny and criticizes the concept of masculinity that is a forceful weight on the characters. Women are referred to as being stupid, weak, passive beings, and should be controlled and beaten without any realization in men because they are socially convinced that masculinity is the only way to achieve the ideal of being a real man. In the novel Honour Berzo has to be a real man by not accepting his deviant daughter Hediye elopes with her lover. Then, Iskender has to be convinced by the tradition to fulfill his manly responsibility by punishing Pembe who has violated the culture (Ariech & F. A. Z., 2019).

The article titled Honour-based violence in Kurdish communities (2012) by Aisha K. Gill says in any community violence against women in any form of rape, killing, and forced marriages is considered the hallmark of their traditions. The word honor has a positive and legitimizing effect in Western communities; in Western countries, these honor-based killings are observed in the context of culture. Women are regarded as in control of cultural and political agendas and violation of those norms and culture will bring disgrace and a bad reputation to the family and community. But leading to controversy is to differentiate between men and women due to gender biasedness. Even public love for a wife is also a kind of vulgarity and marriages should follow the norms to tie the castes and tribes together. So, the punishment for a woman's killing can sustain the family's honor. Aisha narrates about the Kurdish community that honor has a multidimensional concept of familial honor, patriotism, and social prestige and creates a feeling of self-worth. Secondly, it is respect bestowed by a social group and withdrawn at the same time in violating these codes (Gill, 2012).

In an article by Glick et al., (2016) titled 'Why Do Women Endorse Honor Belief Ambivalent Sexism

and Religiously as Predictors' is observed that living in a modern environment, masculine dominance is obvious as both genders sustain their honor in different perspectives as males demonstrate their masculinity traits through roughness, aggressiveness, and control over women and women shows their honor modesty towards men, alliance to subjugation, religious piety, encouraging male behavior towards them and not resisting the violent attitude. The killing of their partner in western is counted in domestic violence committed by both genders, women perform benevolent sexism for their insecurity and protection while men commit killing of their partner is hostile sexism to uphold their superiority and dominance over women and sometimes to privilege their honor codes which Jennifer Bosson and Joseph Vndello call 'a precarious manhood' that requires aggression if needed to hold their honor codes.

An article titled *Scapegoating the Weaker Sex: A Mimetic Analysis of Elif Shafak's Honour* discusses the plight of women in Turkish Kurdish communities because they are the weaker sex and social norms are set by a patriarchal mindset, denoting that they control the society. Additionally, this article narrates the mimetic and scapegoating practices set by the male community to show the hypocrisy of society. Women have to suffer for being their weaker sex and men can kill women for challenging their power but Esma can't kill Eskender to do justice to take revenge for her mother Pembe. Pembe has to lead as Jamila because she has committed adultery and society cannot give her a margin to understand her marital conditions. These social practices of the Kurdish community are conservative including gender discrimination, and a die-hard wish to have a son, to provide superiority to sons over daughters, practiced in a society that raises questions on the individuality of women (Malik, Aurangzeb, & Aalum, 2022).

A published article titled *Honour Killing as a Dark Side of Modernity: Prevalence, Common Discourse and a Critical View* (2021), discusses the causes of honor killing in a social phenomenon by feminist Durkheimian who holds the honor killing as the dark side of modernity to social control to sustain honor codes in tightly-knit communities where women's sexuality and social behavior are considered as a tool of social order in society. There is also a lack of civilization in honor-

based areas which led to honour violence. The idea of honor killing regarding being uncivilized is unacceptable because it ignores the role of social factors. According to this article, to move away from the traditional role of rural or urban contexts, honor killing is considered an important phenomenon to secure the economic growth of familial and social groups to the survival of closely knit societies. Honor codes are important to secure the cultural and social hierarchy. Urbanization and modernization have not offered any alternative solutions to the micro-economic output. This research rejects the idea of honor killing being primitive and sexist because thus it ignores the contextual factors of the crime. The social standing in the society would be asserted through honor and if the honor is tainted social survival is at stake; Sen narrates.

'It is through the holding of honor that individuals find a place in their community'.

In research by Berivan Saltik, named *Exploring Honour Killing through Literature: An Investigation of Motivations for Honour Killings* deals with the Turkish concept of women's chastity and modesty and then covers the notions of Edward's humanistic approach that covers all historical, cultural, political and social experiences related to honor killing. He discusses the concept of the power structure and how power holders manipulate the rules of honor in favor of men through reputation and shame factors 'the holder of power, constructs the knowledge of honor in favor of men' (pg. 10). He elaborates various dichotomous notions related to female honor and modesty as in Algerian culture' if and human former stands for 'manly point of honor', protecting the human or female honor and other one is 'namus and sharef' equally used in Arabic and Turkish 'namus' is more closely related to sexuality. Sharaf is honor in the sense of 'respect', 'status', and 'prestige'. 'Protecting the hymen' of all unmarried girls is considered the hallmark of family and society privilege and otherwise, it is a mess for society and family's dignity (Saltik, 2016). In an article by Aisha K. Gill 'All they think about is Honour' says that Orientals hold the view that HBV is because of a culture clash between immigrant culture and Western culture. After 9/11 there is awareness about women's rights in the world and hold point that honour is a key motive of VAW as in the case of Shafilea Ahmed's homicide. Aisha says that honor killing has an

ancient history in Britain too as to save one's honor, it was considered chivalric to hold a duel for honor and this is still custom in the honor system in Britain. But there is a difference between the system of oriental and colonizers, West has a positive connotation. Aisha k. Gill writes;

"A close examination of the case reveals diverse factors, including the gender and generational conflicts, dysfunctional family dynamics, that contributed to Shifalea Ahmed's murder" (Gill, 2014).

An article titled (2018) Men Violence, Culture and Women Determination in Shafak's Honour and Alice Walker's Color Purple (1983) in which the portrayal of women and the role of patriarchal thinking was observed in the cultural context in both novels. This article attempts to focus on the history of patriarchal dominance of women from the Greek age to the present age. Aristotle held women as inferior beings to men and Darwin proved women were biologically weak beings and only fit for household chores, constant companions, who would feel interested in one, an object to be beloved and played with better than a dog and someone to take care of the house' (Darwin 232-233) and even in the modern age. This research focuses on masculine thinking, the role of family and social practices, and women are considered safe in male protection and when women challenge these norms, they have to face violence. This article also shows the assumptions between Western and non-Western female conditions. In a traditional family, women are allowed to be beaten if they are not supposed to obey their husbands and men are not accountable for it. Adem's father's verbal and physically abusive relationship leads Adem to his wife Pembe (Ghediri & Zerrouki, 2018).

Paraschive published a review of the article titled 'Shafak Works: A Means of Preventing Honour-based Violence Prevention and Safety Promotion in Higher Education Setting'. He holds that women are torn between traditions and modernity, which fluctuates the women. He called the novels 'Honour' and 'Bastard of Turkey a tool to fight for their rights against violence against women in a patriarchal society (Paraschive, 2018).

Much research has been focused on honor killing. Shafak's Honour has been covered in many areas by different researchers, such as multicultural, the suffering of women, male pride/ female shame,

clash of cultures and gender differences, and subversive masculinity.

Research Methodology and Theoretical Framework

The research methodology employed in this study is qualitative in nature, focusing on a detailed and contextual analysis of the novel Honour by Elif Shafak to explore cultural conflicts within marginalized communities globally. This approach is chosen for its effectiveness in collecting and analyzing rich, descriptive data that highlight issues such as gender bias, cultural manipulation, and violence against women. The methodology involves close reading and textual analysis of primary data (the novel Honour), supplemented by tentative data from related literary works such as My Feudal Lords and Room of My View by Virginia Woolf, as well as secondary sources including journals and articles. The study systematically gathers relevant information by reviewing the literature, summarizing key theoretical concepts, and interpreting textual elements to address the research questions. This method allows for an in-depth understanding of the cultural and gender dynamics portrayed in the novel, supported by the theoretical insights of cultural criminology and other relevant frameworks.

The theoretical framework of this research is grounded in cultural criminology, a theory that examines the intricate relationship between culture and crime. Originating from the works of theorists like Katz (1988) and Ferrell (1999) cultural criminology investigates how cultural norms, values, and symbolic meanings influence criminal behavior and societal reactions to crime. This framework is particularly suited to analyzing the novel Honour because it explores how characters are constrained by cultural expectations and the resulting conflicts and deviance within their community. The theory also incorporates concepts from labeling theory, interactionism, and constructionism, which help explain how societal labels and interactions shape individuals' behaviors and identities as deviant or criminal. Additionally, the framework acknowledges the role of media and political narratives in constructing cultural perceptions of crime, which is essential for understanding the broader social implications of the novel's themes.

Interactionism investigates the social behavior of an individual who is an active participant in a social process and his response to a situation, rather than a passive spectator and his role in influencing society. All individuals in society interact with one another, and this interaction becomes a symbolic world, creating symbolic meaning in society. All members of society share these symbolic meanings and affect each other and these symbolic meanings of crimes are termed 'Crime as Culture'. Constructionism is termed in sociology as social beliefs, concepts, and norms, suggesting that social behavior is the outcome of the dynamics of the construction of human behavior influenced by social conventions. 'Culture as Crime, some cultures are projected as criminogenic as low and high cultural boundaries through media and other resources. Media, writers, and newspapers are considered as a tradition in the same way crimes are considered traditional dynamics, so the culture is labeled as crimes.

Labeling theory by Howard Becker indicates that people in society act according to the label other persons or groups assign them. This theory can be investigated sociologically, psychologically, and criminologically, that labeling someone could be a kind of incitement to the other person to accept that behavior as 'criminal' or 'deviant' and 'not normal' acts according to that label. Cultural criminology focuses not only on cultural studies but as intellectual orientation studies offered by postmodernism that individual crimes must be studied not only on media coverage of criminal events from a social perspective but also to ponder over crimes on subcultures, control agents, media institutions, and audiences, to explore "networks...of connections, contact, contiguity, feedback and generalized interface"

The construction of Deviance is a very important phenomenon in sociology and criminology. Deviances mean 'violation of any social conduct norm' if any person doesn't act according to the set norm of a social group that person would be regarded as deviant. Through this lens, the research highlights the cultural forces that govern behavior and the complexities of crime as both a cultural and social phenomenon.

Honor killing is not a theoretical perception but is an oxymoron and not an interrelated concept but an exclusive phenomenon used in a patriarchal society. Honor killing is the murder of women and girls by male family members to withstand society.

Honor killing is a complex phenomenon not just of a single region, but engulfing the whole world. Today the whole world is dealing with this problem of honor killing but the ratio of this killing varies from country to country and it is detected in Iran, Saudi Arabia, Egypt, Palestine, Israel, Morocco, Somalia, Algeria, and in some areas the ratio of the killing of innocent people is alarming just because of manipulated honor systems.

Textual Analysis

This section explores the novel Honour by Elif Shafak using honor-based violence, stirred by the theories of Jeff Ferrell, Jack Young, and other theorists of cultural criminology but the main focus of these theories is on the violence against women throughout the different regions of the world.

Honour Killing and Cultural Criminology in Elif Shafak's Honour

This novel correctly reveals the women oppression where culture plays a pivotal role in individual life. The Kurdish women face the duality of the society as expressed in the novel being the women live under full cultural dominance. Pemba's life portrays the challenges of being firstly living in Kurdish and then in London. Shafak being a mystic writer of Forty Rules of Love portrays that in the name of religion, culture is established and then manipulated by the male community. Culture is represented as a hegemonic force that can't be challenged and the characters seem to be passive agents to stand for themselves. Shafak not only narrates the hegemony of culture but also adeptly narrates how everlasting cultural dominance leads to submission. In familial issues, women are used throughout the world as ransom but acceptance to women whose chastity is a question mark is a disgrace to men. Shafak always stands for feminism not only raising questions on cultural conflicts but also exposing the moral degradation of the male community of society. Without utterances of the characters, she unravels the cultural oppression of its inhabitants and decodes the actions of all characters. The culture nurtures a kind of hegemonic thinking which is the toughest job to amend, by creating a kind of disturbance in an individual's life and violation of the culture, leads to punishment and sometimes death as happens in honor killing which means killing a female, or male for tainting the family honor. Many researchers argue that honor killing is not a matter of religion

or a severe kind of violation but a matter of a challenge to the culture that is distinguished from area to area. So, there is a connection between cultural crimes and honor killing that can't be challenged and unpunished. Shafak always stands against every kind of cultural violence as she says in the very preface.

'One of our neighbours, a talented tailor, would often beat his wife. In the evenings we listened to the shouts, the cries, the swearing. In the mornings we went our lives as usual. The entire neighbourhood pretended not to have heard, not to have seen' (Shafak, 2012).

She has always been very vocal about killing on honor as she says there is no honor in killing or any kind of violence. Not only are killers of violence being responsible for violence but the cultural norms are also equally accountable for honour-based violence. From the perspective of cultural criminology and honor killing, discrimination of gender can be observed in a masculine society. There is a completely different perspective on the upbringing of girls and boys and this is obvious that Naze doesn't welcome her daughters openheartedly being disappointed in her wish for a boy. She manipulates her girls in these words 'that is how God had tailored the two: one superior to the other' (Shafak, p.10).

Naze's superstitious behaviour is also a part of their culture which contributes to the upbringing of her girls. She survives in a suffocated environment she wants to make her girls standard women according to the social norms set by male hegemony. She rebukes her eight-year-old girls for dancing and laughing too much by suppressing their positive energy she says to them.

"Unless you two have decided to turn yourself into harlots...it's for your good that I say. If you laugh too much today, you will be crying tomorrow" (Shafak, p. 13).

Ferrell's theory pays heed to social perspective by referring to that honor killing as a cultural crime more connected to social order rather than personal instinct, preparator commits this crime not to be dictated by his motives but to be influenced by some extremist or religious dictator as in Honour Eskender stabs his mother to death after dictating by his uncle Tariq who provoke him against his mother's adultery. As Eskender writes to his sister in a letter:

"Uncle Tariq, the Orator, my old buddy Arshad . . . I don't want to see any of them. I blame them all for making me the person I was" (Shafak, p.283).

The construction of honor crime in society is because of cultural norms and these cultural norms become the hallmark of any society, these hallmarks are known as suppression and honor codes that are the labeling symbols of the Kurdish community for this Shafak is very vocal and speaks always about feminist rights in her books and internationally as well. In Elif Shafak's Honour, the concept of cultural criminology related to honor killing is well explained in the chapters titled "The Rope" and "No Wisdom without Foolishness" In the earlier chapter the standard Kurdish girl Hediye is narrated, taking care of her sisters after her mother's death and intends never to marry anyone for her sisters' sake,

"Pembe did not remember hearing her complain even once..... Hediye had accepted her role, her unending responsibilities, ageing before her time, a girl-woman" (Honour, p. 243).

The preparator of violence is not to sympathize for destroying human peace but according to Ferrell criminological verstehen seeks empathy for criminals investigating all kinds of situational motivations leading towards crime as Askender in Honour gets sympathized by his orator, Arshad and Uncle Tariq rather than his motives, he writes in a letter in prison to his sister:

"Uncle Tariq, the Orator, my old buddy Arshad . . . I don't want to see any of them. I blame them all for making me the person I was" (Shafak, p.283).

The connection between Eskender's stabbing of his mother to death and cultural codes can't be taken lightly. Still, it has to go through the brainwashing of Eskender by extremist Uncle Tariq, orator, or Arshad. Sometimes sharing of these heinous cultural honor codes and shared meanings is labeled as a crime.

Media representation of honor killing using words like ghairat (honor and family respect) makes this killing very attractive for other members of society, it creates a sense of fear and subjugation in the women so they find this collective culture irresistible and hard to challenge it, as Pembe seems some kind of daring and rebel but by getting be afraid of the Hediye's unfortunate demise makes her submissive and compromising so she doesn't dare to voice against her husband. Shafak is against using the oxymoron of honor-killing because she says that there is no honor in killing other people

just for the honor because an act of violence should be disrespectful and defamation to the family and the words femicide or homicide should be presented in media rather than honor killing. Violence against women as ghiratmand (respectful or honourable person) is a kind of reinforcement for this killer rewarding by accepting him to society and accepting his social status.

Shafak's "Honour" stands as a powerful literary work that establishes all dynamics of Jeff Ferrell's Cultural criminology artistically, discussing the cultural hegemony of honor killing, subjugation, and violence against women. Pembe's life crisis and another feminine cultural challenge in a very artistic and resistant third-generation Esmâ and Yunus who understand the emotional, physical, and marital responsibilities rather than denouncing her as a woman. Shafak describes this novel not only on a feminine consciousness but also on a humanistic exploration. This novel transcends the boundaries of mere fiction, but narrates the real-life challenges of women throughout the world, depicting the life journey of a female who passes through a cultural crisis.

Cultural Effects on the Patriarchal Psyche

In Honour, the male community seems to be affected by these cultures either it is good or bad by messing with the lives of all women. Cultural hegemony affects the normality of all men. Patriarchy is a masculine mindset set and when women use the word 'Masculine' they consider themselves oppressed by the male community considering men responsible for this patriarchy but men don't feel negative about their patriarchy taking it lightly and defensively.

In the novel, the researcher observes to unpack the layered culture of marginalized society, exposing the process of silencing women by a patriarchal culture that just for the sake of power imposes hegemonic rules on women. In the very beginning of the novel the birth of twin girls in Berzo the first presentation of the male character in the novel is very encouraging while Naze doesn't speak for forty days to demand the question of His will about her girls "as if straining to hear fate's whisper in the wind" (Shafak, p.04) while Berzo encourages his wife for accepting the divinity as it and shows tenderness for her girls and when Berzo speaks he feels satisfied. When the names of the girls were decided Naze as Destiny and Enough showing that Naze has craved so much for boys and now, she is

fed up with girls as in patriarchal culture son is considered a sign of strength and honour, then Berzo names the girls according to his choice too Jamila and Pembe. Here Berzo doesn't seem to be influenced by culture but by his instinctive nature of love and compassion. Berzo's decision to send his daughters to school a few miles away and his words "So that they can read the constitution," (Honour, p.9) shows that he is well aware of the conditions of the females of his community so, he wants to educate his daughters.

"If one day their husbands treat them badly, they won't have to put with it. They can seek to take their children and leave" (Shafak, p.10).

On inquiring of Naze "Oh where will they go?" Berzo gets silent that women are not allowed to leave their fathers and husbands' houses.

In the chapter named "Colours" when girl Pembe gets bitten by a rubies dog his father takes her to the hospital where she gets injected and then takes her cinema to watch a movie, on coming back home on the bus Pembe sings the film's theme song and dances too and Berzo boasts off saying My talented girl' he said, with a touch of pride in his voice" (, p.12). Then Pembe hides her face in her father's broad chest showing that Berzo is a very moderate person caring for his daughter. Pembe's confidence in dancing was because of her father's motivation and protection.

This novel presents a profound picture of the silent cultural imprints of patriarchal thinking and its effects on women. Three generations inflicted the patriarchal hegemony that never stood by women and to accomplish these cultural codes forces women to take a stand for themselves. In the case of Hediye to err is human but she doesn't grant forgiveness and acceptance. Cultural affect gives a voice to the third generation who objectively observe the whole situation and then a charge sheet is handed over to the culprits.

Cultural Pressures that Lead to the Death of Pembe

Cultural conflicts of Kurdish in the novel lead to the honor killing of Pembe by his son Iskender in the novel Honor by Elif Shafak. The very first chapter of the novel named 'Esmâ' makes us aware of cultural conflicts that lead towards the death of his mother at the end of the chapter Esmâ's words "He is my brother. He, a murderer" divide the story between emotional love and realistic hate. Her words that she will confine his brother between

hate and love, are not about a general view about something clashing like it is about a cultural clash which has divided the siblings into parts.

Honor and shame are used synonymously in the novel, Honour by Shafak as when Naze forbids Pembe to dance her thinks of herself. These words show a cultural connotation and no woman of the family is allowed to defame her shame and family honor as well.

“Why couldn’t her mother enjoy the songs as the passengers on the bus had done? Why were perfect strangers more tolerant than one’s closest kin?” (p.13).

Cultural conflict is a key motif of the novel Honour by Shafak especially in the life journey of Pembe, Jamila, Hediye, and Esma all these feminine characters face cultural violence in some way. Pembe’s visit to a doctor who is a woman has different qualities from her mother, her dress “sported a knee-length taupe skirt, stocking of the finest and softest wool, and leather boots” (p, 11), the conflict possesses the Pembe and questions raises that why this lady doctor is so much different from her village’s women that they have to work from dawn to dusk and then bears girls to have a son.

Self-pride after having a son is also another cultural dynamic as after having a son Pembe feels that her mother’s ghost turned into Dijinni is envious of her having a son at the age of seventeen while her mother after five miscarriages, and eight pregnancies, words echo in her perception “Why, Allah? Why?” on being oblivion that Allah bestows the human beings whatever He wants and there is no pressure from Allah but cultural conflict which make them pressurized that a son is the savior of the family honor and on being feared she doesn’t name her son for five years and after seven years her son is named of Eskender hoping to be the sultan of her life and ruling over the family. Eskender after circumcision doesn’t cry assuming the male pride that men don’t cry.

After her mother’s death, Hediye’s eloping creates a kind of cultural conflict, fear, and chaos in Pembe and she becomes a daunted girl, after deciding her life Hediya is not accepted by her father who has lost honor after her daughter’s bold step, she was forced to die. Berzo says “I have no sons” he said loud enough for everyone to hear. ‘God gave me none. I’ve never understood why he did that until today” (p.246). But Pembe being dauntless realizes her responsibility being a sister and provides bread

and water to her sister. On her carpet weaving job, she weaves a word of ‘h’ that stands for Hediye and honor on both parallels. This carpet with the word ‘h’ would be alive and hidden at the same time.

This study pays light on the double standard of the culture that holds accountable the women who are labeled as the submissive, weaker sex, and passive characters but never stand for women as in the case of Hediye, Jamila, and Aisha who leave their kids after tired up of her husband’s violence and Pembe who also wanted to leads a blissful marital life. Women’s honor is associated with chastity and modesty and women show their honor by subjugation and alliance to honor codes. But in the West, honor is some kind of talent and creativity. Pembe is an adjustable lady and in London, she realizes her rights and demands a divorce from Adem but Adem doesn’t listen to her because of his culture as women don’t leave their fathers and then husbands’ houses.

Violence against women also creates a cultural conflict and it is a hallmark of the Kurdish community as Ferrell says about ‘subversive resistance’ Hediye takes a stand but faces violence then Aisha, Adem’s mother innocent victim, has to face physical violence. Then Pembe goes through regrets of marrying her sister’s love, and she faces physical and mental abuse as well. Her daughter Esma knows her mother’s every single struggle and she is the witness of her mother’s mental conflict as well.

Pembe's personality is torn between traditions and modernism, she wants to break the shackles but fears it might bring disgrace to her family's honor and deceased parents. She writes a letter to her sister Jamila about her prohibition but in the end, intends to have a divorce and lead her own life. But she faces severe reactions from her family.

In London, when Elias protects her from the native racist Pembe being negligent by her husband Adem Toprak, she gets overwhelmed by her emotional wish to be loved and protected by her male guardian and falls in love with him. He protects her and makes her feel important. Pembe knows three male members in her life. First is her father who wants to educate her daughters but doesn’t stand by Hediye and Jamila, second is Adem Toprak who marries her for his fake ego and pride but never protects her and third is Eskender who also carries his cultural roots. When Elias protects her, Eskender gets aggravated by his uncle and Orator Arshad who are extremists to a huge level,

forgetting the pathetic relationship of his father and mother. As a kid, Eskender says “I wouldn’t do that. I would always choose my mother over uncle” (p.22), but when his uncle Tariq informs him about his mother’s extramarital affair, he doesn’t know what to do. He excludes that “Uncle Tariq had told me that my mother was true” (p.48). He negotiates with the Orator to find the solution. He asks him to consult his father first and then he is the leader of the family. Orator says:

“You understand what I’m saying? Come and join us, be part of something bigger, man. That’s the right way. There’s the answer to all your questions” (p. 239).

When Eskender goes to his father to fulfil his family honour rules and gets aggressive and tells him to come back but Adem shocks him by telling him that he should fix all things and come home to fulfil his responsibilities Adem tells him that.

“You think that I am not angry at your mother. I am. But I’m angrier with myself. We never loved each other. I was so wrong, our marriage. But I don’t regret it because you were born” (p.240).

Adem doesn’t realize the sensitivity of the problem and takes it lightly not undergoing the depth of Eskender’s immature behavior, then Iskender says “If you don’t take care of this matter, then I will” (p.240). When Eskender gets confused after knowing he starts to stammer and all the people around make fun of him.

The novel Honour provides a deep-depth exploration of the cultural conflicts that lead towards the death of Pembe who in the beginning, seems something dauntless but because of cultural pressure succumbs to the crisis. Her desire for independence and to be loved creates a dire cultural conflict. Her relationship with Elias threatens her family's reputation and prompts an aggressive response from male members who feel compelled to restore their social honor. Through Pembe’s journey, this study explores the resistance of Esma who gives words to unsaid conflict and doesn’t suppress herself. This novel offers a profound picture of destructive cultural and patriarchal pressure and reminders to those who silenced the marginalized voices. This battle between said and unsaid is depicted properly.

Discussion

This study investigates how Cultural demands and norms lead to criminal acts such as violence and murder in the context of family and cultural

pressure. This research focuses on the issue of honor killing and conducts more extended studies as depicted in the novel Honour. This study elaborates deeply on how the male characters stick to the cultural notions of masculinity which dictate to them that they must hold family honor at all costs for example, Adem feels pressured to act according to social expectations and makes decisions that have dire consequences on his life and family. The traces of this pressure are visible in Adem and his brother’s life they cope with their roles in a culture that normalizes honor with dominance and aggression. All characters in the novel Honour cope with their identities shaped by cultural and family demands and this identity clash sometimes prompts them to criminal behavior and doesn’t bestow them the confidence to be vocal about their legitimate rights. This study investigates how these identity clashes lead to criminal behavior and the complexities of cultural identities in response to crime. The consequences of cultural pressure are severe and lead to violence and familial estrangement but it has conflicting effects on the coming generation. They are trapped in a web of cultural demands that cause personal and familial tragedy, which indicates the destructive nature of rigid cultural norms of masculinity and honor. Female protagonists in this novel such as Naze, Pembe, Jamila, Hediye, and Aisha are victims of cultural pressure in the form of gender discrimination and social honor codes. This study explores how gender discrimination fabricates the foundation of violence against women. Pembe’s wish for independence and to be loved, the clash between her instinctive wishes and imposed cultural expectations in a conservative family, puts her in a vulnerable position. Her love affair is unacceptable and instigates a violent reaction from her male family members who feel pressured to restore their family honor. Honor killing attempt is a tragedy that shows how deeply societal norms can lead to terrible consequences. The male community in the novel seems to be compelled by a distorted sense of honor and masculinity and takes extreme measures to restore their family's honor. This shows the destructive nature of cultural conflicts and the terrible consequences on women in societies where honor has preferences above personal autonomy.

Conclusion

This study presents the exploration of the novel Honour by Elif Shafak. The main purpose of this work is to nuance the cultural issues that influence social behavior to crime in society by applying Ferrell's theoretical framework of Cultural-criminology. This theory helps us to understand all attempts to do normalization of honor killing as a means of preserving family honor and societal reputation. This study is a representation of cultural crimes and honor killings and exemplifies that not everyone accepts the social setup and it is the main cause of cultural resistance. This study represents the concept of honor related to men and shame towards women and honor is reserved when shame is secured labeling the concept of honour killing. The punishment of killing for those women who malign the honor of their men who are responsible for their women's shame. This study is a fusion of two worlds as traditional world and the modern world and between them there is tension. Through cultural criminology, it can be understood how these confusing traditional values justify honor killing.

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