

Gender and Animals in Elif Şafak's *10 Minutes 38 Seconds in this Strange World* Novel

Rifa Fajri Adhania*, Hasnul Insani Djohar**

Universitas Islam Negeri Syarif Hidayatullah Jakarta,
Indonesia.

Email: rifa.adhania18@mhs.uinjkt.ac.id, hdjohar@uinjkt.ac.id***

Abstract

*This article examines the representation of the 20th-century Turkish patriarchal system in Elif Şafak's *10 Minutes 38 Seconds in this Strange World* (2019) novel. It also evaluates how the novel describes the sufferings and the resistance towards oppression through the portrayal of animals subtly linked to gender issues. The approach used in this research is qualitative and presented in descriptive form. The data is collected through phrases referring to animals supporting or resisting the patriarchal authority. This study was framed by the animal metaphor theory and theory of the patriarchal structures proposed by Sylvia Walby (1990). The result of the study discovered that Elif Şafak uses five animal expressions to represent women's sufferings, powerlessness, and lack of freedom, such as wild animal, ram and lamb, pigeon, duck, and rabbits. Contrary, the superior position of men is represented by the mosquito. On the other hand, the wolf is the only animal metaphor that expresses society's opposition to patriarchal power. Meanwhile, bird and butterfly serve as symbols of freedom. However, this study also discovered that there are six animal metaphors formulated against the system that are also subject to oppression and exploitation, such as cat, deer, blue betta fish, horse, turtle, and spider. All in all, almost all the characters depicted as animals in the novel are victims of the 20th-century Turkish patriarchal system and gender issues covering all six aspects of Walby's theory.*

Keywords: 20th-century Turkish patriarchal system; animal metaphor; patriarchy; resistance against patriarchy; gender.

A. Introduction

Today's patriarchy has evolved into something that is getting more intricate and complicated (Juliani and Hambali 22), either in good ways or otherwise. In a patriarchal society, men tend to believe that they are on a higher level than women, and women cannot even assert their fundamental rights even worse is that they do not have supportive persons to fight for their rights, where subjugation, marginalization, injustice, violence, and oppression normally occur (Makama 116; Millett 33). Referring to (Walby 28), patriarchy is a system of social structures and practices in which men dominate, oppress, and exploit women. Walby conceptualizes six patriarchy structures, including patriarchal modes of wage labor, household production, culture, sexuality, male violence, and state (Walby 29). One of the countries that adhere to the patriarchal system is Turkiye. The country's laws are also affected by Turkiye's predominant religion, Islam, which perceived that men belong in the public domain while women belong in the private domain. Islam has historically prevented women from obtaining education, working, or just existing in the public arena because of its severe laws relegating women to the private domain (Müftüler-Bac 306).

Not only women, but also animals are subjugated for men's pleasure, and this type of abuse is standardized and sexualized (Luke 99). For instance, when someone calls a lady a "dog," they criticize her for not being as attractive as they want. Due to this, all dogs are included in the category of "ugly" when a woman is described as such (Dunayer 12). The straightforward transfer of a name from an animal to a person includes beast (one who is unable of controlling their rage), sheep (overly subservient individual), tortoise (sluggish individual), butterfly (socially active individual), or lame duck (worthless individual) (Rodriguez 80-81; Goatly 26-28). Wolf represents intelligence and an appetite for freedom (Lakshmi and Mani 312) or an enemy or a cruel being (Waśniewska 11). Mosquitoes represent evil and socially unacceptable people, as well as mosquito bites are linked to attacks on the virginity of a beautiful young woman (Milburn 2). Spiders symbolize creativity (Sarangi and Jha 166) and their webs are seen as traps (Meadows 273). Whereas

fish symbolizes independence, solitariness, toughness, liberation, exquisiteness, and valiant courage (Lancaster 76). Specifically, Irene Lopez Rodriguez classified three main categories in which women are identified, namely, pets -dog, cat, and bird-, farmyard -rabbit and horse-, and wild animals -deer-.

Given such situations, it is understandable that feminists have attempted a kind of rebellion and struggle. One of them is Elif Şafak who is a Turkish Muslim feminist and freedom of expression activist who tried to share her concerns through her writings (Al-Sammarraie 2900; Salami and Taheri 26; Gayas 12; Ahmed 1453; Sabbagh 1). She combines Eastern and Western traditions of storytelling in her works to create unique and relatable characters. It often features stories about families, communities, and subcultures. She has also been known to combine her writing with social commentary (Gürbüz 134; Raza and Imran 467; Srokosz 85; Shah 284). Islamic predecessors like Muhammad al Ghazali and Jalaluddin Rumi also frequently incorporated moral dilemmas and folktales into their literature (Djohar 153).

One of Elif Şafak's famous works -which is the focus of this paper- is "*10 Minutes 38 Seconds in this Strange World*". The novel focuses on narrating Leila's troubled life which engages with difficult social issues such as immigration, marginality, stigma, poverty, and sexual violence against women (Rehejeh 82). She was born in an extremely patriarchal culture that relegated women to being breeders and handmaidens, unless they dared to escape, at their own peril (Austin; Segal). The interesting thing in this novel is that animals are often linked to the characters of the novel related to the practices of patriarchy or its resistance. The depiction of animals in the novel subtly conveys a message to the reader.

Ever since this novel has been published in 2019, not many people have studied this novel. Among them are several studies on patriarchy, gender, discrimination, and oppression. First, "*Public Patriarchal Relation Portrayed in Elif Shafak's '10 Minutes 38 Seconds in This Strange World'*" written by (Fajariyah). This research paper elaborated on how public patriarchal relationships are portrayed in the novel and the degree to which it corresponds with

public patriarchy in Turkish society throughout the 20th century. Second, “*Gender and Power: A Feminist Critical Discourse Analysis of Elif Shafak’s 10 Minutes 38 Seconds in this Strange World*” was conducted by (Ullah et al.). This journal article described how societal expectations for men and women are formed and how these expectations support discrimination, prejudice, and the exploitation of women's individuality. Third, “*Intra family Violence against Women in Patriarchal Societies: A Thematic Analysis of Sexual Exploitation in Elif Shafak’s Novel 10 Minutes 38 Seconds in this Strange World*” written by (Mehdi et al.). This journal article examined how the oppression of women and sexual harassment as well as child abuse may completely devastate a woman’s life in patriarchal families. However, none of the previous research about the portrayal of animals in this novel. Therefore, in this paper, we formulated two research questions: 1. How does the portrayal of animals as aesthetic strategies describe the Turkish patriarchal system in the 20th century? 2. How does the portrayal of animals as aesthetic strategies describe the resistance against the Turkish patriarchal system in the 20th century? It such an interesting to analyze the parallel position between humans and animals in which the characters metaphorically portrayed animals that are oppressed by the patriarchy and its resistance in the setting of Turkish society in the 20th century.

B. Method

This research is classified as descriptive qualitative research since all the data in the novel consists of words, phrases, clauses, and/or sentences. This research employs the qualitative method since it examines the descriptive data and collects information from the verbal form. This research also uses descriptive analysis. The research data is based on selected text and dialogue in the novel related to the research topic and engaging it with the theory of patriarchy by Sylvia Walby (1990) and animal metaphor to answer the research problem.

Initially, a complete comprehension of the entire text is required. The authors gather the data using documentation methods and note-taking methods. The term documentation refers to

information that has been gathered from various sources, such as books, e-books, journals, news articles, and websites. The authors follow a few stages when gathering data through note-taking. The authors attentively examine the corpus multiple times before noting all the data pertaining to the subject. Expressions that refer to animals that either support or resist patriarchal systems in the setting of Turkish civilization in the 20th century are the focus of the study and guide data collection not to get off the topic. The authors then study, identify, and gather all pertinent evidence about patriarchy in Turkiye and animals from books, journals, and other sources.

After collecting the data, the authors gather supplementary information from both primary and secondary sources in order to analyze the already available data. The authors identify the data and correlate it to the research questions. Following that, patriarchy and animal metaphor theory is used to analyze the data. The findings are then further analyzed by the authors.

C. Results and Discussion

1. *Animal's Portrayals of the Turkish Patriarchal System in the 20th Century*

In this part of the discussion, this paper focuses on exploring the animal metaphor in the novel as its aesthetic strategy to represent the 20th century Turkish Patriarchal system.

Wild Animal

The novel portrayed Leila's mother, Binnaz, as a wild animal to express her potential courage as she dared to defy her husband's commands. Binnaz had to surrender to give Leila -a long-awaited baby- to the first wife as she cannot conceive until then. "*I'm not going to let that woman take my daughter*" (11). Before Haroun - Leila's father- asked Binnaz to hand over Leila to his first wife, Binnaz was already suspicious, "*she was seized by a feeling of foreboding, like a wild animal that senses- albeit too late - that is about to walk into a trap*" (11). However, wild animals do signify strength for they could survive on their own in the wilderness, but this time, it is to show the strong instinct "*to walk into a trap*". In the

end, she has to accept whatever decision he makes for her. Contrary to (Rodriguez 90)'s statement that wild animals tend to be independent, and not under man's control, due to the strong patriarchal system adopted by Turkiye, even a woman who is depicted as a wild animal does not show her ferocity. Instead, Binnaz appears more like a pet that could be controlled by the owner. Because men have the authority to make decisions in a patriarchal society, which marginalizes and exploits women in the household (Walby 64). The husband viewed his wife as inferior due to the patriarchal position of man, which makes him feel entitled to everything. Despite Binnaz's best efforts, she is powerless to defy her spouse because she is accustomed to having her rights violated.

Ram and Lamb

The novel portrayed Binnaz -Leila's mother- and Leila as a ram and lamb to express their inferior position as victims of the patriarchal system, gullible, naive, and innocent. They are meant to represent how weak Binnaz and Leila are in certain circumstances.

In Binnaz's case, despite being a woman, Binnaz is portrayed as a ram, yet her horns stand for Haroun's authority as the leader of the household. Binnaz is portrayed as a ram that got tied with ribbons around its horns to express how Binnaz sacrifices her entire body and soul to Haroun as she married Haroun as his second wife when she was still young. Binnaz's life reflects how the ram is being treated in real life, in which the ram as one of the domesticated animals used to be sacrificed on Eid. Ram can be understood as sacrificing the soul or as the act of presenting an animal to God to keep his favor. In Binnaz's case, however, it is to keep Haroun's favor.

Meanwhile, the horns represent Haroun as the head of the family having absolute power, which Binnaz can only obey and submit to. Binnaz behaved like a hapless ram who could do nothing but follow her master. Here, the word "hapless" refers to the inability to protect oneself. Rams are obedient and submissive since they are accustomed to being herded. Walby emphasized that marriage makes women control their reproduction, stifle their creativity with discrimination, and withhold education from them (Walby 121).

Along with the ram, the domesticated animal used for sacrifice is the lamb. The novel depicts Leila as a lamb to be slaughtered to signify a happy innocent thing moving toward a dangerous circumstance where it will almost certainly get wounded as Bitter Ma-the brothel owner- sold her to an abusive client. "*she took his money and offered you up – like a lamb to the slaughter. He could have killed you, that beast* (134). Men cannot manage their emotions as well as their authority, thus women are constantly the victims of male violence. Sexual assault in the workplace, the beating of the wife, rape, and child sexual abuse are examples of male violence (Walby 128). Leila is not only subject to male violence, but also exploited by her brothel owner. Under these conditions, women who are victims of exploitation are bound to be in a weak position and are scripted to always be dependent on the world of prostitution. Leila devotes her entire body and soul to serving any customer she is offered, like food for a beast. She behaves like a defenseless lamb and can do nothing but obey her brothel owner.

From these two cases, it may be inferred that Binnaz and Leila are excessively submissive to their masters and they are powerless due to their subservient position. It is in line with (Goatly 26) definition of a sheep as someone who is overly subservient.

Cat

The novel depicted Leila and Humeyra as cats to demonstrate their sufferings as they are exploited by those in power, subjugated, and harassed. Cat signifies how weak Leila and Humeyra are in some situations. Cats are another common domesticated animal, yet for another purpose compared to ram and lamb. A cat is categorized as a pet according to (Rodriguez 84), she defined a cat as a prostitute or a servant.

Specifically, in Leila's case, it refers to her cat Mr. Chaplin as the owner and the pet have something related to each other. She gave him the name Mr. Chaplin in honor of Charlie Chaplin because, like the heroes of early cinema, he lived in his own silent universe. The description of the cat is 'stone-deaf' as if to signify that Tequila Leila's wish is not heard at all for the expected Hearer is 'stone-deaf'.

Even Nalan, one of Leila's friends, compares God to Leila's cat -Mr. Chaplin- to explain how the deep malpractice of patriarchal society influences people to believe in God. *'Why pray when God is no good at listening? It's called Divine Deafness. That's what they have in common, Mr. Chaplin and God'* (195). Since Nalan expects Leila to have a good life, in reality, she went through a great deal of suffering. Nalan compared God to Mr. Chaplin due to the description of her cat as stone-deaf and all-black, except for a snowy patch on one paw. Mr. Chaplin's next description is *'black'* as if to stress that her hope is *'black'*, with no silver lining at all. However, further description *'except for a patch of snow on one paw'* (i) sends messages that all Tequila still has some glimmer hopes.

Mr. Chaplin, the cat, signifies cozy -though silent- life as contrasted with the tragic situation of the ways Leila's life in the Turkish patriarchal system which somehow justifies the killing of an unwanted person -a prostitute-, as a woman must be slain in order to restore the sexual purity (Müftüler-Bac 309). A further description mentioning the famous comedian Chaplin seems to say that life is simply a comedy (for those who think clearly, but a tragedy for those who resort to feelings), which resembles Leila's life. Upon closer examination, Leila's life is full of misery, yet at first glance, it looks like a comedy in which she begins as the daughter of a wealthy family but ended up being brutally murdered in the trash. The patriarchal culture manifested by her family, school, and brothel owner had made Leila miserable. Starting from her father who glorifies her name -chaste, perfect, honorable woman-, hoping that Leila can become what society wants. It ends with her father rejecting Leila by mentioning that *"We don't have a daughter called Leyla. Leyla Afife Kamile: you don't deserve those names"* (93). To uphold the expectations of the patriarchal viewpoint in different fields, including religion, Walby (92-93) claimed that society continuously makes a distinction between men and women. Mr. Chaplin as a cat not only reflects the sufferings in Leila's life but also portrays Leila as a prostitute with barely a glimpse of hope.

In Humeyra's case, Leila compared her to a severely injured cat to express how her psychological and physical well-being have

changed as a result of an abusive spouse. The cat (i.e., Humeyra) itself is adorable and needs to be protected, "*like the cat they had saved together that fortuitous night, she was, despite all the odds stacked against her, destined to survive*" (133). Cats are usually synonymous with women, rather than dogs who are usually considered masculine. Since cats are closely connected with cleanliness and domestic characteristics, cat behavior is seen as feminine. The severely injured cat resembles Humeyra's life, that is throughout Humeyra's story, she was married in her adolescence, her husband physically abused her, and her in-laws' are disrespectful as she was considered a slave. "*Bride, go and bring the tea. Bride, go and cook the rice. Bride, go and wash the sheets.*" (132). Walby emphasizes that women are in charge of conducting household duties and spending a huge amount of time in their household (63). Women are consistently associated with domestic work, leading to the presumption that women are solely responsible for it. Therefore, many women spend a lot of time and effort maintaining the cleanliness and tidiness of their homes. Men are permitted to refrain from helping women with domestic duties because they frequently work outside the home to support their families. The severely injured cat not only reflects how male violence affects her body but also portrays Humeyra as a servant to her in-laws.

Pigeon

The novel portrayed Leila as a pigeon confined by a nice cage to express her lack of freedom as Leila is largely restricted to the domestic realm, neat and clean, and hardly aware of events outside of their home. "*...like the pigeons her mother had raised on the roof*" (258) "*inside a large wire cage*" (29). It depicts '*a large wire cage, were pigeons*' to signify Leila's huge house that confined her from the outside of the world. "*Their house in Van was so large that even whispers echoed throughout*" (18). Like a pigeon's cage full of water and food, Leila's house is also provided with everything she needs. When it is written that "*the newspapers spread underneath were marked with a few droppings but otherwise they seemed clean enough*" (29), Leila appears fine despite having grown up in a well-

cared yet strict family with little freedom. Pigeon is to signify a lame domesticated person who is well-fed and taken care of, yet is deprived of freedoms, it is a beauty in a golden cage. In Leila's case, the portrayal of a pigeon confined by a cage corresponds to (Rodriguez 86)' statement that the pigeon is a young woman without independence since she classified pigeons as pets.

Despite the fact that since 1924 women have received the same rights as men (Tepe 299), Turkish women are still seen as being unable to perform any tasks, hence they are only allowed and limited to performing domestic duties. A patriarchal society idealizes the idea of a submissive woman since it is strongly attached to masculinity and femininity. Masculinity acts as the oppressor while femininity is the target of that oppression (Walby 93). The concept that women should be subservient to men is prevalent and understandable because of the impression of women as delicate and obedient. All in all, this novel effectively demonstrates how patriarchy shackles women with the portrayal of a pigeon in a cage. Pigeon is a common slang term for a young woman, indicating that the person is susceptible to deception. Leila is still young and innocent, so her father can more readily sway her by indoctrinating her patriarchal beliefs.

Duck

The novel portrayed Leila as a cooked duck to signify her helplessness as a prostitute in the rubbish bin after being brutally murdered by strangers. '*She's as dead as a cooked duck.*' (vi). (Goatly 28), asserts that the term "lame duck" refers to a person who is worthless. A lame duck or cook duck essentially means the same thing. The beginning of the novel narrates the end of Leila's life in a bin somewhere in Istanbul. Weak as '*a cooked duck*', in her post-clinical death, her brain still works to reconstruct what has been happening ever since she was born until the moment strangers murdered her. Leila's death is the fourth sex worker to be slain in a month, confirming the idea that the string of killings is deliberately organized. Meanwhile, Leila fell into this promising offer that made her plunge back into the world of prostitution "*the money seemed too*

good to turn down" (150). From Walby's point of view, the violation that Leila experienced is a necessary result of the economic reliance issue (135-136). Women are influenced so that they rely on men as the heads of the household for financial support. Leila quits her career as a sex worker when D/Ali intends to wed Leila, but after her husband is killed in a revolt, she quickly has to return to her prior position due to her financial condition. Leila and other sex workers like her face more violence than women who work in other professions. The government continues to take no action to stop violence against women in the form of violence committed by men against women. Government protection to establish a secure atmosphere and prosecute sexual assault offenders is non-existent.

A duck is already a lame animal, hence, when it is expressed as a *cooked duck*, it could only mean that Leila is almost totally powerless in responding to any action people might inflict on her. She could not even respond to the taunts of four teenagers who found her mentioning that she is a prostitute or even to the media reports of a prostitute's murder. Turkish women -prostitutes- are not only viewed as "sex objects" (Özaşçılar and Ziyalar 153) but are also viewed as immoral and worthless by society. Because most Turkish people still adhere to these cultural moral ideals, prostitution and women who engage in it are stigmatized. Additionally, prostitution is considered a sin and a criminal from an Islamic perspective. After all, the duck signifies Leila's life as a prostitute who is considered worthless by society. She is considered a female duck to illustrate the duck mating pattern in which the male duck often forces sex on the female duck. It resembles Leila's life who is forced by Bitter Ma -the brothel owner- to serve male clients every day.

Mosquito

The novel portrayed Leila's Uncle as a mosquito to express his harmful yet powerful position in the family as he can exploit his nephew's chastity and ultimately when troubles hang around, he washed his hands off her. "*They waited for the darkness to become complete and slipped into the room at the same time – both the mosquitoes and her uncle.*" (48). According to (Milburn 2), when a

mosquito is referred to as human, it signifies dishonesty, libelous, and socially unacceptable. While mosquito bites are linked to attacks on the virginity of a beautiful young woman. In the same extent, Leila was sexually assaulted by her uncle, leading to the eventual false accusation of Leila's friend -Sinan- as the perpetrator, and Leila being forcibly married to her uncle's son as the conclusion. Mosquitoes as a disturbance coupled with some other disturbances signify miseries and unfree situations that could make people at least resist with all the power they could manage.

The 'sexual assault' tragedy to Leila happened very early in her life. While everyone was having an excursion, she faced disaster, as her uncle was blinded by lust. For Leila, her uncle is a mosquito that only looks for blood. Like a mosquito that "*have got through the holes in the wire mesh*" (48), Leila's uncle had crossed the barriers by looking for the possibility that he would be caught. While her parents were already asleep, Leila's cousins gathered in one room, excluding Leila because she was too young to join. Therefore, Leila had to sleep with the toddlers. It is depicted that "*they swarmed around her head, buzzing inside her ears*" (48), which represents Leila's uncle's seductive expression and special treatment towards her that keeps distracting her mind and ringing in her ear. "*You have always been my favorite*" (49), "*When you are older, I'll protect you from boys. You don't know what they're like. I won't let them get close to you*" (50). Little did Leila know, the mosquito (i.e., her uncle) was waiting for the day to get dark, and everyone became completely asleep and sneaked into her room. Man can be blinded by his lust that he preys on children using these terrible techniques. The child feels privileged when given special treatment, especially by uncles or other family members, and is ignorant that her uncle is sexually abusing her. The woman is significantly more likely to know the perpetrator of the rape than a total stranger (Walby 138).

Unlike a mosquito bite that leaves a small bump on our body, Leila's wound greatly affected her life. Leila's suffering did not stop there, at last, she got pregnant. In the end, in order to keep Leila's family's social status in society respected, Haroun -Leila's father- tried to cover up his brother's mistakes by marrying Leila to her

cousin, who is the son of the one who impregnated Leila. Leila was forced to get married even though she was only sixteen, and this act is considered a form of violence against women (Kerman and Betrus²; Yüksel and Koçtürk 2). The patriarchal culture is extremely ingrained with sexual assault against women. As a result, sexual assault is frequently seen as inevitable. Since perpetrators are viewed as "regular delinquents" and victims as "flirty," many rape cases then place women in an unfair position. As of now, mosquitoes are known as blood-sucking animals. In contrast, to huge animals like tigers or leopards which are scary but seldom threat, mosquitoes are tiny, unpleasant, and common. To the same extent, many mosquitoes - men- in patriarchal societies use their position to exploit the women they want.

Rabbits

Men in the patriarchal culture are depicted in the novel as rabbits to express men's uncontrollable lust since they love to breed throughout the year. Although this behavior is opposed by a pharmacist -the mother of Leila's friend, Sinan- by giving women contraception who has previously had 11 children, a few days later, the woman returns complaining of stomach pain after eating the condoms because she could not get her husband to use them. The Lady Pharmacist, employing the term "breed like rabbits" to vent her annoyance at an ignorant family. *'Ignorant, simple-minded peasants! They breed like rabbits!'* (58). It is in accordance with (Rodriguez 88)'s assertion that rabbit as a woman who has given birth to multiple children, Rodriguez categorized rabbits as farm animals. The idiom refers to their fast rate of reproduction and regular "breeding," which results in a large number of bunnies. Among mammals, rabbits are known to give birth most often. Due to their propensity to produce huge litters of offspring, rabbits are frequently regarded as a sign of fertility. Since the men in the family have complete authority over their wives, the husband decides how many children they will have. As a result, women in Turkiye do not have the right to their own bodies due to the patriarchal system strongly ingrained and intimately linked to Islam. Walby emphasized that women are more

dependent and susceptible on men because of biological reproduction, which includes menstruation, childbirth, pregnancy, feeding, and raising children (66). Moreover, there are many different perspectives on family planning in the teachings of Islam, which frequently spark disputes and lead some families to believe that Islam condemns the use of contraception. Despite the lady pharmacist condemns this behavior, she cannot alter the situation due to the patriarchal culture still deeply rooted in Turkiye.

Deer

The novel illustrated Leila as a deer to reveal her position as prey to men in power in two different situations. In the first situation, Leila's life is like a deer under the rule of her father (lion -the king of the jungle-), who serves as the family's head. Even her family could not provide a safe haven for her. Leila is kept like a domesticated deer in a zoo that is as gentle as a sheep. Leila is aware that her father follows her and will pursue her if she tries to leave the house. Despite deer's propensity for escaping quickly to safety, deer are nonetheless convinced that lions will devour them. Similar to Leila, she is aware that she is capable of breaking free from her father's constraints and the patriarchal culture that confines her, but she also knows that her father will do whatever it takes to keep Leila under his control. Deer (Leila) believes that she cannot escape the lion's ambush because she feels weak compared to the lion (Leila's Father). Referring to Walby, patriarchy is a system of social structures and practices in which men dominate, oppress, and exploit women. The current structure appears to have offered Leila's father a space to freely exploit his daughter (28).

The description of deer reappeared in the scene where Leila remembered the incident of sulphuric acid. The acid stain on the floorboard reminded her of "*the deer on the carpet move when she was a child*" (102). Leila is not only prey for her father but also prey for her client. It is narrated that Leila begins this scene by stripping off all of her clothes in front of her client, except for her sandals because she feels much safer. She resembled a deer, which will always be afraid of a predator since deer have excellent instincts and

can anticipate when to flee a moment before the predator intends to pursue the deer. Her client, who had a history of mental instability, expresses concern that Leila's brothel owner was stalking them. As their conversation went on, the customer opened a container of liquid, which piqued Leila's interest and caused her to approach. But as soon as Leila realized what was happening, she took off running. "*Were it not for those dainty slippers that she adored so much, she could have escaped faster. She tripped, lost her balance, and the liquid he had tossed at her only a second ago hit her in the back.*"(101). Like a deer, which always looks backward while fleeing to gauge how far the approaching predator is. The deer's speed is negatively impacted by this fatal observation. These observations show the deer's movement and draw its predators closer to the deer. The predator then ambushes and devours the deer. However, she was fortunate because the sulfuric acid struck her back as opposed to her face, which was the client's initial intention. Leila's actions resemble how deer in the wild behave. A deer must run one second faster to avoid falling victim to predators, while a wild animal must run one second faster to get prey.

In the two cases, the deer is depicted not only as prey but also as a metaphor for Leila's despair in which she cannot escape from the predator. conforming to (Rodriguez 91)'s statement that deer can serve as a target animal.

Blue betta fish

The novel portrayed Leila as a blue betta fish to represent her loneliness in which Leila was buried in a separate place. In accordance with (Lancaster 76)'s statement, the blue betta fish represent solitariness. The novel does not explicitly portray Leila as a fish, but it is implied since Leila and her pet undoubtedly share some sort of bond.

The blue betta fish basically depicts Leila's life cycle from birth until she was released into the sea. This section only discusses Leila being treated unfairly regarding her burial. Before she was released into the sea, she was buried in the 'Cemetery of Companionless' which is a state regulation for the funeral of a prostitute. The state's

regulation of how people are buried lends credence to Walby's assertion that "personal is political" (156), it simply indicates that a large number of the personal issues women encounter are not their fault but rather the effect of institutionalized oppression. In deciding a person's burial, which is truly a very personal affair, the state plays a vital role as the regulator and controller. A person's freedom to choose how their relatives will be buried without regard to social class is humiliated by this conduct. This is one of Turkiye's most obvious laws that discriminate against women.

Horse

The novel portrayed Jameela - Leila's friend- and other trafficked women as breaking horses to express their lack of freedom as they have to accept to be ridden or confined. "*It's like breaking horses,' said one of the women*" (99). They are mentally and physically suffering. Once their spirits are broken, they were all aware of their inability to escape and lack of strength to do so. They treat women as sex-machine, working hard like a horse. When a woman is treated like a horse, it implies that she does not even have her own body. Jameela and her friends are treated like horses who have tried their best to work for their master. The exploiter, who owns the horse, has benefited financially due to the horse's devotion. But the owner merely gave them a sack of grass daily as payment. The other party benefits more from the effort and labor than the horses do. Men's sexuality is forced on women through rape, prostitution, pornography, and other cultural practices. Women are controlled by force and physically confined by such practices as footbinding (Walby 121).

Jameela is an African woman. Her family problems are complicated; therefore, she is trying to escape from home, and she expected to work in Istanbul with many people, mostly women around her age since Turkiye became a popular destination for migrant women (Zhidkova and Demir 125). At some point, she realized that this job was a scam. She realized that she would be sold for sexual exploitation. But it was too late for her to escape. They treat Jameela and her friends like prisoners. They would be gathered

and chosen by the exploiters every evening. Women at Jameela's age, who are still very young and ought to be in their educational years, must be trafficked and used as slaves to satisfy the lust of philanderers. The trafficked women are forced to work under pressure. They lose all of their vitality, and then they do not be compensated as promised. These women would undergo extremely brutal torture if they made a mistake or even rebelled. The primary goal of this kind of women trafficking is to use them as commercial sex slaves because doing this business will earn the criminals a sizable sum of money. The horse in Jameela's case successfully illustrates (Rodriguez 88)'s definition that the horse casts the guy in the role of the rider who mounts, rides, or straddles the woman.

Turtle

The novel describes Nalan -Leila's friend- as a turtle to express her limited mobility as a transgender person in Turkish patriarchal society who perceived her situation as taboo and controversial. The novel does not explicitly describe Nalan as a turtle, but it is for the fact that she and her pet must have something related to each other. Nalan has a pair of turtles named Tutti and Frutti, which "*during every rainstorm, it seemed that the pipes would burst or the toilets would overflow, though thankfully, Nalan observed, Tutti and Frutti were good swimmers.*" (41). (Goatly 27) defined a turtle as a sluggish individual. In this case, "sluggish" refers to limited mobility.

Nalan's life journey begins with running away from home to Istanbul to avoid being forced into marriage and planning to change her gender (male to a female). To meet the cost of gender replacement, apart from having savings, she works in a furniture shop and works as a sanitary worker as well as a masseur. But after becoming transgender, no one wanted to employ her, as the Turkish people are least familiar with the body of a trans woman (Engin 842). Nalan could only work as a hairdresser or sex worker; she could no longer work in a legitimate brothel. This refers to (Walby 39-40) in which the state uses exclusion and segregation tactics to prevent women from achieving equality. This is due to the stigma attached to transgender people, they are viewed as problematic and abnormal.

The issue of discrimination and intolerance that develops in society is caused by the social construction of gender that does not recognize diversity and only recognizes the gender of women and men. The social construction of gender that develops in society then generated negative stereotypes and stigma. This social construction encourages discrimination against transgender groups. Many companies or employers refuse their existence even though they are actually capable to work for the available job opportunities. Therefore, the evaluation appears to focus more on a person's looks and gender expression than on their aptitude and work skills.

Spider

The novel illustrates the spider web as the confinement of human beings, especially those excluded in patriarchal societies like Nalan, an atheist and transgender. Spider webs are extremely thin and delicate. The web is the most potent biological form, despite its smooth structure. Even the ability of spider webs to slow down and stop a fast train is shown in the Spiderman movie. This is not only science fiction, but according to (Masang 76), spider web fibres are also asserted to have five times the strength of steel fibres with the same amount. Spiders are frequently referred to as "engineers" due to their engineering prowess and ability to create sophisticated cobweb structures. In fact, no expert has ever been able to create a spider web that is as strong, intricate, detailed, or complex as one that a spider creates. To the same extent, Turkiye as a state establishes intricate systems that affect its citizens' social and private lives and alienate individuals like Nalan. The state is still patriarchal as well as racist. The state itself engages with the gendered political force which influences the gender-differentiated effect and gender structure (Walby 150). The spider in Nalan's case successfully illustrates (Sarangi and Jha 166)'s definition that spiders signify creativity, and (Meadows 273)'s definition that their webs are seen as a trap.

2. *Resistance against the Turkish Patriarchal System in the 20th Century*

In this part of the discussion, this paper focused on exploring the animal metaphor in the novel as its aesthetic strategy to represent the resistance against 20th century Turkish Patriarchal system.

Cat

In the preceding section, Leila and Humeyra depicted as cats to represent a prostitute and a servant. Yet, in this section, Leila and Humeyra depicted as cats to demonstrate their independence as they endure their sufferings.

In Leila's case, ever since she decided to leave the house and become a prostitute, Leila is no longer recognized as a family, and in fact, Leila has distanced herself from her family. It is indicated in one incident of Leila after being brutally murdered by strangers, she wished from inside the rubbish bin that she "*would have given anything to be in her apartment now*" (i), the wish not to return to the home of her natural father. In Leila's situation where malpractices of patriarchy reign the home are altogether not the home where the father and mother reside. It is in line with (Rodriguez 84)'s assertion that cats are not among the pets that typically go with and remain with the owner. Leila prefers to be a prostitute rather than being trapped in her deep-rooted patriarchal family.

In Humeyra's case, the cat is described as having fought badly to stay alive despite having damaged paws and loss of teeth. Humeyra and Leila gave her the name Sekiz, which means "Eight," because her survival was a miracle and it was clear that a being who could sustain such suffering must have had nine lives, eight of which would have been gone (129). As opposed to dogs, which are also considered pets, dogs are animals that crave affection and good treatment. They are incredibly submissive to humans. The majority of dogs left behind will die or at the very least suffer. However, cats will have an easier time surviving in the wild. The city's large population of stray cats appears to be evidence of their independence. Additionally, it has been demonstrated that cats rarely sustain injuries or have mishaps. They may come to a soft landing even when

they drop from high heights. Even when they get injured, they can cure their wounds by licking them with their saliva. Cats have tremendous physical strength as a result of their strong independence. Fortunately, by all means, Humeyra finally managed to escape to Istanbul.

Butterfly

The novel illustrated Leila as a butterfly to demonstrate her freedom from the constraints that patriarchal systems place on women. Leila was initially referred to as a trapped butterfly since she feels confined by her deep-rooted patriarchal family. "*Like a trapped butterfly, thought Leila*" (89). The longer she held back all her emotions, the more numb she became as well as she could not express her argument. She, thus, intentionally left her home. Leila prefers to seek her freedom like the definition of a butterfly according to (Goatly 27), who is referred to as an individual who values social pleasures.

Initially, Leila felt trapped by the manifestation of patriarchal culture towards her, Leila felt that if she does nothing to change her life then nothing would change. Leila began to flee her family to Istanbul in an effort to evade an arranged marriage, but she instead got involved in prostitution. But in the end, she persisted in her employment as a prostitute and eventually succeeded in earning Bitter Ma-brothel owner-'s respect and admiration, earning the moniker "*one of my finest*". Thanks to Bitter Ma, Leila changed her name to 'Tequila Leila'. Bitter Ma also awarded her the greatest spot in the brothel.

One instance of patriarchal opposition was exemplified by Leila's self-awareness of her status as a prostitute. Leila fights off many sorts of patriarchal behavior toward herself and her body with her self-awareness in such a way that only those who can afford her will be able to have sex with her well-groomed body. Leila is transformed into a subject who has the freedom to choose the work she enjoys rather than the work she ought to be doing, or rather than being a full-time homemaker (Walby 37). Thus, what Leila did was a form of her resistance to patriarchal ideology. This resistance is

reinforced by the narrative built by Elif Şafak through Bitter Ma who denies the prostitutes' idea of waiting while knitting clothes to not remind their wives or mothers at home. "*We offer them what they have never seen at home, not more of the same.*" (35-36).

In several scenes, Elif Şafak tries to reveal that the position of sex workers is not always subservient. Despite being marginalized in society, sex workers are not powerless. The theme of prostitutes in this novel is quite complicated. On the one hand, the identification of female sex workers in society is still perceived as low status, on the other hand, female sex workers do demonstrate their bargaining power behind their low position. Bitter Ma orders her prostitutes to avoid overt displays of cleavage and excessive flirting with clients since doing that makes women appear inexpensive, but not act cold either. "*There had to be a fine sophisticated balance*" (36). Most of the men who came to the brothel had families, albeit their ages and incomes varied. "*They were fathers, husbands, brothers...Some had daughters her age.*" (92).

Leila as a prostitute is well aware that, despite her subservient position in society, she can potentially jeopardize the position of men. Leila may experiment to see the level of men's power since she is conscious of her own influence, especially in the family institutions where men hold positions of authority. Leila is in a position that allows her to enjoy her freedom like a butterfly that flits from one flower to another flower in quest of nectar since the family institution does not bind her. With the experiment played by Leila, the position of the family is actually being threatened. Despite having low status in the eyes of society, Leila sees herself as more valuable than women who feel secure with their status under men's domination. Here, there is a form of awareness that the character has instilled in herself, by detaching herself from society's judgment. This phase is even emphasized by the narrative in which D/Ali -Leila's fiancée- paints a tiny white butterfly on her acid scars which represent her final transformation. The depiction of the butterfly in this novel not only shows Leila enjoying her job as a prostitute but also depicts Leila's self-transformation from an obedient girl into an Istanbul sex worker.

Deer

Leila is described as a deer to express power, a power to face her patriarchal family and to dodge the abusive client. The deer in the novel first appeared when her uncle came to visit her house because of Leila's newborn brother. While his arrival made Leila remember the sexual abuse committed by her uncle. Then Leila sat by herself and observed rows of fallow deer wander symmetrically around a carpet in a circular path. *They reminded her of the way she and the other children...marched in single file to their classrooms each morning.*" (61). As she looked at the deer on the carpet more closely, she saw that not all of them were obeying the rules. One of them *"head turned longingly backwards, tempted perhaps to set off in the opposite direction towards a wooded valley, rich in willows?"* (61). Deer that are arranged in perfect symmetry can be compared to Leila and her friends who are subject to patriarchal authority and are raised with patriarchal values. Leila, however, used to peek to the left or right while she was lined up, much like a deer that likes to look backward. The image of a deer looking back as if it is tempted by the willows depicts Leila who is more attracted to freedom, unlike her friends who stay on a circular path -a patriarchal system-. The image of a deer on the carpet seems to invite Leila to escape from reality, *"if only she could jump on its back and ride off out of this room."* (61). Through the carpet depicting the deer *"as though magically animated moved towards her"* (61), Leila creates her own universe where she can flee predators quickly like a deer. Where she can become a subject, which would entail being herself and not his uncle's sexual object who engages in sexual abuse, in which his uncle appeared to have control over her, and she was helpless. Leila appeared to be taken into the wilderness by the deer on the carpet, hence, she might *"inhaling the scent of the grassland"* (61). In this case, the deer is a metaphor for Leila's resilience in the face of her patriarchal family and the violence she endures by withdrawing from her surroundings, and by building her own world through fantasy.

The description of deer reappeared in the scene where Leila remembered the incident of sulphuric acid. She would trace her finger around the floorboard to feel its irregular shape and sharp edge. *"If*

she looked at that dark hole long and hard enough, it would start to swirl... Just as she had seen the deer on the carpet move when she was a child, now she watched an acid hole swirl." (102). Not only the power to face her patriarchal family but also the power to dodge the abusive client who throws sulphuric acid onto her back. Leila was quite lucky, because some of the acids hit the floorboard, due to her strength in avoiding the clients.

Despite her sufferings, Leila could endure and quickly recover from the incident. Fortunately, Leila's wounds did not prohibit her from working as a prostitute and the sulphuric acid did not hit her beautiful face, which was also her income source. Leila's life can be compared to a deer in a hot desert, the dry and dusty grass, and there is very little food and water available to the animals. However, they are forced to live in a very cruel and fierce competition, necessitating extraordinary quickness of thought in order to avoid becoming prey to other animals. In the world of prostitution, Leila is required to maintain both her face and body. That is all Leila does in order to maintain her achievements or performance, maintain the business - prostitution-, or maintain her position in the world of prostitution, therefore, she can be strong and grow fantastically. Even Leila is quite proud of what transpired since it increased her popularity. "*She was a prostitute with a story, and men seemed to like that.*" (102). In this case, the deer serves to represent Leila's strength in avoiding the client.

In the two cases, the deer is not only depicted as a predator, but it also serves as a metaphor for Leila's toughness in every situation. Conforming to (Rodriguez 91)'s statement that deer can serve as a predator.

Blue Betta Fish

In the preceding section, Leila portrayed as a blue betta fish to represent her solitariness, yet in this section the blue betta fish is to represent her determination to keep going despite her challenges, portraying her other life cycle.

On the day Leila was born, all the imprisoned animals were freed. One of them is a blue betta fish in a jar. "*If the little fish*

reached the soda lake... it would not have much chance of survival in the salty, carbonated waters. But if it travelled the opposite way, it could reach the Great Zab,...it might even join the Tigris..." (6). From this narrative text, it can be interpreted that Leila has little chance to survive if she stays with her family who has revoked her right to independence. Since her family is firmly attached to Islam, which requires women to remain in the domestic sphere (Müftüler-Bac 306). However, Leila still has a chance of surviving if she leaves her family's comfort zone and decides to pursue her freedom. Since betta fish is known to be able to live in unexpected places, Leila unpredictably proves to be able to survive in the world of prostitution. Leila skilfully upheld her status as a prostitute which her brothel owner was aware of and proud of. Like betta fish who are categorized as aggressive or fighters who can fight to protect themselves or defend their area. Regardless of the circumstances, fish always swim forward, they never swim backward and, instead, prefer to take a detour when they make a mistake. As well as Leila kept moving forward after arriving in Istanbul even if the situation did not go as planned. Despite all the negative impacts of her acts, she did not quit her work as a prostitute for what she believed. Leila stood her ground, no matter how much society hated her. All in all, the depiction of a blue betta fish has the same definition as (Lancaster 76) which signifies Leila's independence, toughness, liberation, exquisiteness, and valiant courage.

Bird

The novel describes Humeyra -Leila's friend- as a bird to express her freedom as a singer, leaving her former self as a housewife. "*she resembled a bird – a bird that a child might have drawn, bubbly and round.*" A bird's ability to soar anywhere it pleases has always been associated with freedom. Even in a threatening breeze, birds can keep their balance. Like Humeyra, she endured her in-laws' bad attitude and unstable marriage for a full year since her husband's business went bankrupt. Her spouse beat her violently, leaving a mark on her back and on one of her legs. Like a bird that can stand on one leg, Humeyra can still leave her house in pursuit of

freedom. Similar to how birds migrate at specific times of the year due to various circumstances, including bad weather and a lack of food. Birds will search for a better environment to survive. Birds construct their own nests, a place to call home and a place to retreat to when the sun sets. After realizing she can no longer trust her family, in Istanbul, Humeyra discovers friends who are also known as the water family where there is no racial, ethnic, or gender discrimination. This water family is always with her in joy and sorrow because *there were times when water ran thicker than blood* (167).

Humeyra progressively changes from a housewife to a Hollywood Humeyra, much like a bird flapping its wings to fly, then gradually extending them as it ascends. Starting with her physical attributes, name, and ID card, she changed them all. Humeyra is content with the fact that, in contrast to other women whose labor is restricted to the domestic realm, she has managed to survive up to this point. She even proudly and firmly said that “*I’m a singer*” (129). Humeyra's situation indicates that she can have freedom, in contrast to (Rodriguez 86)'s assertion that birds are categorized as pets and kept by the owner. In Humeyra's case, the bird demonstrates that she can maintain a good life and even construct her own home.

Horse

In this section, the horse is described as Jameela as she never stopped planning her escape, “*...maybe she was only a half-broken horse*” (99). No woman wants to be treated like a sex machine unless their lives are threatened. Evidently, Jameela is negotiating in order to survive. Since she was stubborn as a horse, which clearly described (Rodriguez 88)'s statement, Jameelah never stopped planning her escape. When she met Leila for the first time, she realized that *she was only a half-broken horse*, which can be interpreted that she is unable to run away because of her fear or weakness, but she might still remember the wonderful taste of freedom and wish that freedom could come true. In this case, Jameela is portrayed as a horse as she desires freedom. Horses are always associated with freedom because of their behavior, such as galloping or wandering.

Turtle

Nalan -Leila's friend- (in the preceding section) is described as a turtle to express her limited mobility as a transgender in Turkish patriarchal society who perceived her situation as taboo and controversial. However, Nalan is not easily swayed by how wronged she is perceived by society. Despite her plodding movements (Goatly 27), the turtle maintains her attention on her goals. She pays attention and keeps her concentration on the task at hand when doing something. In a similar situation, when Leila was treated as the marginalized that she would be buried in the "Cemetery of the Companionless", Nalan protested in front of the hospital to be permitted to retrieve Leila's morgue. "*Don't waste your breath. We are not going anywhere*" (163). However, it turns out that Leila is already buried in that cemetery. "*Only then did Nostalgia Nalan... pull her legs up to her chest and weep like a child abandoned in a foreign land.*" (166). Nalan's behavior reflects how a turtle hides in its shell to protect itself from enemies. Not out of fear, but in response to threat, turtles will immediately bury their heads in their shells. The turtle can defend itself against anything that threatens or obstructs its path.

On the other hand, Nalan has believed since childhood that life must adhere to justice which makes Nalan think that Leila should get a proper burial. Like a turtle who never faltered at the speed of other animals, Nalan did not easily sway in her stance. Not only her stand for justice but also her desire to become a woman, even though she is labeled as transgender. Nalan was not hesitant to throw an ashtray at a man who made offensive statements to her and even responded, "*Idiot! Do I whistle at your hairy legs, huh? Do I hassle you? How dare you talk to me like that?*" (194). Nalan is proud that he is transgender, which is considered taboo and controversial by the Turkish society which is closely related to Islamic teachings. Nalan is an excellent adapter to different situations as a transgender, much like a turtle that can survive on land or in water. Nalan never complains about her life, although living as a transgender person is not always easy, just like the turtle who never gets tired of lugging his shell wherever she goes.

Nalan as a turtle not only reflects her limited mobility as a transgender but also her adaptability, tenacity, and toughness. Despite being limited, Nalan never walks backward in the face of obstacles.

Spider

In this section, sparkling spider webs is illustrated to express Nalan-Leila's friend- 's ideas about breaking free from the confinement of people, especially herself, "*a spider's web glistening in the torchlight like quicksilver*" (225). It can be interpreted as the torchlight guiding Nalan to break away from the pattern. Not following patriarchal culture, has no belief, even saying goodbye to her patriarchal culture family that serves no purpose anymore because all these things create space within her, therefore, she can welcome new opportunities into her life without feeling weighed down by the past. The word "glistening" refers not only to the brightness of the torchlight, but also to one of the X-Men's silver-haired superheroes, that is Quicksilver. In the film X-Men: Days of Future Past, Quicksilver was able to free Magneto from his plastic-encased, special-security prison. Quicksilver can double his strength, including his fists and his speed of mind, and he has superhuman speed that is even faster than the wind. It can be assumed that Quicksilver is a powerful, quick, and trustworthy superhero. As in Magneto's case, Nalan wants Quicksilver to save him by using his speed to escape the shackles of patriarchy that have been passed down through the generations. Nalan reminded herself that she would prefer to have no beliefs, no faith. She swore she would never be blinded. But with this freedom comes the sense of an "identity crisis" (Djohar (a) 20).

Wolf

The novel portrayed the revolutionaries as a wolf to express their opposition to the government as the state system implemented a strongly patriarchal culture and Islamic teachings. The symbol of the wolf powerfully portrays the Turkish patriarchal system as the setting of the novel. "*Here and there, the posters had been slashed and defaced with far-right slogans and sprayed with their symbol: a*

howling wolf inside a crescent." (32). Wolf can be interpreted as a brave warrior like the revolutionaries -socialist, communist, and anarchist- who oppose the existing system. In addition to being a vicious animal, the wolf is also incredibly challenging to tame. In contrast to the tiger or lion that is regarded as the king of the jungle, who from his outward appearance gives the impression that he is a tough stud, but it turns out that humans easily subdue him. Therefore, tigers and lions have always been featured in circus performances; however, wolves have never appeared. This demonstrates that wolves are wild animals that humans cannot tame. It serves as a metaphor to convey to society that only revolutionaries will remain true to their principles without being swayed by capitalists or those who follow the dictates of the government. The phrase "wolves do not lose sleep over the opinion of sheep" describes how wolves stick to their stance.

It is written in the text that; a howling wolf is shown on the posters. The howling of a wolf can be interpreted as a warning of an enemy and telling the herd to gather. Primarily, wolves will howl when they want to communicate with other wolves that are far away. Howling wolves function as a search system, to howl together, to an alarm for their herd. A narrative reinforces this interpretation that states, "*socialist, communist and anarchist posters plastered the walls, inviting the proletariat and peasantry to join the upcoming revolution*" (32). It is mentioned again in the narrative that wolves howl inside a crescent. The crescent moon heralds the beginning of a new phase of the moon and the start of the lunar cycle all over again. The crescent moon can be seen as a representation of renewal. The crescent moon in this poster signifies that the revolutionaries will always make renewals in a better direction. Or simply put, they are against those in power, they want a revolution. They wait for the right time to rebel. Like wolves, which are the animals with the best hunting techniques, they wait in the forest until the right time to expose themselves, i.e., in the time of the crescent moon, when everyone is asleep, they take revenge against the government by protesting-expressing their concerns- like a howling wolf. A howling wolf also means that they want to communicate their desire.

All in all, the definition of the wolf is the same as (Lakshmi and Mani 312) and Merriam-Webster dictionary, that on the one hand, the wolf describes his desire for freedom, on the other hand, the wolf is seen as an enemy; nasty and cruel being.

D. Conclusion

Elif Şafak's *10 Minutes 38 Seconds in this Strange World* novel is a representation of the 20th-century Turkish patriarchal system which includes all six aspects of Walby. This paper analyzes the novel into two important points. One analyzes the portrayal of animals describing society's confinement and women's sufferings, the other one analyzes the portrayal of animals resisting oppression. All animals are oppressed except mosquitoes, describing how women are treated as inferior or even a slave. Women are restrained, being targeted, victims of oppression, their bodies are exploited, and women who are categorized as 'problematic' such as prostitutes and transgender are being excluded, as well as to portray their sufferings and powerlessness. Even a woman who is depicted as a wild animal does not show her ferocity, instead, she appears more like a pet that the owner could control. In contrast, mosquitoes represent men in the patriarchal culture who are in a powerful yet harmful position as they can exploit the women they want. Meanwhile, the metaphor of animals such as cats, butterflies, deer, blue betta fish, bird, horse, turtle, spider, and wolf depict the characters' resistance against the 20th-century Turkish patriarchal system. All the animals depicting the resistance against oppression except the wolf, represent women's independence, freedom, power, adaptability, tenacity, resilience, and breaking away from confinement, as well as representing a woman's determination to keep moving forward despite facing challenges. Whereas wolf is depicted as a revolutionary to express opposition to the government because the state system applies a strongly patriarchal culture and Islamic teachings.

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