

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار



مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة
تعنى بدراسات وأبحاث اللغات وآدابها

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جامعة الأنبار - كلية الآداب

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شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعبات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام (E-JOURNL PLUES) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وباعتماد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد (Word software) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد (Word software) ويجب أن يكون النص بتنسيق افقي. اجعل تنسيق النص بسيطاً قدر الإمكان. ستم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. الملاحق ترقياً منفصلاً بالنسبة للجداول والأشكال: الجدول أ-1 ؛ الشكل أ 1 ، إلخ

معلومات صفحة العنوان الأساسية

العنوان: موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ

قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل

مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكن إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف² ، اسم المؤلف² .

المُلخَص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 12 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5cm). ويجب أن يحتوي الملخص على (الأهداف، المنهجية، النتائج، الخلاصة)

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)

مطلوب مصطلحات أو كلمات رئيسة، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14)

متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناوانات. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.

حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.

أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.

رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط

نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.

الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البيكسل ومجموعة محدودة من الألوان

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى

- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشتمل التعليق

على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن

أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد

(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي

للاستسناخ 100%. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن

أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقامًا متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Mendeley أو Endnote plugin.

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة

الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية

تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified

Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردني، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمنين (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيوت. ار. ١٩٨٨. اللاقاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بينك، ار. دبليو. ١٩٧١. لاقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و ولفروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http) (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

تضمنين (إن وجد): اسم العائلة والحرف الأول من الاسم (الأسماء) الأول للمؤلف (المؤلفين). سنة النشر. عنوان المقال. اسم المجلة المجلد (العدد): أرقام صفحات المقالة. مثال:

شاشانك شارما، رافي شارما. ٢٠١٥. دراسة عن الخصائص البصرية للبلورات النانوية بالمغنيسيوم المشبع بالزنك، كثافة العمليات. علوم. جي. ٢ (١) ١٢٠-١٣٠
6. مقالات المجلات الإلكترونية

تم تضمين نفس المعلومات لمقالات المجلات (انظر المثال أعلاه) ورقم DOI. DOI

(معرف الكائن الرقمي) لتعريف كائن بشكل فريد مثل مقالة إلكترونية. أرقام دائمة ، مما يجعل من .

السهل تحديد موقع المقالات حتى إذا تم تغيير عنوان للمقالة ال URL.

ارقام المقالة وفي بعض U فيجب معرفة الكائن الرقمي للمقالة من قبل كبار الناشرين. إذا لم يكن هناك كائن رقمي للمقالة يتم تعيين الحالات تاريخ الوصول للموقع (بشكل أساسي المقالات المتوفرة مجاناً على الإنترنت). مثال:

داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدروولوجيا وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والترربة، ١٥٠: ١٦٣-١٧٥. دوى: ١٠.١٠٢٣. ١/ ١٠٢٣. ١/ ١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

قم بتضمين معلومات حول الجامعة التي تخرجت منها والمسمى الوظيفي للدرجة العلمية. مثال:

علي ، س.م. ٢٠١٢. التقييم الهيدروجيولوجي البيئي لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا، كلية العلوم، جامعة بغداد، العراق.

8. أوراق وقائع المؤتمرات والندوات

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ميشرا ار. ١٩٧٢. دراسة مقارنة لصادفي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا: ٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

المحتويات

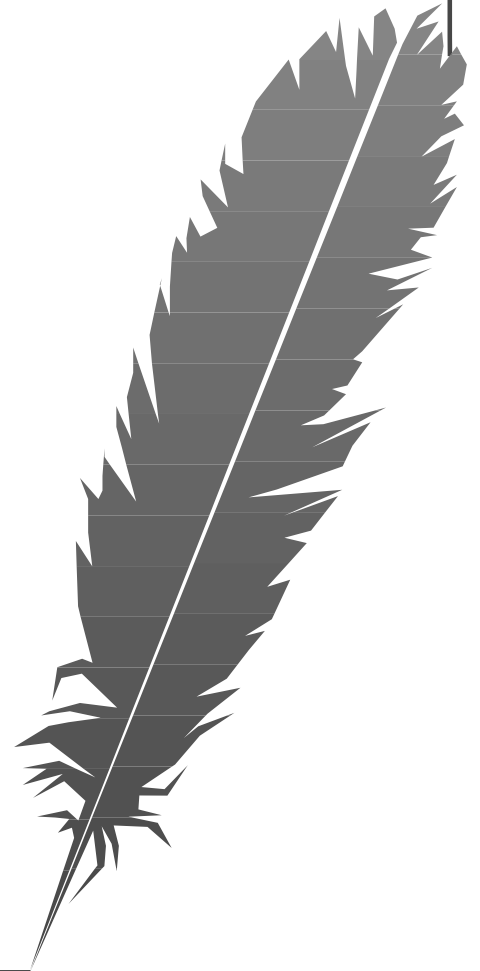
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بسم الله الرحمن الرحيم

كلمة هيئة التحرير:

المعرفة كنز الإنسانية ومفتاح الثقافة وسعادة الشعوب ، والبحث العلمي هو بداية المعرفة فلسفة وفكرًا تاريخًا وثقافة ، وتعد اللغات والآداب الوسيلة التي تنمي المهارات عبر الإحاطة والإدراك والفهم ، مما تسهم في نقل المعرفة عبر الأجيال، فضلا عن بناء الإنسان ، وصناعة المستقبل ، ولقد آثرنا أن نعتمد منهج تنوع الموضوعات في اللغات جميعها، وأن نستقطب الباحثين من خارج العراق وداخله ، ف جاء العدد حافلاً ببحوث خضعت للتقويم والتحكيم العلميين الدقيقين، وبتحكيم دولي ومحلي. ونحسب أنها ستسهم إسهامًا فاعلاً في تعميق الفكر العلمي، وتأصيل مناهج البحث لدى الدارسين، وهذا الجهد الكبير هو ثمرة من ثمرات هيئة التحرير وعملها الدؤوب لإكمال هذا العدد وإصداره.

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Mertens, J. A. 1993. Chlorocarbons and chlorhydrocarbons. In: Kroschwitz and Howe-Grant M (eds), Encyclopedia of Chemical Technology. New York: John Wiley & Sons , 40-50.

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Das, J. and Acharya, B. C. 2003. Hydrology and assessment of lotic water quality in Cuttack City, India. Water, Air and Soil Pollution, 150:163-175. doi:10.1023/A:1026193514875

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Ali, S.M. 2012. Hydrogeological environmental assessment of Baghdad area. Ph.D. Thesis, Department of Geology, College of Science, Baghdad University, Iraq.

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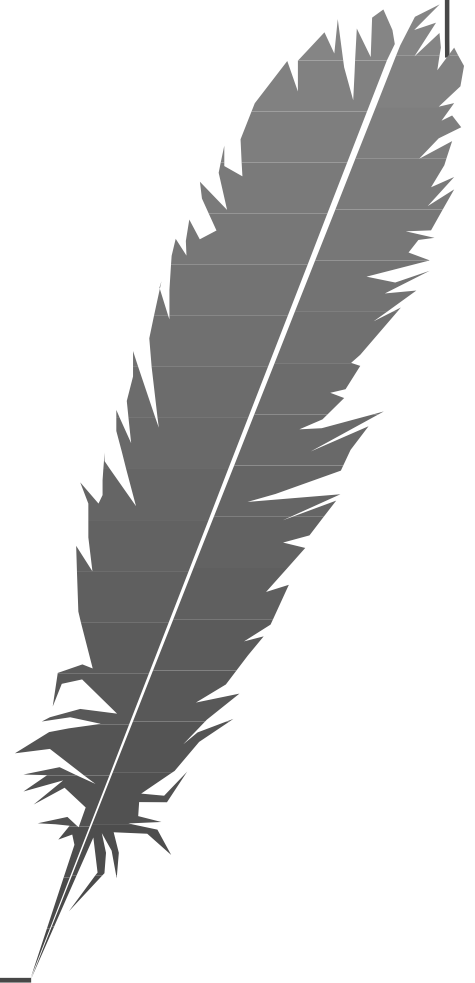
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In the name of God, the most gracious, the most merciful

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine



A Feminist Study of Elif Shafak's The Island of Missing Trees

Assistant lecturer shene mohammad Ahmed

Public relations department , Faculty of Humanities, Sulaymaniyah University,
Sulaymaniyah, Iraqshene.ahmed@univsul.edu.iq**ABSTRACT:****Received: 2023-12-22****Accepted: 2024-01-29****First published on line: 2024-03-30****ORCID: 0009-0008-9733-9217****DOI: 10.37654/aujll.2024.144853.1058****Corresponding author:Shene M Ahmed.****Cite ce:**Ahmed, S. (2024). A feminist approach to Shafak's The Island of Missing Trees. *Anbar University Journal of Languages & Literature*, 16(1), 65-85. doi: 10.37654/aujll.2024.144853.1058©Authors, 2023, College of Agriculture, University of Anbar. This is an openaccess article under the CC BY 4.0 license (<http://creativecommons.org/licenses/by/4.0/>).

The persecution of women has been a recurrent theme in literary works throughout history. Women's behavior, in particular, has always been the reflection of societal norms, expectations, and power dynamics of different periods. The current study entitled "A feminist Study of Elif Shafak's The Island of Missing Trees" examines Elif Shafak's novel by utilizing a feminist lens. Elif Shafak is a prominent Turkish woman novelist, she is best known for portraying women's real situations in her novels. The selected female characters in The Island of Missing trees struggle the compelling nature of the patriarchal society they live in. The paper explores the situation of women under the pressure of social and cultural conflicts using Judith Butler's theory of gender performativity. Furthermore, the paper employs a textual analysis of the novel's main female characters; Defne and Meryam who suffer from the effects of a patriarchal society. The study aims to answer crucial questions related to gender discrimination and the role of traditional beliefs and conventions in generating violence against women. Several studies have shown different aspects of this novel, except for the situation of women. Thus, this paper is an attempt to discuss the sufferings of Defne and Maryam from the patriarchy and gender stereotype of the Cypriot society in 1974. The methodology is qualitative, its primary sources are the excerpts from the novel and the character's statements are analyzed.

KEYWORDS: Patriarchy, Women persecution, Turk, Greek, Cypriot, Gender performativity.**Introduction**

Historically, women were found in two types of texts as June Purvis presents (2002), "the lives of "women's worthies" and the biography of an individual woman, often a political or religious figure of some importance" (p.1). However, Maria Isabel (2002), states that "history began to focus its attention on the working classes, and their women began to call the attention of historians towards the end of the nineteenth century" (p.2). A turning point occurred in the 1960s and 1970s which was a new history known as "women's history" that began to be written which "takes women as its subject matter and may be written by men and women" (Purvis,2002, p. 6). Hence, the words that are related to the case of women revealed namely patriarchy and subordination "to challenge the

silencing, stereotyping and misrepresentation of women prevalent in male-stream academic fields, taking into consideration” (Purvis,2002, p. 6).

Gayatri Spivak (1988), states that “Women's desire, and freedom” are always restricted by the traditional patriarchal principles and the power of the rulers (p.302). She adds “the subaltern cannot speak” to elaborate the state of the women, especially in India, and illuminates “the subaltern has not the right to talk” (p.104). Likewise, Donna Landry and Gerald Maclean consider the subaltern (1996), “the most oppressed and invisible constituencies” (p.6).

Patriarchy manifests itself as social system in which men hold primary power and predominate in roles of political leadership, moral authority, social privilege, and control of property. It is a system that has historically been pervasive in many societies around the world and has often resulted in the oppression and marginalization of women.

Moreover, Cypriot society is described as conservative, with respect for and adherence to social conventions, beliefs, and tradition. Members of society, particularly women, ought to show prudence in their actions and avoid doing anything that is termed "ayip." (Shafak, 2021, p. 122). According to Tureng dictionary: "Ayip" is a Turkish word that carries a strong negative connotation and can be translated to mean "shameful," "inappropriate," (Tureng). As a result, Cyprus society criticizes actions and behaviors that are socially and morally inappropriate, causing shame to individuals who encourage them. Males and females are both accountable for their actions.

In such communities, there are elements that influence both female and male responsibility. According to Sancr and Bulut (2006), these determinants are sex and sexual identity. The former emphasizes the physiological characteristics of both genders, whilst the latter focuses on the social characteristics of each gender in society. For example, in Muslim and non-Muslim societies, women and men handle their everyday obligations

differently (p.50). Therefore, Elif Shafak's works are widely regarded for their insightful exploration of culture, identity, and social issues

As a prominent Turkish woman novelist is best known for portraying women's real situations in her novels, as she says “In all my novels there has been a continuous interest in both: the world of stories, magic and mysticism inside the house, and the world of politics, conflict, inequality and discrimination outside the window” (Shafak, 2021, p.2). She has been awarded for several works, also nominated for important events worldwide (Gayas,2016, p.12).

Extending from this idea, it can be said that The Turkish Cypriot society raise children according to their own values and beliefs. On the one hand a girl in a Turkish Muslim family is not allowed to go out late at night or to wear whatever she wants specially when she reaches puberty at whatever age because it is “ayip” (Shafak,2021, p. 122). Therefore, the perpetuation of gender inequality within families and communities, rooted in cultural norms and social expectations, creates an unjust system that hinders the development and opportunities of women and girls.

This system not only limits their potential and denies them equal opportunities, but also perpetuates discrimination and violence against girls and women. As a result, women and girls face immense challenges in challenging and changing these deeply ingrained gender norms and stereotypes. This societal expectation puts immense pressure on women to conform and prioritize the preservation of family honor over their own needs and desires. As a result, women in these cultures may feel trapped and silenced, fearing the repercussions of challenging societal norms or seeking justice for themselves (Mandal,1987, p. 82).

Parents focus more on the reputation of the girls than the boys due to the sensitivity of the females in ruining the reputation of the family, as Kilik states in his article: “Parents exist for the honor of their daughters” (2013, p.11). While, boys are treated differently for they are allowed to stay outside and do whatever they want without questioning them for the things they do. The blame is always on the girls even if the mistake is made by both genders. Moreover, the sexual identity is the most important factor in deciding the roles that are played by males and females in the society from their early ages.

As the family’s honor is linked with the girl’s reputation and life. Parents in Turkish Muslim and Christian Cypriot families place great importance on their daughter's reputation and life, as it is closely tied to the family’s honor:

The issue of honor is mainly expressed in relation to the sexuality of girls. The issue indirectly affects boys, as parents counsel their teenage sons to be careful and not put their girlfriends and themselves in a difficult situation. But girls are the ones whose lives are really limited. (Kilik, 2013, p11)

In many patriarchal cultures, woman's virginity is deeply linked with societal norms in which her virginity identifies her honor despite the circumstances she has undergone. Furthermore, In Turkish Muslim society, the concept of honor is closely tied to female virginity, whereas boys do not face the same expectations or praise; as Landry and Tokats state: the elimination of violence against women bringing to light the oppression that women experienced in the family, the use of sexuality as a medium for male dominance, the misrepresentation of women in the media and the challenge against virginity tests. (2010, p. 41).

This perception of women has deep roots in societal norms and cultural ideologies. Sakai states (2021), “they have been raised to think of women as inherently guilty. And they have been raised to expect so little of men that the idea of men as savage beings with no self-control is somehow acceptable” (p.68). In addition, a divorced woman is seen guilty in the eyes of the society, however a divorced man continues his life as normal as it ought to be. Likewise, if a woman is unable to give birth, she is the one who pays for it, unable to continue her marriage as Nilufer Narli (1999), points the circumstances surrounded divorced women “are the reason”(p.61) and sexual assaults created this image of guilty divorced woman “being unceasingly scrutinized” (p.61).

Therefore, the study aims to interrogate essential themes related to gender discrimination and the role of traditional beliefs and conventions in generating violence against women. The paper provides literature review as well as the theoretical framework, and then it shows the victimization of selected characters.

Literature review

Scholars and thinkers in different areas of study have long explored women persecution, from the ancient and medieval literature to modern literature. The main struggle was that women did not have the equal rights as men did in the Middle Eastern and African cultures under the control of patriarchal society. Women suffered from gender stereotypes which was created and imposed by the patriarchal society. This leads to the realization that female struggles or what can be termed as feminism always existed, but the term was coined in the modern time.

The selected fiction in the current study can be regarded as a new, it embraces and explores different contemporary issues which are today’s focus to many researchers and non-researchers too. Since this novel is one of the newest,

not many scholarly works have

been conducted on. The existing works mostly tackle themes of postcolonialism, and the relationship between nature and man. Sherien Sabbah (2022) in her article entitled *the issues of diaspora and displacement in Elif Shafak's The Island of Missing Trees*, explores the issues of diaspora and displacement, the focus is on the Kazantzakis family when they flee the country and move to England.

Stephen O'Neill in his paper entitled *Arborealities, or Making Trees Matter in Elif Shafak's The Island of Missing Trees* (2023) focuses on the importance of trees. The intricate relationship between trees and human well-being extends beyond the physical benefits of oxygen provision and carbon storage. Trees also have a profound impact on our mental and emotional health, as they contribute to noise reduction, air pollution mitigation, and the creation of spaces for social interaction. In urban areas, trees play a vital role in mitigating the urban heat island effect, regulating microclimates and hydrology, and providing leisure spaces for the community. Furthermore, the presence of trees in cities reflects a complex interplay of historical, cultural, and natural elements, shaping the character of urban environments. As cities continue to expand, it is crucial to recognize the invaluable contribution of trees to sustainable urban development and the overall well-being of city inhabitants. By acknowledging the multi-faceted benefits of trees, one can strive to create and maintain urban spaces that prioritize the coexistence of nature and humanity, fostering a harmonious balance for the benefit of all.

Ramazan, Arif, and Shakir explore the relationship between humans and natural world in their mutual work entitled *Human-Nature Relationship in Shafak's The Island of The Missing Trees: An Ecocritical Approach* (2023). The paper focuses on the significant role of nature in maintaining an ecological balance, it also intends to explore the relationship between humans and the natural world through the lens of ecocriticism.

Based on the literature review, it is evident that there is a research gap in the previous studies. The researcher did not find any research concerning the issue of female struggles in the society. Hence this study aims to fill this gap by approaching the novel through a different methodology, a feminist approach, to analyze the themes related to gender discrimination and the role of traditional beliefs and conventions in generating violence against women.

Theoretical Framework

This study adopts a qualitative research method as it involves an in-depth analysis of a literary work, Shafak's *The Island of the Missing Trees*. Adapting theories of the prominent philosopher, gender theorist, and a key figure in contemporary feminist theory Judith Butler. She was born in 1956, made significant contributions to the fields of gender studies, queer theory, and political philosophy. One of her most influential works is her book entitled "Gender Trouble: Feminism and the Subversion of Identity," published in 1990.

Butler is perhaps best known for her notion of "performance," which challenges the traditional understanding of gender as something natural or normative. According to Butler, sex is not a constant but a repetitive process. She argues that individuals "perform" gender through their actions, and that these performances help create and reinforce gender norms. Moreover, Butler builds on the works of Simone de Beauvoir and other theorists to argue that gender is a pre-existing fundamental rather than a social phenomenon. She challenges binary notions of gender (male/female) and argues that they are the result of social and cultural practices.

Butler in her *Gender Trouble* (1990), argues that women should have a universal identity as well as the term “woman” assists the structure of power which feminists have sought to liberate from it (p.3). She further adds “any effort to give universal or specific content to the category of women, presuming that guarantee of solidarity is required in advance, will necessarily produce fact, and that identity as a point of departure can never hold as the solidifying ground of a feminist political movement” (p.4). Butler’s philosophy is thought provoking, she uses “performativity” to describe gender’s identity which is an ongoing process that changes just like human body. For her “I” is constructed by everyday ‘s repeated actions. Thus, gender is an outcome of a social structure; “such breakdown of gender binaries would then open up possibilities to the impossible, the illegible, the unrealizable, the unreal, and the unthinkable” (p.6).

To sum up, Butler ‘s theory is mainly about the construction of gender identity as the production of repeated actions, speeches, and behaviors. Brian Duigana (2023), states: to Butler female and male is a socially performative construction. Therefore, culture and tradition play a major role in the life of the selected characters. They are victims of the patriarchal power imposed on them and erased their identities. The data analysis involves identifying themes related to the situation of women under the pressure of religious, cultural, and patriarchal conflicts in the novel and mapping them to relevant selected feminist theory.

Besides Butler other scholars have defined the concept of patriarchy and gender as follows; to Lois Tyson (2006), patriarchy is defined as the act of giving the privilege of men over women in any traditional culture. On the one hand, there are certain features

associated with women such as emotional, irrational, weak, nurturing and submissive. On the other hand, features such as strong, protective, rational and decisive are associated with men. (p.85). Moreover, Sandra M. Gilbert and Susan Gubar (1979), associated women with two concepts “angel and “monster”. If she obeys the patriarchal society then she is an angel in contrast she is considered a monster (p.19).

In her *Understanding Patriarch*” (1984), Bell Hooks defines patriarchy as “Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence” (p.17). One can say, that the patriarchal society is the main source for gender discrimination, in which inequality and sexism greatly influence women’s personalities, behavior, and attitudes in general.

Moreover, every circumstance in which a person is excluded from a benefit or opportunity is considered gender discrimination. Based on their gender, they lose their fundamental rights. Unfair treatment or disparity is considered gender discrimination. Women in patriarchal society are considered “subaltern” in Spivak’s word, she further adds “[...] the ideological construction of gender keeps the male dominant” (p.308).

Furthermore, Eagly Defnes gender as "meanings that societies and individuals ascribe to male and female categories," (p.4). Amy M. Blackstone states; gender difference is the product of “expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender” (Blackstone,2003, p. 336). The roles of both sexes vary according to the beliefs of

the community they live in. women are there for bearing children and household chores unlike men who are the decision makers and the bread owners for the families.

Analysis And Discussion

In this novel, Shafak is creatively successful in assigning the story's primary roles to female characters. Although the link between humans and nature is the novel's most essential issue, Shafak brilliantly created adequate, correct, and evocative diction to explain the position of her female characters between the lines and paragraphs. Throughout the novel, she refers to what happens in Jane Eyre as an important reference for the sufferings of women throughout history; "remember Mr. Rochester's first wife in Jane Eyre?" (Shafak, 2021, p.61). Defne the main character of this novel talks about social conventions and the consequences of breaking them and destroying one's life: "In all the myths and fairy tales, a woman who breaks social conventions is always punished. And usually the punishment is psychological, mental" (Shafak, 2021, p. 61). Likewise, she gives another example for women's suffering "Polyphonte" (Shakak, 2021, p. 61) a Mediterranean version of a deranged female "whom was fed to bear. An uncivilized end for a woman who didn't want to be part of a civilization" (Shafak, 2021, p. 61). In other words, gender is not an inherent trait or characteristic, but rather a social construct that is constantly performed and reinforced through our actions and interactions with others in society as Butler (1990) states, "gender cannot be understood as a *role* which either expresses or disguises an interior 'self,' whether that 'self' is conceived as sexed or not. As performance which is performative, gender is an 'act,' broadly construed, which constructs the social fiction of its own psychological interiority" (p.279).

Furthermore, Butler provides a groundbreaking framework for understanding the construction of gender identity and challenging traditional notions of essentialism. It

highlights the performative nature of gender, emphasizing how it is not an inherent or fixed trait, but rather a continuous process of social and cultural practices that shape and reinforce gender norms. By introducing the concept of gender performativity, Butler disrupts the discourse surrounding gender, sex, and sexuality and encourages a critical examination of societal norms that define and prescribe gender roles.

Shafak illustrates to the world through Defne how women have historically been oppressed, silenced, and killed. Therefore, women are always the construction of the society and culture in light of Butler's theory of performativity. Furthermore, she expertly attacks women's social standing, claiming that behind the walls of each house and within each family is a voice that is muted, a teen who is suffering because of a secret fault she has committed and cannot confess to her mother pleading for help as it is obvious in the novel; "she is worried that someone might inform her family" (Shafak, p. 266).

Nevertheless, women who cannot give birth should be prevented from creating a family. She shows the reader that women are the backbone of her writings. Shafak also discusses the social status of women, marriage, identity, patriarchal domination, motherhood, religion, etc. Furthermore, Shafak's exploration of these themes allows for a deeper understanding and analysis of the complex situation of women in a male-dominated society.

As the events unfold, it is clear that the tale shifts between London and Cyprus. London is known as the "The Land of Freedom." In contrast to London, Cyprus is a safe haven for those who are unable to express themselves and be themselves in their own country, those who are afraid of their sexual desires, those seeking violence, and those seeking peace in a land where peace is buried. Furthermore, it is a conservative culture where traditional beliefs are the primary source of information; it is a nation where voices are silenced, rights are denied; and ethnic groups battle.

Once on the island of Cyprus the multi-cultural community, women are responsible for everything since their birth this is due to the repeated action that has been performed on them since their birth according to Butler's theory of performativity as Brian Duigana (2023), states: to Butler female and male is a socially performative construction. Therefore, culture and tradition play a major role in the life of the selected characters. They are victims of the patriarchal power imposed on them and erased their identities. Thus, females are diagnosed by society for a single mistake and accountable for every step they make. female characters in this novel are under the deep lens of their society to sustain power relations. They are raised to be obedient and submissive as Amani called it a system of "shame, scandal, and gossip" evolved over time (Awwad, 2001, p. 45).

Defne is the novel's major female character. She is a Turkish Muslim living in Cyprus with her parents and has one sibling named Meryam. She is an 18-year-old lady who is ambitious, intelligent, and young. She adores Kostas, a Greek Christian by birth. They date in secret because their families are opposed to their relationship. As she states in a talk with her beloved, Defne decides to be with her love no matter what the consequences are; "we promised ourselves, despite what our families and relatives might say, we'd get married" (Shafak, 2021, p. 117). Defne's nature and personality are quite different from her sister, she is passionate, adventurous, and opposes anything that stumbles her happiness. She tells Kostas that she will marry him because she made a promise, despite losing her family and relatives.

Because of the conflict between Muslim Turks and Greek Christians in 1974, Defne's choice is regarded as incorrect. As a result of her parents' and community's rules, Defne falls in love with the wrong person. She can't avoid their words or their judgments. Therefore, this excerpt suggests that religion, culture, and nationality are the main factors behind getting married within each family. Defne's suffering is immense, for she has

been estranged from her family members since she decided to fight the social convention and marry the person she loves. She tells Kostas “if my family find out, if they learn that I am seeing a Greek boy, they will never forgive me. It is the worst thing in their eyes” (Shafak, 2021, p. 164). Defne is certain that being in a relationship with a Greek boy will cost her a lot, but she refuses to give up and fights for the decision she has made. Moreover, the author comments on this love story as follows:

You don't lose your heart at time when hearts are supposed to remain sealed, especially for those who are not of your religion, not of your language, not of your blood, you don't fall in love in Cyprus in the summer of 1974. Not here not now. And yet there they were, the two of them. (p. 164)

One could infer from the above that love among different ethnic groups at that time was infrequent “you don't fall in love in Cyprus in the summer of 1974. Not here not now. And yet there they were, the two of them” (Shafak .2021, p.164). Moreover, it is not only Defne's family that reject the relationship, Kostas's mother is also against it. In a letter she writes for her brother asking for help she states:

Our Kostas is in love with a Turk! They have been meeting secretly. How far it has gone, I don't know and I cannot ask. A Christian cannot marry a Muslim it offends the eyes of our lord. This girl's relative might learn the truth any day now and then what will they do to my son? or someone from our side might find out then what will happen. (Shafak, 2021, p.173)

She is obviously scared that her son is dating a Muslim Turkish girl; she represents the Christian community in Cyprus at the time. She adds “for either community ready to punish them for what they have been doing” (Shafak, 2021, p. 173). She is terrified of gossip and scandals around her kid, and she does not want to lose him forever. Her faith and ethnicity oppose the relationship. Furthermore, Defne's relationship with Kostas is

kept private; they meet at the Happy Fig Tavern. One day, it was attacked by a group of unknown people, and Defne and Kostas fled to the forest to hide. There, they had their first intimate encounter, which ended in Defne's pregnancy. Their last meeting "They have been meeting secretly" (Shafak, 2021, p.173), before Kostas leaves the island and travels to London under his mother's plan to send him away from the unwanted relationship. Defne is in distress and disappointed when she discovers her pregnancy and her lover's departure without telling her "She tried everything. She had lifted every piece of heavy furniture she could find in the house" (Shafak, 2021, p. 267). Afterward, when Maryam finds out that Defne is trying to hurt herself by doing several things in order to lose the baby, she decides to interfere, Shafak describes the situation as follows:

Afterwards, on the bathroom floor, she lay shaking, sobbing, her voice jagged like a saw.... She knew there were midwives in the community who would induce miscarriage, but how could she get their help without her parents finding out? What would happen if they did? That she was pregnant was shameful enough: that it was by a Greek man, beyond conceivable. (Shafak, 2021, p. 265)

The above quotation suggests how miserable and powerless Defne feels. As well as her community that would banish her forever because her blood is mixed with Greek blood. Later Maryam notices her sister in torment, Defne has not revealed her real situation instead; "I must have eaten something bad" (Shafak, 2021, p.265). Despite the current situation, the Turkish army has landed in the city and there is a curfew. Defne manages to get out and finds a doctor to help her to perform the abortion. She cannot go to the Turkish doctors "she is worried that someone might inform her family" (Shafak, 2021, p. 266). Defne has only one choice, "Her only chance was a British physician, but all foreign medical staff were leaving the island" (Shafak, 2021,p. 266).

Defne agrees to accompany the English doctor to the tavern; the owners accept Defne's help and advise her to keep the baby and give it to them; Defne refuses and insists on the abortion. Suddenly, a group of people attacks the tavern, kidnaps, and murders the owners. Defne reconsiders and decides to keep the baby and give him to an English family after his birth.

Furthermore, Marilyn Frye (1984), offers a radical feminist approach of power domination over women; "if you are doing something that is so strictly forbidden by the patriarchs, you must be doing something right" (p. 98). This is quite obvious in the consequences that Defne faces when she is unable to tell her parents about her problem; "there was no way we could tell my parents the full truth" (Shafak, 2021, p. 279), for her father's reputation will be destroyed ,because she is the female who has made the unforgivable mistake. Shafak criticizes this situation by telling the readers that if the parents could stand by her side, she wouldn't have to go to the stranger to ask for help. The patriarchal power that controls the mentality of the society cannot accept a love affair

in particular for females, because this is linked with her honor "I had dishonored our name, I have never seen anyone carry his shame like that" (Shafak, 2021, p. 279).

Shafak through Kostas informs us that he is as guilty as Defne while he fled the country, but she remains the one who should pay for their own mistake as she states; "for him honor was everything, and it just destroyed him" (Shafak, 2021, p. 279). The father who represents the patriarchal society abandons his daughter forever ;"he wouldn't look at my face, he wouldn't speak to me, and my mother" (Shafak, 2021, p. 279). Thus, Defne has lost her parents, family, and friends forever.

The relationship between Defne and Kostas is generally unacceptable in such societies. The people around them will only see the empty half of the cup, never the full one. If they were in another part of the world, their tale would be different. Differences

assist society in filling gaps and finding better situations. Young people on the Cyprus island believe that Turks and Greeks are friends and family, whilst the elder age believes the contrary. Despite their common food, music, and environment, Turks and Greeks are never buddies, according to Maryam: “Greek and Turks are flesh and fingernail. You can’t separate your fingernail from your flesh. Seems they were wrong. It could be done. What a terrible thing. All kinds of wars, but civil war are the worst perhaps, when old neighbors become new enemies” (Shafak, 2021, p.312).

Notably, Defne has lost her beloved, her parents, her town, and her reputation, forcing her to decide to place her infant boy for adoption with an English family. The boy lives for one year before passing to sickness. Years have passed since that tragedy, and Defne is now a grown lady who works as a volunteer for an organization that searches for the corpses of the civil war between Turks and Greeks. She always keeps herself busy in order to forget the harshness of her life, or the one imposed on her by society, and to forget Kostas and his son. To forget Yusuf and Yozgar, and, lastly, to forget her father, who had never forgiven her. As long as religious, political, societal, and gender conflicts exist in any part of the world, hundreds of young ladies like Defne suffer; Defne’s story never ends. It is a repeated story in the Cyprus Island. Generally, women are the biggest victims of all these problems, and they are the only ones who pay the price dearly.

Shafak introduces another female character, Meryam; Defne's younger sister, to highlight the societal inequities that a woman confronts when she fails to bear children in a patriarchal society. The case of Meryam who got married according to her family’s laws and conditions, as she herself says, “love wasn’t my priority. My parents were my priority, my community was my priority. I had responsibilities” (Shafak, 2021, p. 138). The

patriarchal society impose its norms on women such as Meryam who got married for the society and it is implanted in her mind that they should be her responsibility and priority.

At last, she got divorced and her husband left her. This is clearly stated when Maryam is asked by Ada about her marital status, she replies “my ex-husband he left me, he married a younger woman, half his age. She is pregnant... they are having a boy. He is over the moon” (p.126). He obviously left her since she did not bear him a child. Women are criticized in such communities for not giving birth or having children. He divorced her, abandoned her like a piece of furniture, and purchased a new piece for children. This episode has a significant impact on Maryam's life, as she often feels sorry for herself for being alone after years of marriage. Divorce has major effects in such communities, with divorced women facing social ostracism as well as societal disgrace. Rooney argues that;

“Popular culture is sanctioning female behavior that eschews femininity as passive and submissive” (p.185).

Therefore, a woman's behavior is always connected with what is socially, culturally, and morally accepted in patriarchal societies. Meryam complains about her life, how it was when everything was shameful to do as a woman from her childhood until her marriage as well as after losing her sister, husband, and her parents. She describes it as follows:

I blame the menopause. All my life I have tidied up after my sister, my sister, my husband, my parents. Even when I'd go to a restaurant, I'd clean up the table so the waiter wouldn't think badly of us. Because its ayip. Are you familiar with that word? It means shame. It's the word of my life. Don't wear short skirts, sit with your leg together. Don't laugh out loud. Girls don't do this. Its ayip. (Shafak, 2021, p.123)

The preceding situation is a reflection of Maryam's society and family. Her statements demonstrate that a female's destiny is related to shame. "girls don't do this its ayip" (Shafak, 2021, p.122). As a result, in such communities, the majority of what a female performs from childhood to maturity is perceived as embarrassing and shameful. There is a red line for anything women do since they are to blame; females are a societal stigma due to society's judgment.

Ada asks her aunt about the colorful clothes she bought with herself to England she replies "I've been buying them since I signed the divorce paper" (Shafak, 2021, p.125), "this is your chance Meryam, no one knows you are in England no one is going to say its ayip, if you won't do it now, will you ever do it?" (Shafak, 2021,p 125). Meryam's colorful clothes represent freedom, but this freedom is not permitted in her community.

Meryam is a divorced lady; hence it is considered humiliating for her to wear colorful clothes and act freely in her culture. This demonstrates how a divorced woman is regarded in a patriarchal society, where she is restrained by her surroundings. While a divorced man has nothing to worry about, even if he is the cause of the divorce, the woman is to blame. As a result, Maryam believes she may live freely even for a short time.

Shafak, through Meryam, outlines the fate of women in similar communities. Ada justifies the problem by blaming the language, thinking that if it was similar to the English language and a teen's age was related to "teen," things would have been different.:

In English thir- teen is teen right? So if fourteen ,fifteen, sixteen, seventeen..... where I come from, at seventeen you are usually preparing your dowry. At eighteen you are in the kitchen brewing coffee for your future husband is in the sitting room with his parents, asking your hand in marriage. At nineteen you are serving your mother in law supper and if you burn it, you get an earful. Don't get

me wrong, I am not saying that's good thing. Hello no all I am saying is there are kids in the world- girls and boys – who can't enjoy their teens. (Shafak, 2021, p.148)

To sum up, each of the main women characters suffered in different ways. Throughout the story, Defne and Meryam become subject of society's judgment, and suppression. Eventually their personalities and behaviors are shaped accordingly. The Butler's performative theory has been applied to justify the psychological and physical phases and changes the characters go through. Defne and Meryam's identities intersect with the other factors such as culture, and background resulting in identities that do not represent them, but imposed on them.

Conclusion

Judith Butler, a prominent philosopher and gender theorist, has made significant contributions to the fields of feminism and queer theory. Her groundbreaking book, "Gender Trouble," published in 1990, revolutionized feminist theory by introducing the concept of gender performativity.

Butler argues that gender is not an inherent characteristic but rather a social construct that is performed and repeated through various acts. She suggests that individuals are not born with a fixed gender identity but instead learn to conform to societal expectations. This perspective challenges the idea that there are only two distinct genders and opens up possibilities for non-binary identities.

The researcher has concluded that: primarily, regardless of the strength of a love relationship between two people from two distinct cultural and religious backgrounds, society's judgment always wins. Next, regardless of the individual's position in society, the dominance of popular culture and its ideology outweighs anything else. Further, girls

are denied dignity and reputation in such societies. Therefore, females are doomed when they behave in contrast to society's standpoints, as a result their names are permanently tied to shame. The significance of the study lies in its attempt to represent how cultural norms and the ideology of the popular culture frames females' identities and behaviors as well as how the construction of gender identity is the production of repeated actions, speeches, and behaviors. It elaborates further on the issue of the patriarchal stereotyping of females and how it has become a never-ending struggle of females around the world.

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