



A Critical Discourse Analysis of Sexism in “*The Bastard of Istanbul*”

ID No. 889

(PP 493 - 514)

<https://doi.org/10.21271/zjhs.27.SpA.27>**Asmaa Khoshmer Azeez**Department of English, College of
Education, Salahaddin University-
Erbilasmaa.azeez@su.edu.krd**Suhayla Hameed Majeed**Department of English, College of
Languages, Salahaddin University-
Erbilsuhayla.majeed@su.edu.krd**Salam Neamah Hirmiz
Hakeem**Department of Syriac, College of
Education, Salahaddin University-Erbilsalam.hakeem@su.edu.krd**Received: 16/01/2023****Accepted: 20/02/2023****Published: 15/10/2023**

Abstract

The objective of this research is to critically analyse and represent sexism, which is a prejudice or discrimination based on an individual's gender, in the discourse of the selected novel. This study tackles two questions: "How is sexist ideology constructed in the selected texts of the novel?" and "How are linguistic markers used to help the readers realise the relevant ideology?" The study is qualitative, and its focus is restricted to critically studying Elif Shafak's novel "The Bastard of Istanbul" (TBI) as the primary data source. Fairclough's (1992) CDA three-dimensional framework is essentially applied in combination with van Dijk's square ideological notion and Jeffries's Critical Stylistics Analysis (2010). It is concluded that eastern cultures, generally, have a strong ideology of gender bias against women and language reflects social power and is used as a tool of contro

Key words: CDA, sexism, inferiority, ideology, The Bastard of Istanbul

1. Introduction

Language is an important component in interpreting, conveying, and understanding social practices through words (Al-Maghlouth 2017, p. 56). Zellig Harris (1952) described discourse as a language that extends beyond the limits of a single statement, as well as how language is connected with its context. 'Text' is explained by Fairclough (1992, p. 3) as the spoken or written product of the text production process as one discourse dimension.

Discourse analysis is a qualitative analytical method that utilizes language in context to derive meaning. Social context and the content of language interaction are equally essential to discourse analysts. Text and discourse in the political and social context are utilized to study the methods in which abuse of social power, domination, and inequality are performed, reproduced, and contested via the CDA approach. Theoretically, CDA aims to relate the microstructure of language to the macrostructure of society. On the one hand, the macro-level refers to social groupings' power, domination, and also inequality; on the other hand, the term "micro-level" relates to language usage, discourse, verbal engagement, and communication (Van Dijk 2008, p. 87)

Ideologies, according to Van Dijk (2001), are sociocognitively characterized as common structures and groupings of social representations. Structures of ideologies are a social group's goals, identities, behaviors, beliefs and traditions, resources, and relationships with other social groups as the basis of its self-image. Ideologies stand apart from the sociocognitive roots of bigger cultural communities, wherein diverse ideological groups share essential principles as cultural knowledge

Sex is something that people are born with, so it is a part of the biological nature of human beings. Sexism is the gender privilege of men over women, according to Ruether (1993, p. 165). It is men who have largely created, benefited and sustained this form of oppression



ideologically and legally. Sexism is described as language that discriminates against women through negative representation or it implicitly assumes that women's actions are inevitably insignificant (Vetterling-Braggin, 1981). Sexist discourse is defined by Lakoff (1975) as sexist used language, whether spoken or written, that classifies or discriminates against an individual or a group of individuals because of their gender, that comprehension how sexist discourse are socially created and (re)produced in context requires an understanding of language in use.

Feminist discourse analysis reveals how a discourse connects, or does not connect, with feminist principles and practices, as a new type of feminist interpretation. CDA's core concern with social injustices and power inequalities is extremely similar to the primary motivating reasons beyond feminism, which explains the close relationship between CDA and feminist thought. Thus, research on gender inequality in the study of discourse may be characterized as "paradigmatic for much CDA" since they openly both deal with power and dominance abuse issues (van Dijk, 2015: p. 467). Therefore, feminist CDA is proposed by Lazar (2005) as a branch of CDA based on gender, as a result of the marriage of feminism and CDA. Together with her colleagues, Lazar is trying to establish a community whose discourses favor women's empowerment and allow them to transform an unfair social reality.

2. Literature review

Despite the fact that there is not any work conducted around the same title or the exact objective of the research, there are some studies that have done research on sexism, and using a selected literary work, either a novel or poetry as their sample analysis. The most related previous studies will be reviewed below.

The first research is Diana Hardyanti, Yunita Nugraheni, and Sumarlam's study. It is entitled "A Critical Discourse Analysis of Gender Discrimination in Ratih Kumala's *Gadis Kretek* Novel" and was published by Atlantis Press in 2018. Ratih Kumala's *Gadis 'Kretek* Novel', which is released in 2012, is analyzed for gender discrimination against women's roles. Sara Mills' CDA methodology was utilized to analyze the texts of the novel. Subject-object and reader positions are also examined. Ultimately, women are reduced to second-class status in Javanese culture in the novel. The Javanese patriarchal system places the male in authority over the woman. In this novel, women are oppressed. The female author exhibited gender prejudice in her literary work.

The second article is "A Critical Discourse Analysis of Jane Austen's Novel *Pride and Prejudice*," written by Kiren Asifa and Awan Abdul Ghafoor and published in 2017. In the relation to Jane Austen's novel *Pride and Prejudice*, in which the role and issues of women are explored, the purpose of this research paper is to explore the feminism clash regarding education and the place of women in society. Fairclough's three dimensions of discursive behaviours were used to evaluate the chosen topics, in which eight statements from the novel were chosen and then analysed in a descriptive way to expose the ideology of feminism from them. It is concluded that Jane Austen, the protagonist of the book, has the viewpoint of a feminist, which could be the only valid inference that she may use "pride and prejudice" to show. To correspond with her free will, she supports societal standards for women. The intendant is her essential character, who protests against her active role, demonstrates personality freedom, and constructs a perfect woman for Jane Austen.

The third article is entitled "Critical Discourse Analysis of Tariq Ali's Novel *The Stone Woman*": A Corpus-Driven Study," and it was published in 2018 by Amir, M. Asaf, and Asim Mehmood. It seeks to address the question: Why was man's superiority ideology naturalised and rationalized? The aim of the paper is to examine the ideology of the novel "The Stone Woman" by Tariq Ali through the study of CDA, using a corpus-driven approach in which the focus of the research is gender inequality. The CDA methods of Gee (2011) were used to investigate the novel's ideology. It has been determined that ideology has been recognised as



the superiority of the family's male members and the community, and that ideology has been internalised and naturalised by such organisations as traditions, customs, family, and marriage. Not only have ideologies been legitimized, but this framework works toward the expansion, strength, power, and superiority of society's male members. The major conclusions are that the dominance of men over women has been shown at lexical, semantic, and syntactic scales. Women are denied their rights in patriarchal societies. Male chauvinism works quite secretly as an ideology, and everything seems normal and natural.

The common threads in these studies are feminism and the discipline of critical discourse analysis used to investigate the research's sexist ideology in various communities. However, in the second study, the authors of the articles did not strictly adhere to Fairclough's three dimensions of discourse practices. For analysing each statement, they describe the idea without mentioning which dimension it refers to, and, the first and third applied different CDA methodological approaches.

3. Methodology

Fairclough's (1992) three-dimensional framework for studying critical discourse analysis is essentially applied, in combination with van Dijk's ideological square notion and Jeffries's CSA (2010) methodological frameworks. These methodologies, along with linguistic markers, which are: Transitivity, Mood and modality, Metaphor, Metonymy, Hyperbole, Narrative, Access, Deixis, Addressing or Naming and Describing (Actor description), Turn Taking, Markedness, and Implication. They are well fitted to achieve the study's goals and objectives. Thus, the analysis is applied in three stages:

4.The 'Textual Analysis' of the selected texts,

5.The 'Discursive Practices' analysis of the text production, distribution and consumption,

6.Analysis of 'Socio-Cultural Practices which frame discourse practices and texts'.

4. Analysis and Discussions

4.1 Textual Analysis

"Text" is the framework of Fairclough's first analytical focus. It is centred on the linguistic description of textual formal features. He (1995, p.57) states that, "Linguistic analysis includes the analysis of the grammar, vocabulary, sound system, semantics and cohesion organization above the sentence level".

4.1.1 Transitivity

Richardson (2007, p. 54) describes transitivity as the relation among participants in communicative events and the roles they perform in the procedures represented in the discourse. So, it attempts to address the question: "what patterns of transitivity are found?" Who is portrayed as an agent (and hence empowered) over whom (the impacted)? "What is the degree of nominalization?" "How does it obscure the process by hiding information on power agents?" "Do passive verbs also eliminate power agents?" "What is the ideological function?"

Zeliha and Mustafa are left alone in the family home while their mother and sisters go to visit their father's grave. After their father, Levent, died, Mustafa assumed that his status as the only male in the household, and an elder brother, gave him the right to police Zeliha's body and curse her for wearing short skirts and for shaving her legs with his razor instead of waxing, which also goes against feminine conventions. Mustafa tries to use his status as both a male and an elderly person to get Zeliha to obey him. She refuses, asserting that he won't replace their father. She then demands that he leave her room. Mustafa slaps her and a struggle ensues on her bed. Just when Zeliha thinks that she's gotten the best of her brother, he holds her down by her chest and pulls up her skirt. She fights back, and he punches her,



leaving her eye purple and swollen. He rapes her, finishing as the family arrives home from the cemetery, then she rushes into the bathroom and vomits.

[S]he saw his hand rise up... The second attempt burned her cheek... he twisted her arm behind her back and got on top of her. This time everything was different. He was different. Holding her chest down with one arm, with his other hand he pulled up her skirt... She heard someone shriek "Stop!" at the top of her voice, shrill and inhuman, like an animal in a slaughterhouse. She did not recognize her own voice, just as she didn't recognize her body, as though it were alien territory, when he entered it (TBI, p. 316).

As the extract shows, Mustafa is the male agent of sexist talk and acts against his sister Zeliha. He raped her and empowered over her because, as the only man in the family, Zeliha has to obey all of his commands. If not, she will be violated by beating as their father previously did. But Mustafa rapes her because she reduces him to his genitals to indicate that his privilege is based on his arbitrary status as a male. So to prove his agent and power, he did that to her, which affected her life forever. This demonstrates the toxic masculinity of the male character in the novel, and the sexist culture in the society.

Zeliha speeds through Istanbul's streets to get to her gynecologist's checkup.

She managed to ignore their gaze, just as she managed to ignore the gaze of all the men who stared at her body with hunger. The vendors looked disapprovingly at her shiny nose ring too, as if therein lay a clue as to her deviance from modesty, and thereby the sign of her lustfulness (TBI, p. 3)

This passage portrays the ways male vendors and drivers disturb and humiliate Zeliha by gazing at her lustfully because, as a female, she was alone in the street with no companion and she had pierced her nose, which to them is a "sign of her lustfulness." This shows that the male is the 'agent' in the entire society and can be alone with no accompanying female or male, and it is the men who decide what the female member should wear or not. If she follows her desire, as she did with her pierce because she enjoyed it, she will be considered a prostitute and thus unacceptable in the society. So, this shows that males are empowered over females. That is why Zeliha is the 'patient'.

"Levent Kazancı was a troubled man who didn't hesitate to use his belt to discipline his wife and children" (TBI, p. 217). Levent Kazancı, as the male member of his family, is the 'agent' as he uses his belt to physically abuse his wife and four daughters to give them the lesson that he wants in order to correct their behaviours, as he called it "*discipline*". So, the females, his wife and four daughters, are the victims of the act, i.e., 'patient'. This shows Levent's sexist ideology, which involves using cruelty against the females because he sees them as weak, inferior, and not human beings. That is why he treated them as animals.

4.1.2 Mood and modality

Mood or Modality indicates how an action is carried out and influence the action meaning that is signified by a verb. In English, the words *shall, should, can, could, will, would, must, may, ought to*, etc., are modality examples that imply certainty, obligation, etc. (Hewings, 2013). Modality is always a personal judgmental matter for the situation, in which one can judge how certain or probable, etc., an act or process is, either objectively or subjectively, i.e., how mood is enacted?" whether in "indicative, imperative, subjunctive or interrogative" Which values indicate modality selections or, as Hodge and Kress (1988, p. 123) describe it, the extent of closeness to the proposition. The modality analysis can disclose the participants' interpersonal relationships.



“You are a single mother, a divorcée. Hear me well! I have never seen a divorcée with a ring in her nose. You should be ashamed of yourself, Zeliha!” (TBI, p. 258). As can be observed from the quotation, Gülsüm urges Zeliha to alter her outfit choice since, in her opinion; some things in society are unavoidable and inappropriate, like a divorced female who cannot do whatever she likes. Zeliha is open to judgement from others, and Gülsüm believes that it is crucial to keep women under control. As a result, she has to respect the rules of their society in order to avoid being judged.

This speech was uttered via the modal verb "should" to show the necessity of changing her appearance by altering her clothing style in an indicative mood. Gülsüm's quotation shows the sexist ideology of society towards women: they must know their status, whether married or not, behave according to their status, and they have to follow strict rules for their fashion style selection.

Asya thinks:

[A]t age ten, she discovered that unlike all the other girls in her classroom, she had no male role model in her household. It would take her another three years to comprehend that this could have a lasting effect on her personality. On her fourteenth, fifteenth, and sixteenth birthdays, she uncovered respectively three other truths about her life: that other families weren't like hers and some families could be normal; that in her ancestry there were too many women and too many secrets about men who disappeared too early and too peculiarly (TBI, p. 62).

The text was written in the indicative mood and used the modal verb "could" to represent Asia's family's inability to be a normal family. Because there is no man in their family, and for their society, it is not a normal family as it is full of women. This abnormality is a sexist ideology of the culture towards women. Meanwhile, they can afford and protect themselves, but since there is no male, it is not accepted in society.

Can't a woman walk in peace in this city?”, Zeliha asks, as a taxi driver verbally harasses her while she is walking through the streets of Istanbul. The taxi driver whistling “But why walk when I could give you a ride?” the driver asked “I’ll have some of that!” “You wouldn’t want that sexy body to get wet, would you?”—at Zeliha illustrates many Turkish men’s belief that unescorted women with indecent clothing deserve to be harassed (TBI, p. 5).

The above extract shows men's sexist ideology towards women; when they go out for any duty, they face verbal harassment by men. This is actually done to restrict women's movement and freedom. The text is said in an interrogative mood through the use of modal verbs like “can't”, "will," "wouldn't" and "would". ‘Can't’ shows the impossibility of women to go out in peace, and the rest were used to show the willingness and possibilities of men's intention, which is sexuality. So, to male characters in real life and in the novel, the goal of female creation is only for sexual lust, which is definitely a sexist ideology.

Mustafa escapes to America and attempts to forget his sin and this makes another example of his sexist and selfish ideology after he raped his sister: *“How he wished he could remove his memory, restart the program, until all of the files were deleted and gone”* (TBI, p. 45). Through using the subjunctive mood by the author this extract shows Mustafa's wishes, demands, or desires to change the past, by the use of the modal verb "could". He wishes to delete his past not because he regrets what he has done to his sister, but because he does not want to be bothered to even remember it. That is totally a narcissist ideology that he has, which is based on the sexist ideology that women are not a big issue to trouble his mood and women do not deserve to feel guilty for.



Once Gülsüm knew that Zeliha will not abort her baby, which she conceived out of wedlock, she told her daughter: “*you should be grateful that there are no men around in this family. They’d have killed you.*” (TBI, p. 26). Gülsüm stated in indicative mood via the use of modal verbs 'should', to express how grateful she should feel for not having men in the family, and 'would' is used in subjunctive mood to show what otherwise would happen to her, which was murder. Meanwhile, her mother is not aware that she was raped by her own brother. In any case, killing women in the name of restoring the family honour is an outstanding issue in the novel to demonstrate the existence of a sexist social system in Turkey.

4.1.3 Lexicalization

Lexicalization is a well-known and important aspect of ideological expression and persuasion. It answers the questions "How are words employed to demonstrate ideology?", "What types of classifications are there? Which components of reality have been exaggerated?" In terms of formality of language, it can be asked "How are words selected to build a relationship with the reader?", "Are there any metaphors?", "What associations do they evoke?" (Cervera et al, 2006). Therefore, for getting these purposes, the following tools will be used:

4.1.3.1 Metaphor

Metaphor is a stylistic tool used to correlate abstract concepts with concrete images in the research of discourse practices and socio-political aspects of discourse by creating an analogy or imagery of one item with another object (Sipra & Rashid, 2013). The current study demonstrates that the novels' authors employ certain metaphors in order to impact the minds of the readers.

‘[D]ead bird’: While swearing at the cab driver, Zeliha gets the right heel of her shoe stuck under a cobblestone, and the narrator comments that she holds the broken heel “*as tenderly and despondently as if she were carrying a dead bird*” (TBI, p. 7). Shafak's use of a metaphor for the comparison of Zeliha's broken heel to a dead bird indicates that Zeliha cannot escape being victimised as a woman, who is treated as a visual spectacle and object of desire in Istanbul's masculinized public spaces.

“[B]lack sheep”: Zeliha has a daughter out of wedlock, and is always denied for being the “*black sheep*” of the family (TBI, p. 174), which is also used as an idiom, meaning a person who has done something bad that brings embarrassment or shame to his or her family. Thus, she is regarded as the source of family shame without considering her situation of being raped by her own brother, and she has become unwanted and detested by her family. Therefore, she was victimised psychologically, physically, and socially, as no man wanted to marry a girl who previously had sex and had a daughter out of wedlock.

‘[K]ing’: “*A king in his house*” (TBI, p. 31). The word “*king*” is used for Mustafa as a metaphor to refer to his highest position at home within his family members as the only man in the house and all the family female members, including his mom and four sisters, were his servants and under his command because he is the male member of the family. Thus, he was “*so indisputably cherished as the king at home*” (TBI, p. 31). This shows the patriarchal culture of the society in the novel that Elif Shafak narrates, which reflects Turkish sexist ideology.

‘[T]ea glass’:

The Iron Rule of Prudence for an Istanbulite Woman: If you are as fragile as a tea glass, either find a way to never encounter burning water and hope to marry an ideal husband or get yourself laid and broken as soon as possible. Alternatively, stop being a tea-glass woman! (TBI, p. 221).

The above extract is the Turkish sexist rule that women must follow and the society as a whole. The “*tea glass*” is used as a metaphor to refer to a woman's status; a “*fragile*” tea glass



refers to a woman living in that society and the options that she has a child, or a girl who has aged, as in this case she has lost her virginity and becomes a divorcée, i.e., a woman is no longer valued and is not considered as a favourable, that is why she should not look for a happy life or "an ideal husband". Thus, the society decides which woman is suitable/perfect/favourable and which one is not. So women must protect themselves in order not to be '*fragile as tea glasses*'. If not, they are worthless, thus can be violated. This proves the sexism of social system against women.

4.1.3.2 Metonymy

Metonymy is considered as a rhetorical device in traditional rhetoric to replace one item for another, and it is a type of decoration in the communication of people (Li & Fang 2003, p. 53). Zhang (2014) stated that linguists believe that ideology may be communicated by passing through the conceptual metonymy technique. As a result, the metonymic concepts in discourse may involve some type of ideology. The purpose of using metonyms as a technique for analysis at this level is to uncover the connotative ideas, beliefs, and rhetorical motives in language through the metonymic phenomena.

'[D]ivorcée': "*You are a single mother, a divorcée. Hear me well! I have never seen a divorcée with a ring in her nose. You should be ashamed of yourself, Zeliha!*" (TBI, p. 258). In this text, the term "divorcée" is used as a metonymy, which stands for a divorced woman from her husband, but Zeliha's mother uses it for her because she has a daughter without a husband, which makes her like a "divorcée". Unaware of her son's rape of Zeliha, Gülsüm accuses her daughter of bringing shame to her family with her inappropriate clothing. Ironically, Gülsüm calls Zeliha, who has never married in her life, a divorcee, to conceal from the neighbours the fact that she gave birth out of wedlock. She lectures her daughter on how unbecoming her behaviour is for a divorcée, causing Zeliha to remind her mother that she is "*[distorting] the facts*" because Zeliha was never a divorcée (TBI, p. 258). So, besides being the victim of her brother's sexual abuse, she also became the victim of social gossip and slander. Thus, being a woman in a sexist culture equals suffering.

'[M]adwoman': As Zeliha violates female codes of conduct by furiously yelling and shouting profanities at the cab driver, the pedestrians and street vendors perceive her as a "*madwoman*" whom they should not mess with (TBI, p. 5). Ironically, by defending herself, Zeliha becomes a morally dangerous woman, who poses a threat to Istanbul's patriarchal society with her masculine traits of impatience, "*proclivity to violence*" and "*frighteningly furious*" behaviour (TBI, p. 6). Thus, Zeliha's fight for her right not to be verbally abused by the vendors and drivers, to that sexist ideology of society, equals being a "madwoman". The wide acceptance of both the golden and silver rules of prudence, however, indicates that Zeliha is alone in her fight against the city, and that women do not dare to emerge from their zone of silence even when they are assaulted by men.

'[V]isitors': This term was used as a metonymy because daughters of Kazanci's family grew up with the "*feeling like unwelcome visitors*" (TBI, p. 31). So, being born as a female in a Turkish cultural family equals being 'unwelcome visitors', which shows the sexism of the patriarchal culture, in which women are belittled psychologically and made to feel worthless. The society regards daughters as "*visitors*" because when they grow up they get married and leave the house without taking or holding anything related to their original family, i.e., heritage.

4.1.3.3 Hyperbole

Hyperbole is a semantic rhetorical tactic tool used to show exaggeration. Van Dijk (2006, p. 164), claimed that people typically exaggerate their good or positive features and others' bad or negative ones as part of the larger technique of "positive self-presentation and negative other-presentation".



Mustafa Kazanci, “*a precious gem bequeathed by Allah amid four daughters*” (TBI, p. 31). Being born as a male means being a “precious gem” and being regarded as God’s gift, which is an absolute sexist ideology of the Turkish culture. This ideology exists till now, actually not only in the Turkish culture but in many of the world’s cultures, because the male, to them, is the only source of family lineage that comes after their father. As a result of their use of the hyperbole “precious gem,” the Kazanci family valued their male child more than their four female children. This actually hurt their four daughters’ feelings till the end of the novel, since it made them feel incomplete and not as worthy as their brother.

As the only son in the Kazanci family, Mustafa was treated like “*a precious gem*”. Zeliha would later nickname him “*a precious phallus*,” in reference to how he was doted upon for no other reason than being male (TBI, p. 315). Zeliha exposes the lack of self-confidence underlying his “forced masculinity” by calling him the “*precious phallus*” of the family, who is even incapable of socialising with his classmates and flirting with girls. Here the hyperbole “precious” used by Zeliha shows that Mustafa is seen as the most valuable being in the house, and the expression “precious phallus” refers to his male organ, which gives Mustafa a high prestige in the family as well as in the society. So she and her sisters were hurt because of this kind of discrimination, which showed the sexist ideology of the society.

Gülsüm devoted herself to Mustafa, her only child, “*and valued him often at the expense of her daughters, trying to find solace in him for everything that life had taken from her*” (TBI, p. 218). In this text, the hyperbole “everything” is used to show how much Mustafa’s mother, Gülsüm, adores her son, and makes him the source of her happiness and the healing of her past trauma. So, for a family to have a son means every kind of happiness. That manifests the patriarchal culture, which is based on a sexist ideology. Gülsüm’s differentiation between her children is a kind of discrimination that serves as a critique of mothers, who partake in the patriarchy by associating manhood with dominance

Mustafa’s mother valued him a lot. “[s]he has always admired him” (TBI, p. 46). In this sentence, “always” is regarded as a hyperbole, which means all the time without any split of time and no matter whether he behaves well or not. Thus, it shows that the patriarchal culture is rooted in everyone by valuing males over females. This even the women in the society agree with and value that sexist system.

4.2 Discursive Practices

Discursive practice, which can be regarded as contextual analysis, refers to the set of explicit and implicit regulations, customs, norms, and also mental models of socially approved behaviors that regulate how people think, act, and communicate in all of the rankings of society they hold in life. This stage is the second step of analysis that stretches to the discursive level stage of practice discourse(s) like discursive practice. Fairclough has seen this step as the ‘interpretation’ level, which is engaged with the link between interaction and text, with the text seen like the output of a production process. The researcher studies the elements that determine the way social individuals understand an event, as well as the way this process affects texts’ “production,” “distribution,” “transformation,” and “consumption”.

As such, one of the key components of CDA is text consumption, which is within this stage. It simply refers to how addressees understand the text. CD Analysts also assume things regarding “how audiences read and absorb texts”, and they even analyze and interpret the text messages in the same way that the readers would. Fairclough (1995, p. 16) believes, Texts are not pointless, i.e., meaningless, until they are interpreted by readers. Instead, he asserts:

It strikes me as self-evident that although reading may vary, any reading is a product of an interface between the properties of the text and the interpretative resources and practices which the interpreter brings to bear upon the text. The range of potential interpretations will be constrained and delimited according to the nature of the text.



However, the crucial query is to what degree a discourse analyst understands how a listener consumes literature, media, or any other type of discourse, what they understand, and what kinds of consequences the texts may contain, as audiences perceive texts based on their prior information and knowledge that concern the subject in question (van Dijk, 1993, p. 242). In this regard, in addition to this linguistic device, another device can assist in achieving the goal of this stage, which is narrative.

4.2.1 Narrative

The narrative is a literal kind of discourse, and its analysis seeks to determine the types of stories shared about the examined event as well as the types of stories that reflect the event in culture and society.

As Zeliha rushed by, the street vendors selling umbrellas and raincoats and plastic scarves in glowing colors eyed her in amusement. She managed to ignore their gaze, just as she managed to ignore the gaze of all the men who stared at her body with hunger. The vendors looked disapprovingly at her shiny nose ring too, as if therein lay a clue as to her deviance from modesty, and thereby the sign of her lustfulness. She was especially proud of her piercing because she had done it herself (TBI, p. 3).

This scene is narrated in third person singular by the author because the narrator describes the acts of the characters by using their names and is situated outside of the story's events, as 'Zeliha' or 'street vendors', or even by referring to their sex as 'the men', or by the third-person pronouns 'she', which refers to 'Zeliha'. Through this scene, the narrator tells the reader how the male characters feel about a female on the street. That makes Zeliha uncomfortable since the men on the street judge her and harass her by looking at her lustfully and disapprovingly. Thus, she runs from their sight. Through narrating this scene, Shafak tells her readers about the sexist ideology of men in a patriarchal culture.

Auntie Zeliha could clearly see that the knowledge of her physical dullness, among other things, was pricking at her daughter's young heart. If only she could tell her that the beauties would only attract the worst guys. If only she could make her understand how lucky she was not to be born too beautiful; that in fact both men and women would be more benevolent to her, and that her life would be better off, yes, much better off without the exquisiteness she now so craved (TBI, p. 125).

This scene is narrated in third person by the author to show Zeliha's feelings towards her daughter's fair beauty; it makes her daughter feel uncomfortable because she was not admired by society for not being beautiful enough according to their standards. It is narrated by referring to their name 'Zeliha' and using the third person singular pronoun 'she' referring to 'Asya'. Actually, the scene tells the reader, through the context, that the value of a woman is found in her beauty, which proves the sexist mentality of the people. But, besides, a woman with a beautiful face and body attracts bad guys' attention to look at her lustfully or want to marry her just for their lust and consider her as their sex object, but never consider this woman as a human being with thoughts and emotions.

My uncle? Which uncle? The one I have never seen to this day?" Asya[said]... "Hello, wake up everyone! The man you are talking about has not visited us even once ever since he stepped on American soil. The only thing we have received from him to prove he is still alive are patchy postcards of Arizona landscapes," ... "Cactus under the sun, cactus at twilight, cactus with purple flowers, cactus with red birds. . . . The guy doesn't even care enough to change his postcard style (TBI, p. 129).



The scene is narrated in third person singular by Shafak by referring to characters by mentioning her name, 'Asya', and third person singular pronoun, 'he', referring to Mustafa. Via the narration, one can contextually analyse this scene and understand the target meaning of it, in which Asya tells other female members of her family that their brother, her uncle, does not care about them or even her mother, because he did not even send them his personal picture but rather 'Arizona landscape' postcards. This shows his selfishness towards his family, besides his crime and sin that he did to his sister, Zeliha, which proves his sexist ideology towards the female members of his family. He did not even value his mom's love for him. Asya keeps on saying:

"We need to face the truth!" ... "All these years you have all doted on Uncle Mustafa as the one and only precious son of this family, and the instant he flew from the nest, he forgot about you. Isn't it obvious that the man doesn't give a hoot about his family? Why should he mean anything for us, then?" "The boy is busy," Grandma Gülsüm interjected.... "It is not easy to be abroad. America is a long way away (TBI, p. 130).

Through narrating this scene, 'Gülsüm', Mustafa's mom, despite all the years of her son's absence, i.e. twenty years, she still defends him by finding an excuse for him. This shows that no matter how wrong the son is, or whatever he does, there is always an excuse for him because he is a male, and thus precious, which proves that even women play a role in preserving the sexist ideology in society, since *"she favored her son, of which she had only one, over the daughters, of which she had too many"* (TBI, p. 130).

Since late evening Auntie Zeliha had been pacing her room with a brisk energy she didn't know how to contain. She couldn't confide in anyone at home how bad she felt, and the more she buried her feelings, the worse she felt. First she thought of brewing herself some soothing herbal tea in the kitchen, but the heavy smell of all the cooking almost made her throw up. Then she went into the living room to watch TV, but finding two of her sisters in there frantically engaged in cleaning while chatting excitedly about the next day, she instantly changed her mind. Once back in her room again, Auntie Zeliha closed her door, lit a cigarette...Now, after four cigarettes and six shots, she didn't feel anxious anymore; actually, she didn't feel anything, except hunger (TBI, p. 280).

Shafak narrated this scene by referring to her name 'Zeliha' to tell us which character she meant exactly and then uses the third person singular pronoun 'she' to refer to Zeliha, to tell the readers how Zeliha feels and acts when she realises that her sexual abuser, Mustafa, will come back after twenty years from the USA, which she keeps as a secret from her sisters and mom. She cannot control her sadness, anxiousness, and anger anymore, so she uses alcohol and cigarettes to calm herself down while no one pays attention to how she feels because they were preparing the house for their brother's return, as they did not know what a crime he had committed to their sister. Through narrating this text, the reader can contextually notice Zeliha's pain because of her brother's sexual abusing act, which he did to teach her a lesson that she must obey and respect his command, a thing which became her life trauma. This shows how sexist ideology and actions damage women psychologically and physically.

4.2.2 Access

Access analysis deals with answering 'who has access to the place of interaction and under what conditions?' so it is an important yet somewhat ambiguous analytical notion (Van Dijk, 1989; 1993). Prestige access creates social power to valuable social resources for instance: wealth, status, position, income, force, group membership, education, or knowledge, and the resources of society on which dominance and power are based have direct access to discourse



and communication. One of the fundamental social characteristics of dominance is the discourse access control, that is, “who is permitted to say/write/hear/read what to/from whom, where, when, and how?”

The institution of marriage is strongly criticized, in *‘The Bastard of Istanbul’* (TBI). The way in which women are subjugated by dominant men is being challenged by marriage. The wife's objectivity is complicated by the husband's bossy presence. That is, the male sex gives the husband social resources to have control over his wife's life decisions, and anyone related to the husband has that control as well, due to the sexual privilege their son has. Thus, a woman's voice after marriage gets diminished, i.e., she does not have access to any kind of life decision. Rose had a daughter with her husband Barsam, an Armenian American. She lived a terribly offensive post-marriage life. For instance, the husband's parents have greater access than the woman to choose the name of their kid. However, Rose found the situation rather upsetting. Despite having some possible options, such as "Annie or Katie or Cyndie, etc.," she chose not to aggravate the situation due to pressure from her husband's family rather than giving the child the name she wanted. She was forced to adopt the name "Armanoush," which sounded very traditional. In light of this, it is common practise to disregard women's opinions, thus, the perception of male chauvinism and his family, as well, is common. Likewise, when it comes to naming their children, women are abused and sometimes not even asked for their opinions. Thus, this displays the sexist ideology of Armenian culture's patriarchal system too, as the following text shows:

Her husband's family had wanted to name the baby girl after her grandmother's mother. How deeply Rose lamented not having named her something less outlandish, like Annie or Katie or Cyndie, instead of accepting the name her mother-in-law had come up with. A child was supposed to have a childlike name, and 'Armanoush' was anything but that (TBI, p. 46).

This novel also illustrates how the male gender oppresses women. Gülsüm's husband was an abusive man, because he used to beat his wife and daughters. Levent Kazanci did not “hesitate to use his belt to discipline his wife and children” (TBI, p. 217). Lavent's status as the father, source of the family's economic income, and, above all, as the male member of the family, gives him access to offend and even beat his wife and children when they disobey him, do something he dislikes, or wore a type of clothes he does not like or approve. He uses "his leather belt" to beat them to teach them a lesson and force them to do what he decides and wants them to do. So, another form of sexist ideology is the oppression of women in the family.

“Petite-Ma and Riza Selim Kazanci didn't have a child. Not because he was too old but because at the beginning she was too young...[when she wants a baby] he was simply too old” (TBI, p. 122). It was widely known that they were childless. Riza was under pressure from others to be married once more, but he resisted. Thus, because the woman could not have a baby, the husband should remarry in order to have children. Because of the husband's sex, he has the access to decide to do so and, besides, his relatives or even neighbours have the access to push him to do so. This proves the sexist ideology of those people who think the only reason to stay with their wives is to have children; if not, women do not have access to stay with them, and men have the right to divorce their wives and marry again.

Riza Selim Kazanci remarried to Petite-Ma. Levent Kazanci was a son born to Riza Selim Kazanci, from his first wife. *“Levent Kazanci never accepted Petite-Ma as a mother. He resisted and ridiculed her at every opportunity for years to come” (TBI, p. 122).* Levent, as the only son of Riza Selim, has access to humiliate and disrespect Petite-Ma in every way he could, because as a male child, he has a status in the family, so he can say and do whatever he



desires. His acts are based on the sexist culture in which women have been discriminated against by all the male members of the family, regardless of their age.

There are three types of rules that women must follow as rules of conduct, and each proves the sexist system of society because they give male members access in society to harass, humiliate, belittle, or do anything they want to female members, simply because they are males.

The Golden Rule of Prudence for an Istanbulite Woman: When harassed on the street, never respond, since a woman who responds, let alone swears back at her harasser, shall only fire up the enthusiasm of the latter! (TBI, p. 5). The Silver Rule of Prudence for an Istanbulite Woman: When harassed on the street, do not lose nerve, since a woman who loses her nerve in the face of harassment, and thus reacts excessively, will only make matters worse for herself! (TBI, p. 6). "The Copper Rule of Prudence for an Istanbulite Woman: When harassed on the street, you'd better forget about the incident as soon as you are on your way again, since to recall the incident all day long will only further wrack your nerves! (TBI p. 11)

After his father's death, Mustafa attempts to preserve family honour because he is the only male member, so he has complete access over his family and no one dares to disobey him. But his sister fought back and asked him not to interfere with her life, but he raped her. In this instance, the rape of Zeliha can be seen as her punishment for not conforming to his access and power over the family.

If Father were alive you couldn't talk like that," Mustafa replied. The hazy look he had a moment ago was gone, replaced by an embittered flicker. "But just because he's gone doesn't mean we have no rules in this house. You have responsibilities toward your family, miss. You cannot bring disgrace to this family's good name."... "Now that Dad is dead," Mustafa declared, "I am in charge of this family." [Zeliha said] "Get out of my room (TBI, 315).

Deixis is another tool that can help with the goal of discursive practices for contextually analysing texts, as explained in the following.

4.2.3 Deixis

Deixis is a type of reference that is directly related to the speaker's context. This implies that one cannot understand or interpret deictic utterances until the speaker's circumstance is recognised. Deixis can be temporal, such as "then, now, when, soon, yesterday, next year", or spatial, such as "here, this, that, those, over, there, come, go", or personal, such as "I/you, we, my/your", so they reference a speaker and/or an addressee. Thus, as van Dijk (1993) stated that through studying the setting (location, and time of communication), the responses to "who decides?" and "who is favored by the location and the time?" will be obtained, and people may use such authority to discriminate against the out-groupers.

[H]e had settled in the United States he had gradually become numb toward Istanbul and almost everything associated with it. Yet it was one thing to move away from the city where he was born... Through the years, there were times when he had been tempted, in his own way, to go back to see his family and face the person he had once been... Finding himself more and more distanced from his past, he had eventually cut all ties to it...it was the future that he had chosen to settle in and call his home — a home with its backdoor closed to the past (TBI, p. 285).



However, Mustafa's decision to immigrate to the US is primarily driven by his wish to forget his past: "Mustafa knew", the story portrays "he had to make it in America not because he wanted to attain a better future but because he had to dispose of his past" (45). America actually gives Mustafa a lot of support in letting go of the past and easing his way for a new life. Mustafa views America as a place where he can "become someone else" and where his past may be rewritten: "a foreigner with no ancestors, a man with no boyhood," with "no native soil to return to, or [...] memories to recall" (285). Armanoush's mother Rose is an American, and Mustafa marries her to further American interests, "his home [...] a home with its backdoor closed to the past" (TBI, p. 285).

There are spatial and temporal deictic expressions in the above texts. A temporal deictic term is "the past" which refers to the time he was young when he raped his sister, which was to give her a lesson because she disobeyed him. Both "where" and "there" refer to his home city of "Istanbul," where he raped his sister. Through using both types of deixis, Shafak reveals Mustafa's true nature of being a selfish, narcissist, and sexist man who wants to dispose of both the place and time where and when he assaulted his sister in order not to feel uncomfortable. Furthermore, in order to start a new life regardless of what he has done to his sister's life, he wants to build his own and does not care about hers. Meanwhile, his sister gets pregnant, and later has a daughter as a result. Of course, she could not marry because in the Turkish society she is regarded as a broken tea glass, i.e. worthless. Thus, no one would want to marry her, and she has no trust in men. All this proves sexism in a society that discriminates against women in all aspects and provides men a chance to build a new chapter of life in all cases.

The Golden Rule of Prudence for an Istanbulite Woman: When harassed on the street, never respond, since a woman who responds, let alone swears back at her harasser, shall only fire up the enthusiasm of the latter! (TBI, p. 6).

In this extract, the temporal deictic expression 'when' is used to refer to any time and under any circumstances when a woman faces harassment on the street. She must choose silence if not, men's enthusiasm will be increased towards her, so she has to accept the consequences.

The Silver Rule of Prudence for an Istanbulite Woman: When harassed on the street, do not lose nerve, since a woman who loses her nerve in the face of harassment, and thus reacts excessively, will only make matters worse for herself! (TBI, p. 6).

This text shows another strict rule for women that they must follow. Here, there is discourse deixis 'thus', which is used to indicate the relationship between an utterance and the prior discourse. So, "thus" is used to indicate a cause-effect of the prior discourse, which is that a woman must stay calm if she faces harassment on the street, because if she is not patient, she may make the situation worse for herself, not the men who harass her. This shows that the rule is a part of the sexist system of society that discriminates against women's right to walk freely outside.

Mustafa is circumcised, and he is crying because of the pain, so his father asks:

Did you ever see me cry, my son?" Mustafa shook his head. No, nobody had ever seen Father cry. "Did you ever see your mom cry, my son?" Mustafa nodded heartily. Mom cried all the time. "Good." Levent Kazancı [Mustafa's father] smiled gently at his son. "Now that you are a man, behave like a man (TBI, p. 313).

The temporal deictic expression '[n]ow' is used to refer to the current situation in which Mustafa must behave like a man by not crying. This shows how the sexist patriarchal culture



teaches boys to be hard, rigid, not emotional, not feeling pain or caring about others' pain, and even despise women's emotions.

4.2.4 Addressing or Naming and Describing (Actor description)

Classification methods based on addressing, naming, and describing indicate clear group polarization, separating the concerned social actors into an ingroup and an outgroup and, therefore, addressing them positively or negatively, and set a dichotomous paradigm of Us vs. Them. Fairclough (1989) believes that such textual elements result in the construction of biased categorization methods that show this due to the fact that the way individuals and things are described and named in texts carries ideological meanings as well as implications for power relations and judgements (cited in Richardson, 2007). So, differing forms of address mirror the speaker's ideology and can imply an inferred imbalance between men and women.

Shushan Stambouljian was married to Riza Selim Kazanci, and after marriage, she was named 'Shermin Kazanci' by the society (TBI, p. 324). Holding the husband's name is another kind of discrimination against women, because after marriage, women are seen as objects and properties that belong to their husbands.

Gülsüm calls Zeliha:

[A] whore' for dressing, as the following text shows: "Shame on you! You've always brought disgrace on this family...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! You should thank Allah night and day; you should be grateful that there are no men around in this family. They'd have killed you (TBI, p. 26).

Her mother threatens and insults her, describes her dressing style as inappropriate, and finds her dressing style as the result of having 'a bastard'. Meanwhile, her mother insults her sister Banu's style as well; though she wears a hijab and a long dress that covers her body parts, as Banu follows Islam's rule of covering. Gülsüm says, "What kind of nonsense is that?...Take that thing off immediately!" (TBI, p. 68). Her mother describes Banu's style as "nonsense" and "things". This proves that women are criticised whether they wear hijab or partially naked dress, which restricts their freedom of wearing or following any kind of ideology, Islamic or Kamalist. This contradiction is another type of sexist oppression against women that takes away their freedom of clothing.

Because Asya was:

[A] bastard" to society, that is why Asya calls her mother "Auntie Zeliha" in order to render and cover her "mother's sin" and her shame as a bastard in Istanbul "less visible in the eyes of the society (TBI, p. 174).

This proves how hard life is for women in a patriarchal sexist society. Apart from being sexually assaulted, Zeliha was also deprived of being called mammy or mother.

Riza refers to his first wife, Shushan, as a "slut" (TBI, p. 142), which refers to a woman who engages in multiple sexual encounters with men without showing any emotion. He named her this because she escaped from him after she found her Armenian family. He married her when she was at an orphanage. Instead of helping her to find her family, he married her despite the fact that he was 33 years older than her and he turkified her. This proves his sexist ideology, as he considered her an object after marriage, so she had no right to search for her origin.

4.2.5 Turn Taking

Van Dijk (1993) stated that ideologies define power relationships, in turn, control the interaction, i.e. who seems to have less or more access and power to utilize particular



discourse features as setting objectives for meetings, scheduling plans, closing and opening conversations, and turning management; for example, the initiation, interruption, topic change, topic closing, the choice of style, and variation.

Rose and Barsam, Armanoush's parents, got divorced. Her mom is an American and her father is an Armenian. Her father's family prepares a suitor for her without asking her opinion and permission whether she would agree to marry or not. While, her aunt was preparing her, she was thinking and saying to herself:

But: All she wanted was to lie in bed saturated in despair and read the novels she had purchased. Read and read until her nose bled and her eyes drooped". That was all she wanted. "You should have stayed in bed and read your novels," she scolded at her face in the mirror. "Nonsense!" It was Auntie Zarouhi, having just materialized next to her in the mirror. "You are a beautiful young woman who deserves the best man in the world. Now let's see a little feminine glamor. Put on some lipstick, miss! (TBI, p. 105).

As the above text shows, her aunt interrupted her words to herself to reject the proposal, as if she had no right to do so. It is her family's duty to find her a husband and make the decision when she should marry, and she should not interfere or say her opinion. Thus her aunt interrupts her and changes the topic to force her to put on lipstick. Arranged marriage and forced marriage are both forms of sexism, which were imposed on Armanoush by her father's family. There is another sexist ideology here, which is that her father's family arranges the marriage, and the mother's family has no place in making decision. This proves the sexist ideology of the Armenian family.

Zeliha went to the gynaecologist to abort the baby, but she could not do it and came back to tell her mother: "*The baby is still with me!*" "*A bastard!*" *Gülsüm exclaimed. "You want to bring into this family a child out of wedlock. A bastard!"* (TBI, p. 29). This conversation is between Zeliha and her mother, Gülsüm. While she told her mom about the baby, Gülsüm's abrupt answer was a scold that interrupted her speech. Instead of asking who was the baby's father or why this happened to her whether now or earlier, she calls her a '*whore*' and her baby a '*bastard*' (29) without knowing the truth about the baby's father, who is Zeliha's own brother, Gülsüm's son. This proves that no matter how she got pregnant whether by her desire or was assaulted, her mother would put all the responsibility and the blame on her not on the man, which shows the sexist ideology of the society.

After Mustafa died, his family brought his body to the mosque. However, on their way back to their home, the truck driver of dead bodies refuses to seat his sisters in front of the truck.

I am not having any women sitting in front of a hearse," ... "Well, you have to because there aren't any more men left in our family," Auntie Zeliha chided from behind, in a voice so icy the man grew quiet (TBI, p. 340).

This conversation is between Zeliha and the truck driver, showing the driver's sexist ideology by not letting the deadman's sisters sit in front of the truck because they are females, via initiation to take his turn speaking about changing the variation of the situation by preventing them from sitting. After knowing there is no alternative, i.e., there is no man, the driver, in an "icy voice grew quite" and decides to keep it short with these women, so there is no need to talk to them anymore. Thus, through this initiation and shortening in the turn-taking to talk, we can notice incident which projects how the patriarchal culture, which is based on sexism, is rooted in every aspect of life.

4.2.6 Markedness

The marked and unmarked forms have an unbalanced connection, with the form of unmarked representing the form of dominant, which is viewed as neutral, and the form of marked having



an inferior position, being portrayed as different. Nevertheless, Sweller and Chandler (1994, p. 84) claimed that the dichotomies appear natural, since, they are socially manufactured, “their historical origins or phases of dominance can often be traced”.

The unmarked condition of Turkish families is to consist of males and females, and the males are the dominant figures. However Asya’s family can be considered as marked because there was no male member in their family, as this extract explains:

[A]t age ten, she discovered that unlike all the other girls in her classroom, she had no male role model in her household. It would take her another three years to comprehend that this could have a lasting effect on her personality. On her fourteenth, fifteenth, and sixteenth birthdays, she uncovered respectively three other truths about her life: that other families weren’t like hers and some families could be normal; that in her ancestry there were too many women and too many secrets about men who disappeared too early and too peculiarly (TBI, p. 62).

Despite the fact that they can manage their lives perfectly, but, because society views a leading figure—especially a man—as necessary for moral control, they experience a sense of incompleteness. Therefore, the sexist system of society decides which family is perfect and which one is incomplete based on whether there is a male member or not.

Mustafa was circumcised, and Levent ordered him not to cry as a girl. He also advised him to “*behave like a man*” (TBI, p. 313). Because the expected unmarked behaviour of the men in that patriarchal culture was to be so, i.e., men had to be strong, strict, aggressive and not to show emotions, because the unmarked women’s behaviour is being weak and emotional. Thus, Levent’s words prove that fathers cultivate sexist ideology in their sons’ nature from their childhood, which is a part of renewing patriarchal culture in society. As the following passage proves:

[P]rided himself on never crying, not even a tear, when Daddy would take the leather belt out. As much as he had learned to control his tears, he had never managed to suppress the gasp. How he hated this gasp. Struggling for breath. Struggling for space. Struggling for affection (TBI, p. 335).

Several times, Gülsüm was pushed to have a son. Sons are valued more than daughters in patriarchal cultures. Mustafa was highly esteemed in the family for this reason. Because of being the only son, he was valued and treated like the king at home. Their belief that a son is unmarked to be more valuable than a daughter led them to treat Mustafa as though he were special and could do no wrong. This sense of entitlement would impact how he treated others, particularly Zeliha, whose presence in the family as a source of moral shame would further buoy Mustafa’s sense of righteousness but also lead him to commit a heinous act. Thus, Gülsüm devotes herself entirely to her only son Mustafa “*and valued him often at the expense of her daughters, trying to find solace in him for everything that life had taken from her*” (TBI, p. 218). Thus, in the Turkish sexist society, the unmarked status for daughters is to be inferior and for sons are to be precious; therefore, Mustafa was regarded as “*a precious gem bequeathed by Allah amid four daughters*” (TBI, p. 31) by his mother. Mothers, thus, have a role in perpetuating patriarchal codes of masculinity by bringing up their sons like the sultans of their families.

The three rules of women’s conduct can also be used here as a sample to prove that women are unmarked as inferior, being seen as objects of lust, and therefore, they should be silenced, and put at home. Unlike women, men are unmarked for being stronger, bossy, and free to humiliate, insult, or annoy women at home or outside the home. For instance, Zeliha is treated as a sexual commodity by the taxi driver, and the rules are:



The Golden Rule of Prudence for an Istanbulite Woman: When harassed on the street, never respond, since a woman who responds, let alone swears back at her harasser, shall only fire up the enthusiasm of the latter! ... The Silver Rule of Prudence for an Istanbulite Woman: When harassed on the street, do not lose nerve, since a woman who loses her nerve in the face of harassment, and thus reacts excessively, will only make matters worse for herself! ... "The Copper Rule of Prudence for an Istanbulite Woman: When harassed on the street, you'd better forget about the incident as soon as you are on your way again, since to recall the incident all day long will only further wrack your nerves!" (TBI, p. 5-11).

So, when Zeliha fights with the men on the street who teased her, lustfully looked at her, and said inappropriate words, she is seen as a woman who is walking outside her home and breaking the codes and rules of conduct that women must follow, which is unusual in the Turkish society, thus she has a marked status.

Zeliha rushes through the streets, ignoring all the men who:

[E]ye her in amusement" and "stare at her body with hunger"; "The vendors looked disapprovingly at her shiny nose ring too, as if therein lay a clue as to her deviance from modesty, and thereby the sign of her lustfulness (TBI, p. 3).

This text proves women's unmarked status as being objects for sex who should be jailed at home. Whereas, the men's unmarked status is to be free to go wherever they want and also do whatever they want.

The story of little Shushan, who is Amy's grandmother, shows how being born as female means being ignored and disposed of by the family when they fall into a problem. She was with her brothers, who, together with other Armenians, were on their way to leave their country. The destination is very long, so they walk a lot. Hunger strikes them. Little Shushan in particular was so hungry that she was unable to endure it. *"The family has little to consume for themselves: they push her away. A few days later, little Shushan is aflame with a roaring fever: typhus!" (TBI, p. 241).* It is inhumane to abandon a child to die of hunger and it is irresponsible. The scenario continues with Little Shushan's loneliness. That much worse when she gets sick, her head is covered in lice, she passes out, and she is left by herself. So, preferring males to females is the unmarked ideology of the Armenians too, and this is manifested in their sexist ideology that discriminates against their little girls by abandoning them to death.

4.2.7 Implication

Implication is a popular feature of sentences in which meanings are implied semantically or pragmatically, i.e., contextually, implicitly, or entailed via other explicit statements and their meanings. A cognitive basis is required for a serious explanation of implicit meanings.

Fairclough indicates that intertextuality "points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones" (1992, p.270). It deals with how texts are formed in connection to earlier texts as well as how texts contribute to the construction of existing conventions in the production of new texts. Intertextuality, thus, offers a link or interface between the text and the cultural context.

All CDA researchers emphasise the significance of intertextuality, or viewing particular texts or interactions as members of larger texts' chains. This simply implies that it is difficult to understand the meaning established by a specific discursive act without taking into account what is "common knowledge" or what has already been expressed. Thus, intertextuality is closely related to implication since it serves as a bridge between the cultural background and the text and requires common knowledge. That is, audiences are frequently able to deduce implicit meanings from the meanings that are explicitly stated using their knowledge of the



world, culture, or common knowledge. So, the implication is employed as a linguistic strategy in pragmatics, that is, contextually analysing texts to convey intertextuality in order to reflect the meaning of discursive actions. In sum, this strategy tries to answer the question: “Which implicit information can be deduced or inferred from discourse on the basis of pragmatic contexts?”

Gülsüm spoils her college-age son by cooking for him, washing his dishes, and doing his ironing: “*She had fully dedicated herself to her only son and valued him often at the expense of her daughters*” (TBI, p. 218). This text implicates that by keeping Mustafa out of the kitchen, Gülsüm forced him to be strong and macho like his oppressive father and to be completely in charge of the Kazancı women. Furthermore, when he was in the United States, life was difficult for him, particularly cooking and cleaning because he never practiced them. Things in Istanbul were not much easier. This implicates that he saw and wanted women just as his servants and just for house chores. His ideology towards women is an evidence of his sexist beliefs.

Zeliha claims, “*In the end nobody found anyone ‘woman’ enough*” (TBI, p. 140), which implicates that, regardless of how strong a woman is, but the male’s gaze always acts as an opposing force, even when it is most unpleasant and warped. Thus, it is another form of sexist ideology that takes away women’s freedom of clothing.

Mustafa’s departure for Arizona and his never returning to Istanbul hurt his mother, Gülsüm, deeply, making her think that she was rejected by the boy she doted upon. She did not age “*gradually but in a hurry*” (TBI, p. 217). Her pain for her son’s absence made her “*hard-hearted*” (TBI, p. 218). This implicates the fact that mothers, like fathers, cultivate patriarchy in their families. Thus, there are four daughters around Gülsüm, but she did not adore them or find solace from them, and only her son’s absence made her old and hard-hearted! This shows how sexism is rooted in their mentality.

When Zeliha was raped, she chose to remain silent, and she concealed Asya's father's identity in anyway she could. Rather than being truthful, she claimed that she had bruises from helping to free a woman from her abusive husband. “*I went out for a walk and then I saw this man beating the hell out of his wife in the middle of the street. I tried to save a battered woman from her husband, but I guess I ended up getting beaten myself*” (TBI, p. 318). As Asya said, “*I don’t even know who my father is... they never tell*” (TBI, p. 146). Till the end of the novel, nobody knows who is actually her daughter’s father. Her silence implicates the huge oppression, suffering, and traumatic action that her brother caused to her. Besides, it also implicates that she did not tell her family about the truth of the baby’s father's identity, especially her mother, because she was sure that her mother would be devastated and probably put the blame on her and not on her brother because she told her that she dressed “*like a whore*” (TBI, p. 29), so her clothes could be the reason for his arousing sexuality. This shows how in a sexist society, women are discriminated against, insulted, sexually abused, and, as a result, suffer severely.

Armanoush’s aunt tells her, “*You are a beautiful young woman who deserves the best man in the world. Now let’s see a little feminine glamor. Put on some lipstick, miss!*” (TBI, p. 105). Actually, Armanoush was a bookworm, but unfortunately, her passion for books has not been identified by anyone. When a woman reads books, she becomes well-versed in all world systems, similarly, Armanoush stood out for her views and methods. Instead of observing her physical beauty, she reads frequently to shape her spiritual beauty. Her family, meanwhile, was under obligation to find her an acceptable boy. However, she was strongly against the proposal. This is a critical challenge because it implicates that no one would value her intelligence, which was viewed as useless work—especially for a female. She would have married sooner if she had kept her physical beauty in good condition. Most societies live according to this principle. Women are also lavishly treated here in order to meet patriarchal expectations. For the sake of marriage, it is important to keep the association between these



concepts. The achievement she attained cannot be measured when this truth is considered because feminine beauty is compared to masculine desire. She was never treated with pride or appreciation for her extensive reading or breadth of knowledge.

Zeliha refuses to be married after giving birth to a child at the age of 18 after being raped. Is it because she has trouble finding a partner who is both right for her and who can empathise with all she has gone through? She hasn't forgotten what happened to her, which is the only reason, in fact. When asked why Zeliha and Aram haven't wed, Armanoush, Mustafa's stepdaughter, responds that it's not because of Aram but because of her mother: "My guess is that it's all because of Auntie Zeliha's experience with my dad, whoever that was. That must be why she is so against marriage." (TBI, p. 256). Her refusal to marry implicates her losing trust in men and in a society where a girl having a daughter is considered an unfavourable girl to marry without even knowing any facts about her. As a result, she becomes a victim in a society where no one wants to see her, and she becomes an icon of whoredom. Because of what she had gone through, Zeliha was unable to start a new life, despite the fact that she had never had a true relationship with a man. When a man is the subject, the circumstance is different. After sexually assaulting his sister, Mustafa fled to another country to finish his study. He got married, started a new life, and didn't even worry about what had happened to his sister. Although he felt guilty, he did not feel that he was to blame for destroying the life of his sister. He was so relaxed when he found out Zeliha had a kid from another man, so he believed it and thought she had recovered from the devastation. By ignoring his past, he is able to move on from it. At other times, he had been content to pass for a person without a past, a man who has learned to think that "*for me to exist, the past had to be erased*" (TBI, p. 337), he thinks.

4.3 Socio-Cultural Practices

Fairclough's third dimension of discourse analysis, often known as 'Explanation or Exploration', is dealt with the link between communication and social setting with social influence on its performance in the production and interpretation process as well as their social influences. Thus, it analyzes the discourse's social context, i.e., it deals with the sociocultural context of the communication event.

The main sociocultural theme of Elif Shafak's novel is to address the marginalised group in the society, i.e. those individuals, particularly women, who lack the opportunity to voice their opinions so that they can be heard. It concentrates on women who are oppressed and controlled by societal traditions as a result of society conflicts: how they are perceived, and the restrictions they experience, which prevent them from utilizing their rights or simply figuring out and embracing their identities. Thus, women are physically and psychologically abused; they do not have freedom to wear certain clothes and go outside; and they have to be silent, and accept every kind of insult. All of these are forms of Turkish sexist patriarchal system to silence and discriminate against women.

Furthermore, As seen by Mustafa Kazanc's particular treatment, women in Turkish society are inferior due to a desire for sons and the patriarchal lineal heritage. Only a son may carry on the family line, according to their father. In fact, this concept is practised throughout the Middle East, but especially in Turkey. It gradually spread through the communal unconsciousness, and as a result, women were mistreated with bias. As a result, these female characters in the book have come to accept the social conventions and have repeatedly pushed Zeliha to change her actions and appearance. They are so tied to the way things are supposed to be that acting differently could make them appear to the rest of society as "bad women." Their religious beliefs demand that they always bow down to their dads, husbands, brothers, and other male members of their families. As a result, they try to please and glorify their men because they are supposed by the ones who give them joy and take care of them.



Last but not least, a female's sole purpose is to get married and provide a son, as the female line is not desirable and acceptable. A woman's attempt to be educated is not important at all, but her appearance is, which is to fulfil her husband's lust. And they have to serve their male family members no matter how old they are. The male's command is the first thing they have to obey and care about. As for the case of Mustafa and his four sisters, three of them are older than him, and with his mother, all those women made him the king of the house. Besides, if a mistake happens, it is always women to blame, not men.

5. Conclusion and Recommendations

The critical discourse analysis of the novel has revealed that sexist discourse is utilised by the characters to verbally discriminate against the female characters. Patriarchal ideology is prominent in the Turkish society. This involved regarding women as inferior to men, who do not let them move outside their houses freely. When they go out, if any men harass them, they have to choose silence; if not, they are regarded as bad women. Women's clothing styles are restricted by society, culture, and authority. Having a boy is regarded as a blessing in Turkish society, in a way that all women want and try to have a baby boy, and they put all of their happiness on having a baby boy. No matter what happened and who abused the women, she is always blames, as it is seen in Zeliha's raping case. Women without men in the house are regarded as incomplete.

Linguistic markers enable the author to expose sexism, and patriarchal ideology. Language also reflects social power and is used as a tool of control. In addition, language is more than just a way of establishing and maintaining relationships, values, and personalities; it also involves a challenging daily routine and it contributes to societal customs and ideologies.

It is recommended that other studies apply the CDA approach for revealing sexism in other types of texts such as text books, TV shows, newspaper articles, and so on.

6. References

- Al Maghlouth, S.H., 2017. *A critical discourse analysis of social change in women-related posts on Saudi English-language blogs posted between 2009 and 2012*. Lancaster University (United Kingdom).
- Amir, M.A. and Mehmood, A., 2018. Critical Discourse Analysis of Tariq Ali's Novel "The Stone Woman": A Corpus Driven Study". *International journal*.
<https://pdfs.semanticscholar.org/370e/56d1098c67f352f6995ef314ddf110389bad.pdf>
- Fairclough, N. (1989). *Language and power*. London: Longman.
- Fairclough, N. 1992. *Discourse and social change*. Malden, MA: Polity Press.
- Fairclough, N. (1995). *Critical discourse analysis : The critical study of language*. London: Longman
- Hardiyanti, D., Nugraheni, Y. and Sumarlam, S., (2018, November). A Critical Discourse Analysis of Gender Discrimination on Ratih Kumala's Gadis Kretek Novel. In *International Seminar on Recent Language, Literature, and Local Cultural Studies (BASA 2018)* (pp. 167-172). Atlantis Press.
- Harris, Z. S. (1952). Co-occurrence and Transformations in Linguistic Structure', *Lg*, 33 (1957), 283–340, (Paper XXIII of this volume.) A discussion of the place of transformations in linguistic theory is included in Noam Chomsky, *Syntactic Structures* (1957). *The further method of discourse analysis mentioned below is preliminarily presented in ZS Harris, 'Discourse Analysis', Lg*, 28, 1-30.
- Hewings, M. (2013). *Advanced Grammar in Use* (3rd ed.). Cambridge: Cambridge University Press.
- Hodge, B. and Kress, G. (1988) . *Social Semiotics*. Cambridge: Polity Press.
- Jeffries, Lesley. (2010). *Critical Stylistics*. Basingstoke: Palgrave Macmillan.
- Kiren, A., & Awan, A. G. (2017). Critical Discourse Analysis of Jane Austen's Novel *Pride and Prejudices*. *Global Journal of Management, Social Sciences, and Humanity*, 3(3), 482-498.
- Lakoff, R. T. (1975). *Language and woman's place*. New York, NY: Harper & Row.
- Lazar, M. (Ed.). (2005). *Feminist critical discourse analysis: Gender, power and ideology in discourse*. US: Springer.
- Li, Z.-Y., & Fang, X.-Z. (2003). "Ideal cognitive model and pragmatic function of metonymy". *Shandong Foreign Language Teaching*, 3, 53-57. <http://dx.doi.org/10.3969/j.issn.1002-2643.2003.03.012>
- Richardson, J. E. (2007). *Analyzing newspapers: An approach from critical discourse analysis*. New York: Palgrave Macmillan.
- Ruether, R. R. (1993). *Sexism and god-talk: Toward a feminist theology: With a new introduction*. US: Beacon Press.



- Shafak, E. (2007). *The Bastard of Istanbul*. London: Penguin.
- Sipra, M., & Rashid, A. (2013). *Critical discourse analysis of Martin Luther King's speech in Socio-political Perspective*. Available at SSRN 2928691.
- Sweller, J. and Chandler, P. (1994). "Why some material is difficult to learn". *Cognition and instruction*, 12(3), pp.185-233.
- Vetterling-Braggin, M. (1981). "Sexist language: A modern philosophical analysis". *commentaries* (Vol. 3). Oxford University Press, USA.
- van Dijk, T. A. (1989). "Structures of discourse and structures of power". *Annals of the International Communication Association*, 12(1), 18-59.
- van Dijk, T. A. (1993). Principles of critical discourse analysis. *Discourse & society*, 4(2), 249-283.
- van Dijk, T. A. (2001). Principles of critical discourse analysis. In M. Wetherell et al. eds., *Discourse theory and practice: A reader*, 300–317. London.
- van Dijk, T. A. (2006). *Politics, ideology, and discourse*. Spain: Elsevier.
- van Dijk, T. A. (2008). *Discourse and power*. New York: Palgrave Macmillan.
- Van Dijk, T. A. (2015). Critical discourse analysis. *The handbook of discourse analysis*, 466-485.
- Zhang, Q. (2014). Ideology in Critical Metonymy Analysis. *International Journal of English Linguistics*, 4(3), 67.

گوتارى شيكارييه كى ره خنه گرانه بۇ سيكسيزم له (ذه باسته رد توف ئيستنه نبول)

سهلام نعمه هرمز حكييم
به شى سريانى، كۆليژى پهروه رده، زانكو
سه لاهه دين-هه وليتر
salam.hakeem@su.edu.krd

سوهيلا حميد مهجيد
به شى ئينگليزى، كۆليژى زمان، زانكو
سه لاهه دين-هه وليتر
Suhayla.majeed@su.edu.kr

ئه سما خو شمير عزيز
به شى ئينگليزى، كۆليژى پهروه رده، زانكو
سه لاهه دين-هه وليتر
asmaa.azeez@su.edu.krd

پوخته

ئامانجى ئەم توژينه وهه برتبييه له شيكرده وه و نيشانداني سيكسيزم، كه برتبييه له زيانليدان يان جياكارى له سهر بنه ماي ره گه زى تاك، له گوتارى هه لېژدراوى رومانه كه دا. كيشه ي ئەم به ره مه هه ولدان بۇ مامه له كردنه له گه ل ئەو پرسيارانه: "ئايدؤلؤزياى سيكسيزم چۇن له ده قه هه لېژدراوه كانى رومانه كه دا بنات دهنرېت؟" و "چۇن نيشاندهرى زمانه وانى به كارده هينرېت بۇ يارمه تيدانى خوئنه ران بۇ ناسينه وهى ئايدؤلؤزياى دياريكراو؟" ليكؤلئنه وهه كه چۇنايه تيبه، و تهر كيزه كه ي سنوورداره به ليكؤلئنه وهى ره خنه گرانه له رومانى "ذه باسته رد توف ئيستنه نبول" ي ئەليف شه فهك وهك سه رچاوه ي سه ره كى داتاي. چوارچيويه ي سه ره هندی CDA ي فيركلو (1992) له بنه رته د به كارده هينرېت به تيكه لكردن له گه ل چه مكي ئايدؤلؤزياى چوارگوشه ي فان دايك و شيكاري ستايلستى ره خنه يى جيفرى (2010). بهو ئەنجامه ده گه ين كه كولتوره كانى رۇژه لات ئايدؤلؤزيايه كى به هيزى لايه نگرى ره گه زيان هه به به رامبه ر به ژنان، نيشاندهرى زمانه وانى يارمه تى نووسه ر ده دات سيكسيزم ئاشكرا بكات، زمانيش ره نگدانه وهى ده سه لاتى كۆمه لايه تيبه و وهك ئامرازىكى كۆنترؤلكردن به كارده هينرېت.

وشه ي كليله كان: CDA، سيكسيزم، نزميه تى، بئدهنگى، رومان

تحليل الخطاب النقدي للتمييز على أساس الجنس في (ذه باسته رد توف ئيستنه نبول)

سهلام نعمه هرمز حكييم
قسم السريانية، كلية التربية، جامعة صلاح الدين-
اربيل
salam.hakeem@su.edu.krd

سهيلة حميد مجيد
قسم اللغة الإنجليزية، كلية اللغات، جامعة صلاح
الدين-اربيل
suhayla.majeed@su.edu.krd

أسماء خوشمر عزيز
قسم اللغة الانجليزية، كلية التربية، جامعة صلاح
الدين-اربيل
asmaa.azeez@su.edu.krd

ملخص

الهدف من هذا البحث هو التحليل النقدي وتمثيل التمييز الجنسي، وهو التحيز أو التمييز على أساس جنس الفرد، في الخطاب المختار للرواية. تهدف هذه الدراسة الى الاجابة على هذين السؤالين: "كيف يتم بناء أيديولوجية التحيز الجنسي في النصوص المختارة للرواية؟" و "كيف تُستخدم العلامات اللغوية لمساعدة القراء على إدراك الأيديولوجية ذات الصلة؟" الدراسة هي نوعية، ويقتصر تركيزها على دراسة نقدية لرواية إليف شفق "ذة باسرد و ف اسطنبول" كمصدر أساسي للبيانات. يتم تطبيق إطار عمل CDA ثلاثي الأبعاد لـ Fairclough (1992) بشكل أساسي بالاشتراك مع المفهوم الأيديولوجي المربع لفان ديك وتحليل الأسلوب النقدي لجيفريز (2010). و خلص البحث إلى أن الثقافات الشرقية لديها أيديولوجية قوية للتحيز الجنسي ضد المرأة، واللغة تعكس القوة الاجتماعية وتستخدم كأداة للسيطرة.

الكلمات الدالة: CDA، التمييز على أساس الجنس، الدونية، الأيديولوجية، الرواية