



BLURRING BOUNDARIES OF TRANSITIONAL OPPRESSION: ANALYZING THE INDIVIDUALITY IN SHAFAK'S *THREE DAUGHTERS OF EVE* THROUGH A COSMOPOLITAN FEMINIST LENS

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Abstract

This study analyzes *Three Daughters of Eve* by Elif Shafak through the theoretical lens of **Cosmopolitan Feminism** in order to explore how the novel represents women's individuality within the context of globalized and transitional forms of oppression. In an increasingly interconnected world, women's experiences are shaped not only by local cultural structures but also by global ideological forces. Cosmopolitan Feminist Theory emphasizes the interconnectedness of women's struggles across national, cultural, and religious boundaries, highlighting how gendered oppression can operate simultaneously at multiple levels of society. Using this framework, the present study investigates the underlying causes of the chaos portrayed in the novel and examines how social, cultural, and ideological conflicts shape the lives and identities of female characters. The research further explores how the narrative portrays the **globalized oppression of women**, demonstrating that patriarchal control transcends geographical and cultural borders. Through the contrasting personalities and life choices of the three central female characters, the novel reflects the tension between tradition and modernity, faith and skepticism, and freedom and social restriction. These tensions reveal how women navigate complex identities within societies where cultural expectations, religious interpretations, and political influences intersect. Moreover, this study analyzes how the novel constructs a persistent **dichotomy between religion, liberty, and individuality**, showing how these elements interact to influence women's personal and intellectual development. By situating the novel within the framework of Cosmopolitan Feminism, the research argues that Shafak highlights the possibility of cross-cultural dialogue and shared feminist concerns while acknowledging the diverse realities of women's experiences. Ultimately, the study demonstrates that *Three Daughters of Eve* offers a nuanced portrayal of women's struggles for selfhood, agency, and intellectual freedom in a globalized yet divided world.

Keywords: *Cosmopolitan Feminism, Globalized Oppression, Individuality, Religion and Liberty, Transitional Societies.*

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1. Introduction

1.1. Background and Introduction

Three Daughters of Eve (2016) is a famous novel by Elif Shafak, listed as “Best Book” in 2018. The story is contemporary fiction that explores the complexities of identity, faith, gender, love, and cultural conflict. It paved the way toward ideological approaches of Feminism, Marxism, and Existentialism. *Three Daughters of Eve* is a multi-layered novel. The book consists of four parts, titled *The Handbag*, *The University*, *The Siskin*, and *The Seed*. Three types of women are displayed in the novel: the Confused, the Believer, and the Sinner. The book indicates how women are interpreted in society. Novel depicts how women seem to be caught between tradition and modernity, reflecting her childhood. Turkey personified as Peri. Through the novel's setting, the boundaries between East and West blurred. It described traditional norms regarding women in both societies the story written in Stream of Consciousness, i.e., with flashbacks and a back-and-forth movement of memories.

The shifting of memories is smooth, without confusion. The novel exposes Turkey's political and social climate. Class division, Religion, Society, and the political state of the country are portrayed in a dark, comprehensive, and layered way. Overall, it highlights “How Turkey is going through roughness of beliefs in the specific time”. Marxism is illustrated in the novel via class division, i.e., conflict between the privileged and the underprivileged. The book explores not fixed but diverse ideologies of feminism, recalling individual beliefs of three types of women. Some absurd and meaningless perspectives are also discussed, for example, a weird concept of God, the struggle for identity, and the meaninglessness of life. It occasionally messed up existentialism. *Three Daughters of Eve* is a comprehensive masterpiece that explores central ideological beliefs about religion. It also explores the struggles of an individual with a scattered psyche about their own beliefs. Overall, it carries the post-modernist impression, i.e., confusion between choosing culture and religion. The novel leaves a timeless question in the reader's mind: To what extent is religion involved in the life of an individual?

1.2. Statement of the Problem

The novel depicts Turkish society, contrasting modernity and liberty with religion. The gap between the privileged and underprivileged highlights society's depth and darkness and is analyzed, exploring Turkey's ideological, social, and economic climate. Hegemony of the elite class visualized through an approach to materialism and surface-ness. As a country in progress and a bridge between East and West, society is caught between divinity and tradition. The whole society is scattered and confused about status, condition, and situation. The novel extensively discusses fundamental human rights. The experiences of belonging, faith, identity, and existentialism are elaborated. Furthermore,

it is also concerned with women's oppression through the cultures worldwide and manipulation. It explores individuality, suffering, and childhood trauma. The ultimate human rights are discussed in the novel.

1.3. Significance of the Research

Three Daughters of Eve by Elif Shafak explores the individuality of women through different perspectives and across a wide range of life experiences. In previous research, the divinity of religion, radical ideologies of perception and deception, existentialism, self-identities and authentication, and psychoanalytic investigation have already been examined. Concepts of individuality, feminism, and globalization have not yet been addressed. Observing the gap, all these fields are explored in this article. Through the unique Lens of Cosmopolitan Theory, a path toward new, thought-provoking ideological notions was paved. Filling all the gaps, this comprehensive article explores hybrid identity, globalized women's oppression, faith and doubt, cosmopolitanism, and the role of women across cultures. This article argues that feminism worldwide, unlike the broad scope of modern women's liberation, is about individuality. My article provides an ultimate platform to summarize and analyze the novel, as a director of upcoming ideas. For future researchers, it's a top-notch approach to addressing all aspects of feminism, as well as its emerging and related figures. It discusses how local violence against women is connected to larger or global insecurities and the global negotiation of identity. This makes my research article citywide, unique, and catchy.

1.4. Research Objectives

The aims and objectives of this research are;

- To find out the reason behind the prevailing chaos presented in the novel.
- To explore how the novel portrays the globalized oppression of women.
- To expose how the novel maintains a dichotomy of religion, liberty, and individuality.

1.5. Literature Review

The research by Tahir, Jabeen & Chaudhri (2023) covers *Three Daughters of Eve* (2016) through the lens of existentialism. Evaluating the struggle of "Peri," the protagonist of the novel, her scuffle for individual ideology is depicted. Themes like identity and class distinction are covered. Belonging to a partially secular and partially religious family, she suffers confusion in building her own choice in religion. The condition leaves her Confused throughout her life; moreover, the struggle for survival in a male-dominated society is portrayed through an existentialist lens. Character grapples with unresolved mysteries about God, i.e., what is God's place in our lives. This unsolved issue from her childhood continues to become her trauma as she didn't know whom to follow, whether her mother or her father. Furthermore, being a Secular Muslim, she suffered extreme

loneliness, just as her father had before. Her quest for intellectual freedom, social expectations, and religious beliefs was all traumatized by her unhealthy childhood. In short, Peri faced existential threats, like identity crises, struggles for intellectual freedom, and surviving in a patriarchal or dominating society. To summarize, this research article on the character of Peri provides a comprehensive analysis through the lens of existentialism (Tahir, Jabeen, & Chaudhri, 2023).

The research by Rehman, Shah, & Khan (2024) explores the psychoanalytical shift of the novel. It depicts that psychosexual theory laid the foundation for later psychological studies and upcoming theories. It argued that language plays a massive role in shaping an individual's psyche and affects much more than that. It also highlights how non-aligned childhood experiences scatter people mentally. Peri, growing up in an ideologically and religiously divided family, faced lifelong confusion and inner conflict. The conflictual upbringing leaves a scar on Peri's psyche, leaving her anxious and confused, so that she continues to question God and religion. Her family symbolizes the political as well as social situation of Turkey because Turkey was also caught between religion and secularity during the 1950s. Also, she joins Oxford University to sort out her conception of God, but she meets a contrasting personality. She caused further confusion in her life instead of sorting it out the causes and effects of this dispersed mental condition are determined by the environment in which an individual lives. The concepts of Freud and Erikson are bridged in the novel through Peri's persistent confusion, imprinted by her unconscious early mind. (Rehman, Shah, & Khan, 2024)

The article by Balvantbhai (2023) analyzes *Three Daughters of Eve* (2016) by Elif Shafak. It examines female identity, religion, and intersectional feminism in the novel; this research highlights the allegory of identity and self-discovery for a Muslim woman. The paper positions Shafak as a feminist and activist writer who explores women's struggles in the Islamic and Western contexts. Shafak's fiction is known for bridging East and West, faith and doubt, and tradition with modernity. This analysis emphasizes Kimberlee Crenshaw's theory of intersectionality. Intersectional feminism shows how gender, religion, ethnicity, and class shape oppression. The framework reveals how women's experiences vary but is connected through shared struggle. Shafak gives voice to marginalized, silenced women in Muslim and immigrant societies. Gender inequality is portrayed as internalized oppression, and not just external. In this article, Shafak's narrative aligns with intersectional feminist discourse, demonstrating how overlapping identities produce complex forms of oppression. Furthermore, how women negotiate multiple pressures: religious, cultural, familial, and political, the struggles of Muslim Women are shown both as a product of patriarchy and Islamophobia. The study reveals that Shafak promotes diversity, inclusion, and female agency through storytelling. To conclude, *Three Daughters of Eve* stands as an allegory of women's self-discovery,

portraying their journey to reclaim authentic identities amid religious and social contradictions, according to this article (Balvantbhai, 2023). The study analyzes the spiritual journey of characters using Averroes' Religious Argument as a theoretical framework. It focuses on three aspects of the journey: societal and family influence, the concept of man as image of God, and spiritual experiences.

The parental clash divided Peri's home into two realms: Dar-ul-Islam and Dar-ul-Harb. She raises her voice, questioning God's justice, and begins to doubt his mercy and existence. Her "baby in mist" vision and "God diary" reflect her longing path for a third party; neither blind nor pure faith. Besides her confusion, her childlike prayers to God for her father's recovery show her inner faith and hope in mercy. At Oxford, she met Professor Azur, whose philosophical lectures on God introduced her to a more rational, questioning approach to faith. In the seminars, a rigid conflict between theists and atheists was criticized as an unproductive "circle of refrains" that lacks actual dialogue. The concept of the third party profoundly inspires Peri, who joins these seminars to understand the mystery of God beyond her parents' contradiction. The conclusion of her journey reflects Averroes' and Azur's central belief: reason and knowledge are authentic paths to comprehend God's attributes, while emotional faith alone leads to confusion and division (Saleem, Rafique & Munawar, 2020).

2. Theoretical Framework

The theoretical framework of this research emphasizes Cosmopolitan Feminist Theory, as the novel has not been examined from this perspective. Cosmopolitan Feminism is a global framework that advocates for critically reinterpreted universal human rights for women through cross-boundary dialogue, challenging both Western-centric views and Cultural Relativism. Cosmopolitan Feminism gained momentum through global campaigns by organizations at UN world conferences, which promoted human rights and created opportunities for International Activism. Martha Nussbaum is considered a pioneer of cosmopolitan feminism. However, it is typically a variation of general feminism with modified features. On the philosophical groundwork, Nussbaum explored the idea of multiple coexisting identities, i.e., that every person has different layers of identity that coexist, none of which cancels out the others. It can be visualized as a concentric circles' metaphor (how a person's different identities or loyalties are layered and connected). For instance, the innermost circle of a person could represent him as Pakistani, i.e., his national identity, or, in the next circle, a Punjabi as an ethnic circle. Still, at the outermost circle, he belongs to the whole human community.

The primary focus of this article is Cosmopolitan Feminism by Nussbaum. This theory typically addresses human dignity and worth, gender justice, women's oppression worldwide, a universal list of human capabilities, and a critique of cultural relativism. In essence, this theory draws equality, autonomy, and dignity from the novel through its lens.

According to the theory, every human being has equal moral worth regardless of their culture. It negates the objectification of women and treating them as an instrument. Furthermore, it also argues that some cultural practices, such as forced marriages and the denial of education, violate women's dignity. Additionally, a global concern for women's conditions and capabilities is promoted. Regarding this movement, ten central human capabilities were introduced for both men and women. It includes fundamental human rights such as; To live a whole life, without any violation or fear of death, good health, nutrition, shelter, and the right to reproductive choice, freedom from abuse, assault, and the right to migrate freely, freedom of expression, education, and creativity, ability to form attachments and love without any fear of oppression, the right to think, plan, and make decisions in life independently, equality, respect, and the ability to participate in social life, respect and coexistence with nature and other living beings, the right to leisure and enjoyment, control over one's environment, political participation in politics and decision-making, material Ownership, work opportunity, and property rights.

Kwame Anthony Appiah (1997) developed a theory of rooted cosmopolitanism that connects universal human rights with respect for legitimate cultural differences, i.e., variations in customs, beliefs, and behaviors that stem from different histories, environments, and societal structures. (Kwame, 1997). Every individual, regardless of gender, race, national origin, or cultural discrimination, deserves these fundamental rights. A practical example can be framed from "*Home Fire*" by Kamila Shamsi (2017), which directly engages the theory of Cosmopolitan Feminism. In this novel, a theoretical lens is used to explore the tension between state power and individual rights, examining how factors such as race, religion, and gender shape the concepts of global justice and human rights. Similarly, Smopolitans by Holman, a male character, is marginalized because of race. It suggests strong thematic potential for exploring cross-cultural solidarity. Moreover, other aspects, such as global interconnection, intersectionality, and challenges to universalism, are also analyzed (Shamsi, 2017).

This concept is not just a theoretical framework; it offers a practical guide for shaping policies that promote gender justice on a global scale. Nussbaum emphasizes that feminist principles must go beyond philosophical debates and become a part of public policies and institutional reforms. The goal is to create real conditions that enable women to exercise their capabilities, including in education, health, and political participation. Instead of measuring progress only through income or literacy rates, Nussbaum suggests evaluating whether women can live with dignity and whether they have achieved core capabilities such as freedom, safety, respect, and choice. The policy and practical application of cosmopolitan feminism bridge philosophy with reality. It transforms the idea of global gender equality into concrete social, legal, and economic reform. Ensuring every woman, regardless of her nation or culture, can live a life of freedom, equality, and

human dignity. The movements behind Cosmopolitan Feminism include liberal feminism, human rights activism, global development theories, postcolonial feminism, and transactional women's movements. Together, they shaped Nussbaum's version of a world where justice, equality, and human dignity transcend borders, creating a true global feminism that speaks for all women.

3. Analysis & Discussion

This research briefly and comprehensively examines *Three Daughters of Eve* (2016) by Elif Shafak in terms of globalized women's oppression, the dichotomy of religion, liberty, and individuality, and the reasons behind the prevailing chaos in Turkish society (especially in a city with a massive population, i.e., Istanbul). From the paradigm of feminism, various sub-components are approached, such as childhood traumas, sexual and physical abuse, being judged and neglected, and much more. Plot of novel hinges on Peri's personal life, being confused in a religious vantage point, suppressing thoughts, and burgeoning in a diseased family. However, it faces several conflicts in its scholarly path in Oxford and a traumatic relationship experience. Themes and settings render mental artifacts and chaotic kidney of society as a whole and as discrete. From the perspective of religion and liberty, a substantive deliberation centers on the existence of God and his role in an individual's life. The Greatness of God questioned; how can God predict a person living a liberal life, whether He is double-standard for pious and liberal man or not, why is He concerned with prayers and worship, and does God endorse? At the same time, is it possible to run modernity and religion side by side?

Lastly, the reason for the prevailing chaos in society is revealed: Turkey's dark side. The crime rate and security issues are highlighted. To what extent the underprivileged are dehumanized, and what circumstances they face, is casually portrayed.

4. Prevailing Chaos Displayed in Plot

The first objective of the research is to identify the cause of the prevailing chaos in the novel. The author portrays the massive population and urbanization as chaos and mayhem. "People who would refuse to share their bread shared their insanity instead. There was something inscrutable about the collective loss of reason: if enough eyes experience the same hallucination, it turned into truth; if people laughed at the same misery, it became a funny little joke". (Shafak, 2016, p.5). Here, societal norms and the normalization of nonsense are accentuated. It's a reality that sometimes people begin to praise bizarre and meaningless things as culture or a tradition, leading to disorder and lawlessness. Further expanding the paragraph, the author refers to the café Star Borek, noting that its name and logo resemble those of the famous coffee chain Starbucks, underscoring how actions, decisions, and even inspiration can undermine the rule of law. People use loopholes as shortcuts and disarray as an opportunity. The other aspect, this

quotation is a critique of the hypocrisy of modern man who is willing to put down his emotions, thoughts, and mental condition, referring to insanity, but not material needs, referring to bread. Although there is a loss of connection between people and the hollowness that surrounds the world, how people participate in each other's lives is enveloped here. In the end, it argued that misery becomes a joke. People use laughter as a defense mechanism, which may suppress their emotions. Materialism, lawlessness, and mocking miseries display the harsh reality and cruel chaos mushrooming in society.

“Around here every destiny was seen as preordained, each suffering unavoidable, including those the residents of the street inflicted on each other, such as football fights, political brawls, and wife beating” (Shafak, 2016, p.16). In an underprivileged society, everything seems fixed and unescapable. People are stuck in their fatalistic worldviews where every act is determined, and probability is a universal truth. Everyday brutality casually publicized, such as wife beating, foisting political opinion on others, and violence over small things, which are normal for these people. The shape a collective mindset in which there is no place for ideological disagreement. Highlighting a diseased attitude of society and how deeply violence is rooted in the populace, from ideological to domestic matters, and even in social life. Not only is this cruelty normalized, but it is also passively accepted. People began to compromise on their fundamental human rights, viewing them as fate, unavoidable suffering, and a preordained reality. Gender abuse, domestic violence, and silence around torture can also be related to the statement where domestic foul play is showcased as a social norm. Not only do females face this brutality, but people from both genders may face other perspectives, such as in social dealings (not being enough, not receiving the efforts as they do, or validation issues).

Extremism and a lack of endurance portray a chaotic setting in the novel, creating space for social realism. Widespread ethical apathy among the people not only promotes cruelty and senselessness but also fosters discord in the nation. And all of this mess is covered under the transparent sheet of fatalism to justify this extremist attitude.

How easy it was to switch from licking to loathing. In the kingdom of the East, the male heart, like the orb at the end of a pendulum, swung from one extreme to the other. Oscillating between overplayed adoration to overplayed contempt, dangling over the emotional detritus that just the day before had been passion, men loved too much, raged too much, hated too much, always too much. (Shafak, 2016, p.158)

The author has used the metaphor of a pendulum, which violently and continuously swings from one extreme to the other without stopping in the center, to exemplify the behavior of a man who expects and delivers too much, never choosing the path of moderation. Either he may admire, love, and respect passionately or scorn and disdain with the same level of energy. A person may applaud something or adore it one day, and if he does not find it the next day, he may treat it as a leftover. The masculinity and social

pressure ruin the emotional stability of the man, pushing him to the limits of his feelings. Most of the men from the East suffer a superiority complex against the opposite gender, suppressing their desires and passions, satisfying their God complex. The absence of checks and balances in the male species highlights problematic excesses in sentiment and anger, which can be seen as a collapse of emotional moderation. All of this passively contributes to the breakdown of calm in society and makes it more chaotic.

4.1. Globalized Women's Oppression

“Peri would be up and down like a yo-yo. Ice bucket to refill, ashtrays to empty, bread to toast; there was always some tasks to be done – especially since her mother absented herself on such evenings” (Shafak, 2016, p.18). According to Feminist Literary Criticism (second wave of feminism), Simone de Beauvoir argues that “Women are socially conditioned into a domestic role”. Most of the time, wives and daughters have to serve as unpaid waiters; all across the world, domestic labor from women is taken for granted. The phrase up and down like a yo-yo illustrates the continuous physical work. Although duties like toasting bread, emptying ashtrays, and refilling ice buckets are minor, there is still work pressure and a sense of responsibility on Peri, as cosmopolitan feminism theory predicts, feminism or women's rights as fundamental human rights, such that duties of comforting others may raise an inferiority complex in a person. It also reflects the repetitive caregiving associated with the gender. However, it demonstrates the cultural obligation of females in the family to take the place of their mother, eventually increasing the social burden and justice issues faced by women worldwide. The role of women in social gatherings, and being ignored or invisible, is portrayed.

“There is one problem, though,’ Mensur said. ‘Men don’t want women to be too clever or too educated. I wouldn’t want you to die a spinster.” (Shafak, 2016, p.36). Feminist theory illustrates how women face inequality in social, educational, and domestic spheres. Patriarchy is so deeply rooted in every field of life that a man with an average mentality cannot bear equal opportunity granted to women in any field and wants complete control over women. Women worldwide were paid less than men. Moreover, women face much domestic pressure as men. Putting gender equality on hold, less seats are reserved for women globally in parliament. As a fundamental human right, the equal and efficient treatment of individuals can be examined through the lens of cosmopolitan feminism. Although education and intelligence are linked with marriage, this suggests that men generally prefer to marry less educated and less intelligent women. The personal choices, such as singlehood, are portrayed as a doomed thing and as a social taboo. So, according to the author, there is a choice for women in this patriarchal system; she may either stay single or dumb.

Another topic discussed in the novel is after-marriage crises, which a woman faces, such as marital rape and interference in the privacy concerns like past relationship,

virginity status, and likely things (Shafak, 2016, pp. 161-164). In these pages, it is discussed that many girls are teased about private issues, like in the novel, Hakan creates a scene on his wedding night, being insecure about his wife's virginity. So, on the wedding night, he blamed her for not being a virgin and asked for a virginity test. It showcases how men treat wives as property belonging to them, and a woman's personal space is theft. Moreover, marital rape is displayed as a prohibited topic in Eastern societies and is not counted as a crime. But according to fundamental human rights, it is against bodily integrity and respect for personal space. Most of the time, marital rape coexists with physical abuse, psychological torture, and domestic violence. A lot of women bear it silently to get social validation, financial dependence, and fear of dishonor and shame.

"Was religion an empowering force for women who otherwise had limited power in a society designed for and by men, or was it yet another tool for facilitating their submission" (Shafak, 2016, p.167) Most of the time, women are bound to it by religious pressure and an obligation to satisfy the man. The author raised a question whether religion is salvation for women or is it another trap for them to be ruled submissively by men?

4.2. Dichotomy of Religion, Liberty, and Individuality

The third and final objective of this research paper is to expose the dichotomy between individuality, religion, and liberty. It explains how a modern man is stuck between the liberal society, individual will, and the rules and regulations of religion. As Shafak says.

"Is there really no other way, no other space for things that fall under neither belief nor disbelief _ neither pure religion nor pure reason? A third path for people such as me? For those of us who find dualities too rigid and don't wish to conform to them? Because there must be others who feel as I do. It is as if I'm searching for a new language. An elusive language spoken by no one but me . . ." (Shafak, 2016, p.57).

The quotation recounts the paradox of religion, liberty, and individuality, measuring and precisely defining them; things falling under neither pure belief, symbolized by imposed religious belief, nor the narrowness of religion. In contrast, pure reason represents existential liberty, or the right not to choose any unambiguous path. At the same time, the third path leads to an individual perspective. An unrecognized and inexplicable inner conflict that cannot be resolved and can never be cured. It not only negates but resists the faith doctrine and the pressure of liberalism, providing man with free will to make his own decision. It not only depicts the confusion faced by the protagonist but half of the society: partly religious, partly secular and stuck between heaven, hell and social standards.

"Was this the way of Allah? First, he allowed you to utter profanities and jokes without inhibition. Next, he made you pay the price? It was almost as if he waited for you to sin so that He could smack you with His wrath." (Safak, 2016, p.76). These lines are

another confinement of the incongruity of faith and freedom, where God first gives you liberty to do whatever you want, but keeps you aware of sin and virtue. Allah let you be out of control in a controlled way. For instance, freedom of speech is granted, demonstrating liberty, but an inhibition against religious obligations will also be imposed. Questioning the individuality and free will against religious imposing, societal taboos, and existential freedom remains at the pivot point. In the apparatused society, there is a lot of confusion about following religion or meeting social norms, reflecting modernism. The concept of forced imposition of religion can also be discussed here.

5. Conclusion

The discussion bridges the novel's prevailing chaos with the psychological condition of people as they figure out the reason. How the darkness covered behind the mist, the harsh reality of society, people trying to impose their ideologies on others, and quarreling over meaningless things. Societal norms, level of insanity, and share absurdism were effectively framed. Feminism colliding with modernism and liberty is analyzed, how women are socially neglected, even in the 21st century, wife beating seems to be a common and casual issue. Women are not given the same rights to education, jobs, and social participation. According to a report presented, about 2.5 times, women bear domestic pressure. Neglecting equality, women hold only 26% of seats globally. Even for the same level of physical and mental load, women are paid 20% less than men. Moreover, sensitive issues of married life like virginity concerns, ruining privacy, and marital rape are enveloped under a précised context. The dichotomy of liberty, religion, and individuality is servile to balance faith and fact. To what extent is religion playing a role in modern society? After the rule of Atatürk, the society was divided into extremely religious and secular personalities. It exacerbated the conflict between them, and a cold war began within households and at social gatherings. However, among aristocrats, diversity is observed, but a balance of liberty and religion is sentenced to the term Liber-Muslim.

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