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# Turbulent Legacies: New Historicism and Family Disintegration in Elif Shafak's the Bastard of Istanbul

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**Abstract**

This paper utilizes a New Historicist lens to examine the breakdown of family structures in Elif Shafak's the Bastard of Istanbul, a contemporary novel reflecting life in Turkey. It shows how the cultural dissonance, generational conflicts, and the lingering effects of historical trauma weaken the bonds within the Kazanci and Tchakhmakhchian families and, ultimately, between Armenians and the Turkish community. Through a close analysis of the experiences of Zeliha, Asya, Armanoush, and other characters, the paper explores how the unspoken truths and unresolved historical narratives erode trust and fracture family connections. The study emphasizes how the enduring legacy of past sufferings disintegrates the very foundation of the family unit and breaks the blood ties. Through scrutinizing the various instances of familial decline portrayed in the fiction, the researchers provide a deeper understanding of the text and illuminate the impact of historical and social forces on family life in modern Turkey.



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## 1. Introduction

Elif Shafak's *the Bastard of Istanbul* weaves a captivating narrative that spans generations and continents, with a particular emphasis on the Kazancı family, whose lives are characterized by a dark secret and a lingering sense of unease. At the heart of the novel is Zeliha Kazancı, a rebellious woman who defies her family's conservative norms by deciding to keep her out-of-wedlock baby, Asya, bringing shame and social stigma to her family. Her bold decision challenges the traditional values her family upholds and sets the stage for the unfolding drama of secrets and traumas that plague the Kazancı household. Matriarchy does not offer her the strength provided to other women, and she will not also bow to the restrictions it imposes.

Additionally, the family's downfall is caused by Mustafa who rapes his own blood sister, which led to the conception of Asya. The baby girl, Asya, is also a subject of family downfall, particularly with the bastard title weighing heavily on her. She grows up contending with her illegitimate status, embodying the consequences of her mother's defiance and the negative perceptions associated with it. Further complexity is added with the introduction of Armanoush, their relative of Armenian-American descent, who embarks on a journey to Istanbul to uncover her fragmented identity.

Shafak explores the impact of historical pain, conflicting viewpoints, and deep secrets on the quest for self and a sense of belonging. This study employs a New Historicist approach to examine how Shafak integrates these personal narratives with broader historical and cultural contexts. New Historicism, which originated in the 1980s, foregrounds the historical background of a text along with stressing its implications, meanings, and critical readings. It places literary works within the social practices, cultural institutions, and discourses of their time and place (Abrams and Harpham 2014, p. 244); therefore, providing a lens through which to investigate how *The Bastard of Istanbul* interacts with and reflects the cultural and situational context of modern Turkey. The approach helps readers understand how Shafak questions the deeply established customs and social pressures that drive family connections to fall apart.

## 2. Erosion of Familial Bonds

In *The Bastard of Istanbul*, Shafak attempts to link the characters' personal histories and narratives with Turkey's national and political history. As one reads, there seems to be a direct correlation between the fall of family and the country's social and political conundrums. One can draw links between the secrets and silence in the Kazancı family and Turkey's silence on the Armenian genocide. The text seems to suggest that just like things improve when people start communicating with each other, so does the country when it starts addressing the atrocities. On the other hand, Shafak seems to condemn the intentional silence from the larger family (Turkey) by looking at the deliberate silence from one of the sisters, Banu (Shafak 2007, p. 189). Banu knows that Mustafa assaulted his sister and he is Asya's father, but she chooses silence. Eventually, Banu will release the secrets and acknowledge the trauma to end the inner psychological struggle. Shafak seems to make a similar suggestion to Turkey; to divulge their role in the Armenian genocide. Alivin and Huda agree with Shafak, arguing "the novel narrates how Turkey attempts to blot out people's collective remembrance of the violent history of the Armenian genocide" (2021, p. 212). Shafak shows this by symbolically making Banu quiet about different family secrets.

At the beginning of the novel, Shafak presents the Kazancı family in which matriarchy prevails. In this house of women, the women are obedient to the social guidelines and laws and live within the imposed rules, except for the defiant Zeliha Kazancı, who Shafak introduces as a misfit. Shafak describes her as "the black sheep of the family" (2007, p. 174). The idiomatic expression of 'black sheep' refers to someone who brings shame to the family or a group; she brought disgrace upon the family. Shafak gives an account of Zeliha in a few words that distinguish her from the Kazancı women, representing her as a woman who is "swearing like a trooper, hissing one profanity after another at the broken pavement stones, at her high heels, at the man stalking her, at each and every driver who honked frantically" (2007, p. 1).

Zeliha's behaviours are regarded as signs of family downfall from the parents' perspective because she intentionally opposes anything that the other Kazancı women follow, "no power on earth ... could prevent [her]" from what she wants (Shafak 2007, p. 3). While Ahmed argues that Zeliha represents a modern feminist who, in the midst of patriarchal oppression, holds her head high and faces oppressors head-on (2022, p. 1451), a neutral reader would see this as being spoiled and blame it on the parents. She breaks social and cultural rules, challenging the traditional roles of her society, which typically requires women to dress conservatively; however, she dresses provocatively, wears heavy makeup, and has multiple piercings.

Grandma Gulsum also demurs Zeliha's appearance and dressing, stating, "look at your nose piercing...All that makeup and the revoltingly short skirts, and oh, those high heels! This is what happens when you dress up...like a whore!" (Shafak 2007, p. 29). She stands against the social conventions not only by her physical appearance but mainly by keeping her child because a single parent was not common in Turkish society, especially if the father of the child is unknown. By becoming a single mother, Zeliha defies the established Turkish family structure, stating that she had "waged a war against the entire society" (Shafak 2007, p. 8). Her defiance exceeds the social and family rules; it touches the natural phenomena such as rain, which is regarded as sacred. Grandma and Petite-Ma warn her against cursing at the rain because doing so brings misfortune. Shafak agrees with the elders, saying "under no circumstances should you cuss at anything that came from the skies" (2007, p. 4). Zeliha's behaviours present a Turkey in flux, challenging traditional female roles and indicating a larger social transformation.

Zeliha turns to alcohol to forget her terrible past, the sexual abuse done to her by her elder brother Mustafa, which has become a chronic trauma, and to escape from her inner conflicts as well, because she cannot talk about the incident out of shame and embarrassment. She even wants to leave the house for good because she cannot endure living with a raper and the anonymous father of her child under one roof. She laments, "What am I going to tell Asya? ... This is compulsory amnesia ... This perpetual forgetfulness. Say nothing, remember nothing, reveal nothing ... Is it ever going to come to an end?" (Shafak 2007, p. 281). It seems that the negative effect of silence has been deeply rooted in the memory of the author as she was raised in a dysfunctional family as well, and the Armenian Genocide's legacy of silence and displacement is also woven into the narrative, which reflects shared trauma affecting the family across generations.

Zeliha further illustrates the influence of past legacies on personal choices. Her reluctance to marry Aram, despite their long-term relationship, stems from her earlier trauma and deep-seated distrust of men, which are profoundly ingrained in Turkish societal norms and historical influences, particularly the cultural taboo surrounding sexual violence. This hesitation represents resistance against an oppressive patriarchal framework that mutes her traumas and power dynamics within her family, where male dominance facilitated her brother's violence.

New historicism builds a link between texts and cultural situations. Therefore, Mustafa Kazanci's rape of his own sister Zeliha could be directly linked to Turkey's "rape of Armenia". Cheterian, in his book, *Open Wounds: Armenians, Turks and a Century of Genocide* explains that the genocide against Armenians, who were once their own people, by Turkey was taboo then (2015, p. 5), and talking about it now is still taboo, with the government and public opting to ignore it altogether. Mustafa also ignores what may happen to his sister and what may come upon his family when he assaults Zeliha and he seems to justify the taboo act by telling Zeliha "you have no shame, you don't know how to talk to your elders. You don't care when men whistle at you on the streets. You dress like a whore and then expect respect?" (Shafak 2007, p. 314). Mustafa takes no responsibility for his action now and even he runs from the barbarous realities of his past, but he cannot turn a deaf ear to the truth forever, which causes his ultimate death. The truth behind the genocide of the Armenians may come to light one day, similar to Zeliha's secret.

The similarity between Mustafa's deeds, subsequent silence on the matter, and what Cheterian talks about cannot be denied. One sees Mustafa flee the issue by moving to the United States, hoping he can physically and emotionally detach himself from his family. His purpose is twofold: to "deceive Azrail, the angel of death" (Shafak 2007, p. 34), as all Kazanci men die in their early forties, while also to distance himself from his Turkish heritage and integrate into American society through his marriage to Rose.

Moreover, the imbalance within Levent Kazanci's family is further exacerbated by the desire to have "a boy to bear [their] surname" (Shafak 2007, p. 31). This patriarchal structure prioritizes the male lineage, occasionally at the expense of the emotional security and well-being of the females. Nevertheless, the family's decline does not end at this point; the extraordinary measures taken to protect Mustafa, the sole male heir, serve as further evidence of the family's transition from strength to superstition and dread. The novel's historical perspective offers a more profound comprehension of the obstacles the Kazanci family encounters, as Zeliha's defiance of societal conformity challenges and oppressive limitations. The focus on having a male heir indicates the patriarchal principles that were prevalent in Turkish culture at the time. Moreover, the deeply rooted belief in a curse underscores the impact of superstition and established practices on forming familial relationships.

### 3. Asya, Seeking Sanctuary in Café Kundera

The Kazanci family dynamics were drastically changed by Asya's startling birth. Her very presence defies the strict moral standards and traditional conduct enforced by society. Even as she is seen to exist among the Kazancis, Asya still struggles to belong in a world that she cannot fully navigate. The underlying sadness in Asya is also shown when Shafak presents her, saying, "I don't have a family in the normal sense of the word" (Shafak 2007, p. 88). She is frequently reminded of her essence by her grandmother, Gulsum, and is referred to as the 'bastard', which imposes an emotional burden on her. Shafak writes, "when she reached the age of eight, she learned something that until then she had had only a sense of but did not know for sure: that she was a bastard... if it weren't for Grandma Gulsum, it would have taken her much longer to discover it" (2007, p. 61). Her sense of worth is greatly impacted by this, leading to feelings of being alone and embarrassed. Shafak stresses her sense of seclusion by arguing, "a fatherless baby in Istanbul was just another bastard, and a bastard just another sagging tooth in the city's jaw, ready to fall out at any time" (2007, p. 112). This metaphor highlights her marginalization and lack of recognition. The Kazanci family and Istanbul's history are intertwined, and being a Kazanci is synonymous with being an Istanbulite, but unfortunately, Asya feels left out. In response to her wish to accompany Zeliha and Grandma Gulsum to the airport, Zeliha refused, saying, "no, miss, you stay here ... you stay and have your lead poured". The text states, "Asya stared at her as if to say: What the hell was that? Why was she left out? If there ever was any degree of democracy and freedom of speech in this house, it was reserved for everyone but her. When it came to matters about her, the domestic regime automatically metamorphosed into sheer totalitarianism" (Shafak 2007, p. 302).

Her relationship with her family is strained, indicating a sense of alienation and a disconnect from their principles. Moreover, Asya's referring to her mother, Zeliha, as 'Auntie' to mitigate the societal shame of her out-of-wedlock pregnancy leads to detachment and strained ties between them. Looking at the new historicism theory, Shafak wishes to tie her to the broader cultural and historical context when presenting Asya to the reader. The trauma witnessed in the Armenian genocide is not dissimilar to the trauma of Asya, the 'black sheep', who suffers at the hands of her family. Although she is always around, she is invisible to others, she is an apparition. Asya's situation is likened to the trauma of the Armenian genocide; despite being ever-present, it is met with an attitude of aloofness and ignorance.

Likewise, Shafak pictures Asya's suicide attempt as a result of the overwhelming burden of being a bastard. In a moment of deep despair and a plea for help, Asya "plundered the pillbox in the house and swallowed all the capsules she found there" (Shafak 2007, p. 64) two weeks before her 18th birthday. This reflects the immense challenges that Armenians in Turkey experienced when their concerns were disregarded. The book delves into the importance of understanding and resolving the underlying causes of illegitimacy, illustrating Asya's unwavering determination to escape her family's troubled history and reclaim her fragmented personal narrative. Asya's status as the 'bastard' leads to her alienation, driving her towards a nihilistic worldview. This perspective starkly contrasts with her family's long-standing values, highlighting the tension between her rebellion and the norms upheld by her relatives. Her nihilism reflects a deep disconnection from societal expectations and underscores the generational and cultural conflicts within her family.

Feeling alienated, Asya frequently visits Café Kundera, which serves as a microcosm of Turkish society, to find solace among like-minded individuals who can relate to her sense of alienation. Asya's encounters at Café Kundera illustrate the dysfunctional relationships within her family and her pursuit of a place where she truly belongs. The author depicts her family as a "pack of female animals forced to live together" (Shafak 2007, p. 85), stressing the necessity of adhering to cultural standards and the absence of genuine bonding. The café is a sanctuary where she can openly and genuinely express her thoughts, thereby unveiling the emotional impact of social assumptions. The café serves as a meeting place for artists, intellectuals, and misfits who delve into the complex interplay between cultural rituals, political constraints, and individual freedom. Discussions among patrons revealed a collective feeling of discomfort about their position as being "stuck between the East and the West" (Shafak 2007, p. 81), which emphasizes the difficulties of cultural identification. The Dipsomaniac Cartoonist's remark, "boredom is the summary of our lives ... we cannot abandon this rabbit hole for fear of a traumatic encounter with our own culture" (Shafak 2007, p. 81), and the closeted gay columnist's silent attraction towards the cartoonist highlights the challenges encountered by individuals who deviate from societal standards. The intriguing artwork adorning the café walls further fuels the desire to transcend the city's traditional confines, encouraging Asya and others to pursue independent lives that challenge societal norms and carve out their own unique paths. Shafak characterizes them as,

In all the frames, without exception, shone the image of a road. Wide motorways in America, endless highways in Australia, busy autobahns in Germany, glitzy boulevards in Paris, crammed side streets in Rome, narrow paths in Machu Picchu, forgotten caravan routes in North Africa, and maps of the ancient trade routes along the Silk Road ... The customers were perfectly happy with the décor ... They would fasten a bleary gaze on the chosen picture, little by little taking off to that faraway land, craving to be somewhere in there, anywhere but here. The next day they could travel elsewhere. (2007, pp. 76-77)

This extract illustrates how the Café supports free thoughts and the visitors' desire to live independently of familial and societal dictates. Applying New Historicism, it becomes clear that the text critiques and interacts with the historical and cultural context of Turkish society. This perspective uncovers the deeper implications of the characters' experiences and the societal issues they face, emphasizing the text's role in both reflecting and challenging the status quo.

Hence, the family breakdown is evident in the differences between the things held dear. One can see that the grandmother and other older people hold on to the ideals and weight of the family's roots, while Asya and Zeliha are rebels. Shafak states, "anyone who can't rise up and rebel, anyone devoid of the ability to dissent, cannot really be said to be alive" (2007, p. 221). They constantly question the long-held traditions and beliefs as they adopt a more modern mindset. For example, while family and society expect Asya to act reservedly, she continually seeks personal freedom and creates problems where there is peace. While her aunts and grandmother know and accept their place in Turkish society, Asya and her mother constantly question their identity and position as Turkish women. Therefore, the Kazanci family embodies Istanbul itself, with a clash between beauty and chaos, progress and heritage constantly evident as the youth continually question and offer alternative viewpoints. One could say that Asya, the *bastard*, thus represents more than an individual fighting her roots and upbringing in her effort to navigate life. She is Istanbul itself, with its struggle to delicately balance its history while embracing modernity. Family legacy and sense of belonging, and self-perception remain dominant themes throughout the book. While to the average reader, Asya seems to be cruising through life doing what she wants, the critical reader sees her as being representative of the broader Turkish society.

#### 4. Armanoush- The Bridge

The bridge in *The Bastard of Istanbul* comes in the form of Armanoush Tchakhmakhchian. Being of Armenian-American descent and Asya's relative, she offers a window into the world Asya always felt was waiting for her. Armanoush's mother, Rose, is contemptuous of her Armenian heritage and feels incomplete without confronting this part of herself. Shafak's novel explores the theme of family disintegration and historical legacies, focusing on the tensions arising from cultural and personal conflicts. Rose, an American married to Armenian Barsam, faces alienation and accusations of poor parenting due to her in-laws labeling her as 'odár' or 'outsider'. After she separates from her Armenian husband, Barsam, Rose decides to marry Mustafa, a Turkish man. She uses the historical conflict between the two nations to revenge upon her ex-husband, but in fact, Shafak's aim in arranging the marriage has two dimensions. First, she displays that the two nations have a long-shared history with each other, though full of conflicts and disputes, and Armanoush represents the link. Secondly, although Turkey and Armenia are two independent countries having their own sovereignty, the struggles still exist between them. The issue is old but still has effects on the Armenians, and taking the wife and daughter of an Armenian man, Barsam, by a Turkish man, Mustafa, rubs salt into the wound. This view is supported by Baktır and Demir who wrote "Mustafa for Rose, stands as a means of revenge upon the Tchakhmakhchians. In other words, a Turk retaliates against Armenians" (2014, p. 125). If the old wound is not cured, it will fester. The secrets in this novel, Mustafa's assault on her sister and the Armenian genocide, are the uncured sores which pass through generations and become bigger and bigger. Mustafa has never acknowledged his role in causing his sister's distress to disclose the secrets and solve the puzzle of the Bastard, Asya, and release everyone from the psychological tensions. The same is true for the Armenians because no one takes responsibility for the genocide. Armanoush's visit to Istanbul is symbolic; she is seeking the truth to answer questions like: who is responsible?

Born and raised in Arizona, Armanoush feels disconnected from her Armenian background and thus seeks the truth about herself. In her 2014 scholarly article, Waniek says that Armanoush needs to forget to obtain harmony, but the desire to know the truth proves more vital (p. 135). Alivin and Huda elaborate on this by saying that all societies, especially those that have gone through hard times and a confusing period, are in

such a condition to engage in the deep search for the truth about their origins (2021, p. 223). One could, therefore, term Armanoush a New Historicist because she must confront historical occurrences and pains to grasp her future. Armanoush undergoes an enormous shift from her life as an outsider in America and is suddenly confronted with the challenges and truths of her Armenian origin, though her mother tries hard to block all the ways that connect her to her Armenian ancestors.

As is frequently the case, a parent's attempt to deter a child from exploring a certain path only fuels the child's curiosity. Armanoush, motivated by a growing fascination with her family history, embarks on a journey to Istanbul, where her grandparents had fled during the Armenian Genocide (Shafak 2007, p. 119). Her quest to understand her ancestry and the familial downfall reveals a dark past. She started her exploration through discussions in the online chat group, 'Café Constantinopolis', where members, all "grandchildren of families once based in Istanbul" (Shafak 2007, p. 108) and share their experiences of feeling "torn between opposite sides, unable to fully belong anywhere, constantly fluctuating between two states of existence" (Shafak 2007, p. 116). The conversations around the 'Janissary's paradox' on her internet forum demonstrate the persistent challenge faced by the diaspora in reconciling their cultural legacy with modern living. The book emphasizes the influence of her fragmented background on her sense of continuity, underscoring the importance of her trip to Istanbul in defining her individuality (Shafak 2007, p. 116).

Her trip to Istanbul, disguised as a visit to her father's family in California, is a secret mission to reconnect with her roots. Her visit to her grandmother's home symbolizes a broader journey within the Armenian diaspora to connect with a fragmented historical legacy. By harmonizing her mother's and father's narratives, Armanoush aims to find a sense of completeness. This is exactly opposite to Asya's aim, who spends much of her time in a café to be far from her family.

As a bridge, Armanoush is met with apprehension by the Kazancis, who have chosen to either ignore or forget the part of their history she wishes to uncover. She realizes the sensitivity of the issue, the Armenian Genocide, and thus she takes caution not to attract hostility and resistance in her quest, and not to reopen the historical wounds and revive the deep-seated animosity. She navigated her quest delicately, seeking understanding without inciting anger or backlash. Her youth seems to work in her favour because Zeliha and other Kazancis gradually became receptive to her.

Through stories, Armanoush learns of the complexity of Turkish-Armenian history. The older generation is particularly harbouring burdens from a time they had forced themselves to forget, but Armanoush's insistent probing drives them to reveal the hidden truths. Finally, the Kazancis reveal the sorrowful details of the Armenian Genocide and the roles their ancestors played in it (Shafak 2007, p. 191). For the Kazancis, the talks nudge them to acknowledge their roles in everything and look within at their stories and overlooked perspectives. Long-buried secrets come to light, and individuals tell their tales of suffering, revealing the shared pain both the Turks and Armenians have undergone. Whereas in the beginning, Turks and Armenians did not see eye to eye, one can see a transformation, where they now understand and empathize with one another's experiences. Therefore, one can see this as a turning point in the story where the families acknowledge their roles in the downfall of the Turkish-Armenian family, and through dialogue, one sees a commitment to do better in the present and the future to repair the damage as best as possible. Discord is evident throughout the book, particularly between children and parents. Parents acknowledge their inherited prejudices and strive to move forward. The younger generation is more willing to coexist, as depicted in the novel where Asya tells Armanoush, "I do apologize for all the sufferings my ancestors have caused your ancestors" (Shafak 2007, p. 269). Asya apologizes and respects Armanoush's "wish to keep the memories alive" (Shafak 2007, p. 178) to prevent their sorrow from being forgotten.

The talks reveal that pain connects them and shapes their present and future. They feel their ancestors led to the downfall of a large Armenian-Turkish family, but by reconnecting with their past, they can forgive each other and steer their futures in a new direction. Finally, Armanoush can understand herself better, and she seems to find herself spiritually, physically, and emotionally. The family decline she has faced throughout her life can now be explained and faced with answers. Hope replaces self-pity as Armanoush is no longer in the dark about her background and, as a result, can consciously determine where she wants to go.

Despite being best friends, Asya and Armanoush are going in opposite but complementary directions. The former is in the process of disowning the cultural ties she has known as her own in a quest to find her true

self, while the latter is already in a family that has disowned its heritage, leaving her yearning for her roots. Yet, both share a common desire to find themselves and their position. Asya wishes to understand her position as the *bastard* in the Kazancı family dynamic, while Armanoush wishes to discover and understand her Armenian heritage. Here, one sees two products of failed families trying to find answers and understand the world to which they were thrust. Armanoush visits Istanbul to reconnect with her cultural upbringing and, in the process, grow as a person. She seeks to comprehend the past through others' memories, gain a sense of belonging, and, with this knowledge, reconcile with the present (Shafak 2007, p. 57). Now, she better understands her Armenian heritage, and as a result, she can reconcile what she has been taught all her life with what she is.

### 5. Familial Secrets and Confrontations

Armanoush's presence prompts the Kazancı to reveal long-buried and forgotten family secrets. One of the secrets is Asya's parentage, and as is constantly evident in the text, she despises the 'bastard' title, which causes people to have a negative opinion of her and her worth. Among the many failings of the Kazancı family are the constant anonymity of her father and the details surrounding her birth. The failing is both the Kazancı family's as it is Zeliha's to bear. It is revealed that her birth was a result of a traumatic experience that Zeliha went through (Shafak 2007, p. 313). In this case, the family and her mother have both failed Asya because she had no choice in where she would be born. Armanoush sees the revelations as a hope to explore reconciliatory paths through dialogue and opening up.

For Asya, finding out the details of her birth is a bittersweet moment. She would have never guessed that her mother had been raped by her own brother Mustafa. She feels betrayed and confused, but also feels closer to discovering and accepting herself than ever before. What for Armanoush and Asya started as quests to find their roots becomes a window into understanding the complexities of belonging to multiple histories and cultures (Shafak 2007, p. 164). While in the beginning, being Armenian-American or being a bastard were viewed as weaknesses, their quest for the truth reveals that their diversity is a strength and a gateway to healing for both sides of the Armenian-Turkish divide. For wholesome healing to happen, the families must confront themselves, their secrets, and their buried truths to provide closure and ultimately create a better, more honest, open, and accepting future.

With Asya's father, Mustafa, one sees the ultimate downfall of the family. One could attribute the eventual downfall to their two-faced father, Levent Kazancı. Shafak, in the book, shows Mustafa's muse that "just like he took off his shoes as soon as he entered the house and put on his slippers, just as naturally, he transformed from a gentle bureaucrat to an authoritarian father" (2007, p. 309). However, the parentage does not excuse the rape because if it did, then Asya and Armanoush would encompass the unfortunate deeds inherited from the details surrounding their heritage. While healing and moving forward are targeted destinations for many, the text shows them as a continuous, complex process. Armanoush, Asya, and the rest gradually understand that the past had deeply scarred them and it would take years to heal fully, but they could change their story into one of endurance and resilience. In the end, despite the many failings of the family, the reader is left optimistic because they can see that with open communication, empathy, and introspection, communities, individuals, and families can overcome historical differences, grievances, and bad will and instead channel their efforts and energies into creating a future marked by understanding, respect, and positive change.

### 6. Conclusion

In *The Bastard of Istanbul*, Elif Shafak skillfully weaves together the stories of Istanbul and the Kazancı family, serving as a mirror to the social and historical pressures that shape individual self-discovery, change, and growth. The city's rich history and the family's struggles against the clash of modernity and tradition, remembrance and selective forgetfulness, and pain and healing transform the city and its people into complex characters.

The disintegration of the Kazancı family mirrors wider societal issues. Zeliha's refusal to conform to conventional rules and Mustafa's transgression represent this fracturing. Asya, the ostracized 'bastard', and Armanoush, the Armenian-American outsider, symbolize the challenges of defining one's identity in the face of social transformations, reflecting Turkey's ongoing struggle to come to terms with its history and present circumstances. By applying New Historicism to Shafak's narrative, we see the family's failures as echoes of larger historical traumas, particularly the collective amnesia surrounding the Armenian genocide. Shafak

captures the social exclusion faced by children born out of wedlock, reflecting societal attitudes that viewed them as an embarrassment. Despite being consistently regarded as a bastard by her grandmother, Asya's existence and her relationship with Armanoush underscore the potential for confronting painful histories and beginning a journey toward reconciliation.

Ultimately, *The Bastard of Istanbul* transcends the domestic sphere and delves into the themes of resilience and envisions a more comprehensive future. The characters' turbulent legacies, steeped in pain, offer a glimmer of hope for reconciliation within the Kazancı family and the country. Shafak's novel vividly portrays the detrimental impact of hidden secrets and silence on the breakdown of familial bonds, while also offering a hopeful depiction of reconciliation and unity.

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### میراتی پر له کیشه: میژووگه رای نوئ و دارمانی خیزان له رۆمانی "زۆله که ی تهسته نبول" ی ئەلیف شەفه قدا

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#### پوخته

ئه‌م لیکۆلینه‌وه‌یه تیۆری میژووگه‌رای نوئ به‌کارده‌هینیت بۆ لیکۆلینه‌وه له دارمانی پینکهاته‌ی خیزان له رۆمانی "گه‌وادى تهسته‌نبول" ی ئەلیف شەفه‌قدا. توێژینه‌وه‌که ئه‌وه‌ نیشان ده‌دات که ناته‌بایی کولتوری، مملاتی نه‌وه‌کان و کاریگه‌ری پاشماوه‌کانی زه‌بر و زه‌نگی میژووپی په‌یوه‌ندیه‌کانی ناو بنه‌ماله‌ی قازانچی و چه‌خماخچیان و دواجاریش له‌ نیوان ئه‌رمه‌نییه‌کان و کۆمه‌لگای تورکدا لاواز ده‌کهن. له‌ پێگه‌ی شیکردنه‌وه‌ی ته‌زمونه‌کانی زلیخا و ئاسیا و ئارمانوش و ئه‌وانی دیکه‌وه، توێژینه‌وه‌که ئه‌وه‌ ده‌ده‌خات که چۆن پاستیه‌ نه‌وتراوه‌کان و میژووپی چاره‌سه‌رنه‌کراو ده‌بیته‌ هۆی لاوازی متمانه و تیکچوونی په‌یوه‌ندی خیزانی. هه‌روه‌ها، توێژینه‌وه‌که جه‌خت له‌وه‌ ده‌کاته‌وه‌ که چۆن میراتی به‌رده‌وامی ئازاره‌کانی پابردو ده‌بیته‌ هۆی هه‌لوه‌شاندنه‌وه‌ی بناغه‌ی یه‌که‌ی خیزان و شکاندن په‌یوه‌ندییه‌ خیزانییه‌کان. له‌ پێگه‌ی شیکردنه‌وه‌ی نموونه‌ جو‌راو‌جو‌ره‌کانی دارمانی خیزان که له‌ ده‌قه‌که‌دا وێنا کراون، توێژینه‌وه‌که تێگه‌یشتنی قوولتر بۆ ده‌قه‌که‌ ده‌کات و تیشک ده‌خاته‌ سه‌ر کاریگه‌ری هێزه‌ میژووپی و کۆمه‌لایه‌تییه‌کان له‌سه‌ر ژیا‌نی خیزان له‌ تورکیای مۆدێرن دا.

**وشه‌ سه‌ره‌کییه‌کان:** تیۆری میژووگه‌رای نوئ، زه‌بر و زه‌نگی نه‌وه‌کان، نه‌ینی خیزان، ئەلیف شەفه‌ق، گه‌وادى تهسته‌نبول.

### الإرث المضطرب: تاريخية جديدة والتفكك العائلي في رواية "لقيط إسطنبول" لأليف شفق

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#### المخلص

تستخدم هذا البحث نظرية التاريخية الجديدة لدراسة انهيار الهيكل العائلي في رواية "لقيط اسطنبول" للكاتبه أليف شفق. و يوضح الطريقة التي يؤدي بها التنافر الثقافي، صراع الأجيال، والآثار المتبقية من الصدمة التاريخية إلى إضعاف الروابط داخل اسرتي كازانجي وتشاخماخشان، وفي نهاية، بين الأرمن والمجتمع التركي. ومن خلال التحليل لتجارب زليخة وآسيا وأرمانوش وآخرين، توضح البحث كيف تؤدي الحقائق الغير المنطوقة والتاريخ غير المحسوم الى ضعف الثقة وكسر الروابط العائلية. وتؤكد الدراسة كيف أن الإرث الدائم لمعاناة الماضي يؤدي إلى تفكيك أساس وحدة الأسرة وكسر الروابط العائلية. ومن خلال تحليل مختلف حالات التدهور العائلي التي يصورها الكتاب، توفر البحث فهماً أعمق للنص وتسلط الضوء على تأثير القوى التاريخية والاجتماعية على الحياة الأسرية في تركيا الحديثة.

**الكلمات المفتاحية:** نظرية التاريخية الجديدة، الصدمة عبر الأجيال، أسرار عائلية، أليف شفق، لقيط إسطنبول.