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Elif Shafak's Three Daughters of Eve: Allegory of Identities and Authentic Selves

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Abstract:

The 2016 book *Three Daughters of Eve* using Elif Shafak challenges triumphing notions approximately girls's function in Islam and society. This research looks at Peri, Shirin, and Mona, Eve's kids, to find out how stereotypes are blended with stereotypes of gender, faith, and subculture to offer women within the e book their own reviews, values, and troubles. According to this examine, Shafak's incorporation of those associated ideas serves as a foundation for intersectional feminist discourse as a framework for comprehending the complicated nature of identification and self-information among ladies in the middle East. The findings of this examine offer an important contribution to the body of literature with the aid of showing how Shafak negotiates Western society's preconceptions about ladies and Islam via the 3 lady characters inside the novel as specific self-identities. The have a look at concludes that Shafak's art, which offers voice to her girls, raises components of variety and inclusion by way of outlining the severa approaches in which they're subjected to prejudice and showing the various techniques they rent to challenge their distinct voices and combat against oppression.

Key Phrases: Elif Shafak, feminism, gender, identity, intersectionality, Islam, religion, 3 Daughters of Eve,

Introduction

Award-prevailing creator Elif Shafak (1971–present), who helps the rights of women, minorities, and free expression, is likewise recognised for being an activist. Shafak is one of the maximum well-known Turkish authors who has addressed contentious subjects linked to politics, faith, and violence against girls and youngsters, together with Orhan Pamuk and Sabahattin Ali. Shafak's novel and non-fiction works, by and large published in Turkish and English, draw on issues of history, philosophy, and Sufism to tell the reviews of immigrants, minorities, girls, and subcultures. *The Gaze* (1999) and *The Bastard of Istanbul* (2006) are two of Shafak's literary works, which are the various most popular girl authors in Turkey. Her most famous piece, but, is *Three Daughters of Eve* (2016), a work that explores issues of faith and doubt, past and gift, and the religious and secular to confront several topics regarding politics, identity, and gender.

Three Daughters of Eve, Shafak's maximum current book, follows the lives of 3 girls—"the believer, the pressured, and the sinner" (Shafak, 2016, p. 212)—as they attend Oxford college. Beginning with Peri, "the pressured" protagonist, who grows up in a tumultuous domestic due to the warfare among her secular,



alcoholic father and her severe, envious mom, she illustrates the turmoil that the 3 ladies face over their identities as Muslim ladies. Teen Peri meets Shirin, a self-assured girl who was born in Iran however has also relocated to stay in Oxford while she moves there.

Peri and Shirin, missing network, encounter Mona, an Egyptian-American religious feminist. They enrol in a seminar on God by Azur, who exposes their differing views on God, appropriate and evil, technology and faith, life and mortality. Mona defends her perspectives, while Peri observes her mother and father' fights, feeling trapped among them. This creates a feel of identification and self-discovery for Peri.

In her book, Shafak depicts the struggles of her girl protagonists as they constantly confront non secular and cultural preconceptions that overlap inside the ongoing combat towards prejudice. These stereotypes are associated with gender, racial, and non secular identifications. Shafak's 3 girl protagonists, who function the novel's representations of Muslim ladies, address gender discrimination in a spread of contexts. That is one in all the biggest problems that girls face day by day, regardless of whether it stems from religion or Western presumptions that Muslim ladies should be "stored" from male dominance. Oswald et al., (2012) outline gender discrimination as experiences of "adversarial sexism" ladies undergo by using their circle of relatives individuals, friends, teachers, co-people, or strangers. Younger women are installed a tough emotional country that adversely impacts their welfare because of these activities, which have an impact on women' frame picture and shallowness (Oswald et al., 2012). Shafak asserts women's various experiences in opposing sexist ideas and gender discrimination to offer an intersectional feminist attitude that displays this concept.

Shafak additionally appears at Muslim girls's experiences with extended degrees of spiritual discrimination, broadly speaking due to Islamophobia, as they conflict to locate their identity and feel of self. This intersectional approach encourages acknowledgement of women's political identities, inclusive of gender, ethnicity, faith, and class, and the ability approaches those can impact how ladies revel in oppression and discrimination (Crenshaw, 1989). This oppression is constructed by means of interlocking structures of oppression encompassing diverse forms of abuse and modes of resistance. Each of Eve's 3 Daughters has its character and outlook on existence even as sharing the same political identity (gender, ethnicity, and religion). As an end result, Shafak depicts both the challenges that Muslim girls face because of their faith



and gender identification in addition to their complex assumptions and beliefs about Islam and girls, which reflects intersectional feminism's issues with the approaches that variables like gender and faith intersect.

This research analyzes Shafak's investigation of girls in Islam and society, because it has not been considerably studied. Women are often stereotyped as weak, emotional, or requiring male protection. Adult males sense obligated to protect ladies, leading to aggressive behaviour. Shirin shows that a sturdy woman can protect her rights, but some guys accept as true with ladies need a robust chief to guard their rights.

This observe examines how gender and non secular constructs effect the experience of self of 3 characters in Eve's novel, that specialize in intersectional feminism. It famous that in spite of shared traits, each character has particular reviews.

Intersectional feminism explores how gender, religion, and ethnicity have an effect on women's identities, self-identities, and range. It supports women's unique reviews whilst exposing oppression and discrimination. This observe highlights the flexibility, strong point, and multifaceted nature of girls's identities.

Theoretical aspects:

In her essay "Demarginalizing the Intersection of Race and intercourse: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist principle, and Antiracist Politics," Kimberlé Crenshaw defines intersectionality as a metaphor for information multiple forms of inequality in people's lived experiences. She criticizes existing discrimination definitions, arguing that they allow the marginalization of these whose reviews don't in shape smartly inside them. Crenshaw additionally criticizes white feminists for failing to well known the related nature of race and sophistication. She supports intersectionality to raise focus of the diverse reviews of all women.

Patricia Collins (2015) explains that people and agencies are positioned within intersecting systems of power in different methods and, as a result, have one-of-a-kind factors of view in "Intersectionality's definitional Dilemmas," a examine on feminism, gender, social inequality, sexuality, and nationhood inside the African-American community. Collins claims that addressing each axis in dating terms rather than personally is the most effective technique for analysing capabilities of race, gender, age, kingdom, and ethnicity (Collins, 2015).



Carastathis (2008) advocates for intersectional theories in identification analysis, highlighting the significance of intersecting factors of political inclusion. She argues that intersectionality is essential for knowledge complex identities concerning gender, ethnicity, race, magnificence, and sexual orientation.

Intersectionality broadens its that means through taking into consideration the usage of the idea without a unique definition. Political identity is created thru the illustration and consequences of political interactions. The goal is to conceptually unveil identities by means of converting the interactions that deliver upward thrust to them.

Carastathis (2013) emphasizes the significance of understanding identification categories as coalitions, as identities are often as compared to coalitional politics. Intersectional critics distinguish among identification and coalition, highlighting the relationship among identities and intersectional concept. Carastathis suggests that people suppress factors in their identities which can be relevant to a "monocular" examine, preventing them from forming coalitions with marginalized people. Crenshaw's idea encourages people to confront excluded features and assemble others as archetypes or representatives of complete corporations, groups, or actions.

Carastathis goes on to mention that seeing identity via the lens of intersectional principle reveals identity to be complicated, with a person's identity being constructed by way of the intersection of a couple of overlapping features. The studies contends that people may be compelled to conceal their proper selves if any thing in their identification is excluded or if they're subjected to discrimination due to that characteristic.

The intersectional narrative in Shafak's work and her portrayal of the complex presumptions approximately Islam and women, as well as the demanding situations Muslim women revel in because of their faith and gender identity, are mapped by means of connecting the subject matters above to Muslim society. A important framework for comprehending how girls are viewed as "seen Muslim others in discourse" as well as how this representation is expressed and signified by way of the body and skilled as an empirical fact via girls's subjectivity and sense of self is provided with the aid of Mirza's (2012) concept of "embodied intersectionality" (Mirza, 2012, p. Thirteen).



Daughters of Eve and Intersectional Analysis

Thru Eve's daughters, who both experience religious war within themselves or with those around them, distinct religious backgrounds and viewpoints are demonstrated. Despite the fact that being a Muslim girl and a lady are identities that overlap, every daughter has unique reports and demanding situations. In three Daughters of Eve, Shafak illustrates how gender inequality causes women to hide important components in their identities. As an example, Peri hides at the back of her true self out of subject that she might be judged or dealt with unfairly with the aid of those round her, such as her family and friends. Shirin fights to suppress a aspect of her identity at the identical time.

Nihad (2019), who claims that Shafak writes to be a voice for passive figures who stay marginalised and othered inside the background, articulates this standpoint. Shafak communicates these individuals' racial, ethnic, or cultural backgrounds to foster "conceptions of [a] cosmopolitan and... Global village" (Nihad, 2019, p. 2908) and show the sector that they exist and feature voices. Shafak became raised in a society that "join[s] the Islamic center East and Christian Europe" through its "twin identification, non secular affiliation, continental belonging, and multicultural traits," which has led a few to label people with different traits as "the alternative" (Nihad, 2019, p. 2901). Those standards are mirrored in Shafak's literary works.

The three-woman characters in 3 Daughters of Eve are examined by way of Bădulescu (2018), who makes the case that each of the three ladies can also represent one of the three tiers that someone is going via when they're encouraged by means of both faith and scepticism, in addition to through the West and the East. As an example, lots as Turkey straddles Europe and Asia to cruelly separate the West and East, Peri hovers in a state of misunderstanding with out knowing in which she belongs, as Bădulescu suggests (Bădulescu, 2018). In addition, Sarbu and Kosa (2019) consult with Professor Azur as "The discern of the Seducer" and have a look at the impact his teaching and seduction strategies have on Eve's daughters (Sârbu & Kosa, 2019, p. 149). Azur is compared to the Byronic hero Don Juan by using Sarbu and Kosa, who contend that Azur is a contemporary-day Byronic hero whose photograph is pondered within the personalities of Eve's 3 daughters and who's discovered differently by way of each of them: "he is a seducer for Shirin, a peace seeker for Mona, and a storyteller for Peri" (Sârbu & Kosa, 2019, p. A hundred and fifty five).



Peri, the Pressured

Peri, Shafak's heroine, battles to recognize herself and the humans round her regardless of developing up in a own family with opposing perspectives on Islam: "They had been as incompatible as [a] tavern and mosque" (Shafak, 2016, p. 28). The father of Peri, Mensur, feels embarrassed by way of his wife's moves and look, that is a commonplace spiritual worry inside the center East. As they "were born into this culture and swallowed unquestioningly something they had been taught" (Shafak, 2016, p. 70), he assumes that their methods are the first-rate. Selma, Peri's mother, believes that Mensur's moves and speech show arrogance, brutality, and finality. The reason why secular modernists are immodest is they see themselves as cut loose and advanced to society, tinged with disdain derived from long-status traditions (Shafak, 2016, p. 70). Violence is usually found in Peri's debates and disagreements along with her own family members, and that they regularly come to an abusive accusatory trade or quiet and apathy. As a result, Peri's lack of affection created a hole that become later stuffed via resentment seeing that she "learned that there has been no fight extra hurtful than a family fight, and no own family fight greater hurtful than one over God" (Shafak, 2016, p. 35).

Peri had watched her dad and mom combat her whole lifestyles. She has by no means made an effort to study herself or her ideals, however she enrolled in Azur's magnificence to understand the conflicting views on faith in her circle of relatives (Shafak, 2016, p. 183). Because Peri does no longer bear in mind herself an independent philosopher, she feels helpless and unworthy in her quest for genuine faith. Peri reports an experience of doubt at some stage in her lifestyles as a result of having parents who show off opposing factors of their perceptions of Islam, which causes her to have ambiguous thoughts approximately faith.

This has a massive effect on Peri's identity, in particular due to the fact religion is a crucial feature that identifies and defines her as a person. Peri is a teen who vacillates between uncertainty and certainty. This degree of her lifestyles is vital for the invention and boom of her self-focus. Teenagers discover social classes, differentiation, and identification inside precise social groupings, as Lopez et al. (2011) imply. Because of their exploration, they adopt new social identities, which includes non secular identification. Over their adolescent years, they'll emerge as more aware of the value and significance of different religious traditions, which may additionally lead to a upward push of their non secular identification (Lopez et al., 2011).



Peri's near dating together with her father puts her in a tough position concerning her mother's ideas and views approximately Mensur; this is, her beloved father is merely a sinner, an "infidel" (Shafak, 2016, p. 108), in Selma's eyes. Indeed, Mensur encourages Peri to are trying to find a schooling abroad and to look for truth in technology to shop herself from her society's lack of knowledge.

“Yet she couldn't for a second accept as true with that the spiritual teachings her mom held sacred and her father railed in opposition to belonged to the same God ... [However] she knew, from all that she had been taught, that Allah become the one and best” (Shafak, 2016, p. 21).

Peri's devotion to Mensur drives her to assist him in faith, but she also supports Selma after he has a coronary heart assault. Selma perspectives this as Allah's retribution for treating him as an "infidel." Peri imitates Selma and offers her first prayer to keep Mensur, leading to a double existence. Own family and spiritual identities overlap, inflicting changes in identity and impacting how teens explore their religious, ethnic, and family identities. Peri's scenario is inspired by way of spiritual strife in her circle of relatives, resulting in regular confusion and a gap between her ideals and the religion's principles. She prefers to wish with buddies in a mosque, however her mind is tainted by a middle-elderly man who asserts ladies have to pray at domestic.

Gender discrimination at a younger age affects Peri's self-picture and expertise of Islam. She questions if mosques belong to guys, reluctance to accept presumptions about Muslim ladies, who face particular forms of discrimination on the intersection of faith, race, and gender. Peri becomes dissatisfied with the Imam, who overheard the conversation however did now not shield them. Society despises younger ladies primarily based on gender bias, violating their rights within the call of faith. However, all ladies have a same right to practice religion and share a comparable position with men. Gender-based totally categorization of non secular practices or places is considered discriminatory towards women and negatively impacts religion.

Even as the expression of distinctive feature is a non secular exercise anticipated from all Muslims, males and females, because the Qur'an commands that Muslims decrease their gaze, nevertheless, in a religious society, a number of the adult males take gain in their function and deform the photo of Islam. The Imam's behaviour while pursuing teenage ladies near mosques illustrates this. With out a reluctance, Hie permits his "eyes to journey over the contours of [the young girls'] breasts" (Shafak, 2016, p. 121). Peri, a girl who has skilled adverse sexism due to the fact that formative years, questions how religion might be regarded and



interpreted after feeling humiliated. Her first incident took place when a person attempted to abduct her from a park, but she was saved by her mother's call. She additionally experienced harassment at her brother's wedding ceremony while a person fixed his gaze on her, causing her to reject him. The man's mind-set changed from admiration to resentment, illustrating the complicated nature of the male heart within the Jap country.

Peri, a young female, experiences negative influences on her self-esteem and intellectual health due to gender inequality. She believes her father's heart assault changed into due to her period, and she or he feels greatly surprised at being a girl. She witnesses her brother's wedding ceremony, in which he believes his wife may not be a virgin, and is deeply suffering from her family's persecution of the destitute bride. Peri wonders how her mother and father might have reacted if she has been in her sister-in-law's role, and feels a deep rage on the a while-antique tradition of determining someone's really worth among her legs.

Peri honours her mother's role and stands up for women who are marginalised by custom in an androcentric way of life. Due to the conflicting views her tradition has on Islam and women, Peri swings back and forth between extremism and moderation. She creates a conflicted self-picture concerning faith, which causes a dubious lady to conflict to reconcile her ideas and beliefs. In Shafak's words, Peri reached a point where she ought to "no longer tell how tons of every day turned into described by using what become wanted upon her and what kind of of it was what she desired" (Shafak, 2016, p. 4).

Shirin, the Sinner

Shirin is portrayed by using Shafak as a fierce, unyielding warrior who defies gender and spiritual stereotypes. She keeps her independence regardless of being mistreated through society. Despite being adults who gave their consent and have been saved by means of Azur, different characters feel obligated to maintain her secure. Shirin is safeguarded via Troy, an Oxford pupil, from Azur, a helpless younger female. Because of the hierarchical courting among the West and Islam, his shielding mind-set can be part of Western international locations' efforts to regulate the behaviour of Muslim immigrant communities. This shielding attitude is similar to the violence that those girls have experienced.



Shirin herself felt like an intruder “[H]er circle of relatives [were] from Iran, however they'd moved around a lot she didn't sense like she belonged anywhere” (Shafak, 2016, p. One hundred fifteen). In Iran, “The Mullahs and the morality police silence [women]” (Shafak, 2016, p. 356), and her place of birth's higher authority makes use of Islam to oppress and govern them. Her father, as an instance, states, “It's killing ... He supposed the regime” (Shafak, 2016, p. A hundred and fifty). Shirin simplest visits Iran once, whilst she travels together with her mother to bury her grandmother, who “adored [Shirin], her first grandchild. Acquaintances said until her final breath she was hoping we'd come again. That's domestic for [her]! Buried with Mamani in Tehran” (Shafak, 2016, p. A hundred and fifty). Shirin witnesses the lack of familial attachment as she observes her discern's war. She did now not pick out to live in exile; it “changed into Baba's dream, not mine, and here i am as British as a treacle tart but as out of place as a filled date cake” (Shafak, 2016, p. A hundred and fifty)!

Shirin lives in exile because she friends Islam with eviction, family immigrant stories, and the Iranian regime. She adjusts to Islam's political interference, figuring out it as "The Mullah" in Iran, but she struggles internally and encounters resistance to accepting her identification as an Iranian Muslim.

She was the female with a “quick skirt, high heels, heavy make-up ... and he or she truely didn't appearance Iranian” (Shafak, 2016, p. 143). According to Sadeghi (2008), misveiling is a shape of self-illustration a few younger women in Iran choose to put on fashionable hijab to “accommodate themselves to Iranian legal necessities” (Sadeghi, 2008, p. 250).

It implies a sort of political resistance: it's miles a response toward the unwanted consequences of society's Islamization, which include compulsory veiling. This trouble has been a part of what Llyod Ridgeon defines as “the trouble” many Iranians have with “figuring out” elements of their “cultural authenticity”, as they oscillate between “the blessings and harms of indigenous customs and tradition on the only hand and of the merits and dangers of Western thoughts and practices however” (Ridgeon, 2017, p. 59). Shirin, an Iranian Muslim woman, battles prejudice and attempts to outline herself as a "free spirit." blind to Mona and Peri's social test, she rents a house with them to study Islam.



Mona, the Believer

Mona, an Egyptian-American Muslim, is proud of her non secular identity and headband. Born in the US, she moved to Cairo at ten to be raised in Muslim culture. In spite of her family's pride in her Islamic identity, they in no way pressured her to put on a hijab and gave her the choice to pick. Whilst her sisters followed a specific course, Mona covered her head, a decision she considered “non-public... an affidavit to [her] religion,” giving her a feel of “peace and self assurance” (Shafak, 2016, p. 189).

Mona and Shirin's debate highlights discrimination against Muslim ladies due to Islamophobia, including Mona's stories of bullying, name-calling, and being treated as dumb because of her hijab.

Mona's intersectional feminism focuses on all girls, including Muslim ladies. She asserts her independence and the right to choose her religion and garb, despite being handled as an obedient female. She argues that Islam's treatment of girls is unacceptable and that the expression of saving a Muslim lady is rooted in colonial energy. Mona resists those assumptions and targets to create a particular brand of feminism that suits Muslim girls and combats Western feminism that devalues and discriminates against different ladies's reports.

Laila Ahmed's *A Quiet Revolution* highlights the hijab worn by means of Muslim girls in the usa as a symbol of political solidarity and independence in opposition to the postcolonial state. The hijab's political meanings are expressed in Mona's phrases, who believes it doesn't restrict her independence. Mona challenges stereotypes that mold ladies who wear hijabs into a selected lifestyle, permitting her to grow into a sturdy, self-assured girl. She is open to specific reports and cultures, reflects those values at some point of her existence, and is concerned in diverse volunteer corporations, together with the Oxford Islamic Society.\

Conclusion

This examines the religious, ethnic, and gender assumptions of lady Muslims through providing an evaluation of the 3 protagonists (the believer, the pressured, and the sinner) from Elif Shafak's novel, *3 Daughters of Eve*. With the aid of using the theory of intersectional feminism, this examine illustrates how stereotypes intertwine to create precise reports, values, ideals, and demanding situations in ladies's lives. Our research makes a sizable contribution to the literature as it confronts the modern-day assumptions of Western society's thoughts about girls and Islam via discussing how awesome self-identities shape and



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characteristic in society, regardless of sharing a few similar traits. The radical promotes an inclusive shape of feminism that elevates diversity and inclusivity among ladies. Shafak's paintings serves to enhance the voices of all girls via revealing discrimination's many guises to illustrate how women discover methods to task their specific voices and face up to oppression. Furthermore, intersectional feminism offers a framework for understanding the complex nature of identity and self-expertise, especially among women minorities in the middle East.



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