

I. An Introduction to Turkish Culture and Pamuk

This research is based on Turkish writer Orhan Pamuk's *Snow* published in 2004. Turkey is situated at the south-Western Asia bordering to Europe, with Islam as the state religion. Similar to other Islam nations, Turkey is a male dominated society, and the condition of the women is subordinated and marginalized. As such, Islam and patriarchy has its all round impact and dominance in the social and cultural aspects in the lives of the Turkish people and society. However, in the recent days, the impact of globalization has not spared Turkey, either and women's issues have started to hit the arena of national debate, inside and outside Turkey. Taking this idea into consideration, the present researcher will analyze Pamuk's *Snow* from the perspective of women's liberation secularism perspective depending on the Third World Feminist Perspective.

Turkey is a predominantly an Islam nation, where Islam culture and tradition is the way of life of the people of the nation. 'Islam' is one of the major religions of the world, and the followers of Islam are called 'Muslim,' which means 'surrender' or 'submission' to the Muhammad, the messenger of God. The person, who has thus surrendered is a 'Muslim.' In theory, all that is necessary for one to become a Muslim is to recite sincerely the short statement of faith known as *Shahadah*. *Microsoft Encarta Dictionary* defines *Shahadah* as, "I witness that there is no god but God [Allah] and that Muhammad is the Messenger of God" (267).

Islam is one of the oldest religions of the world. It has its root in other contemporary religions of the world, like Judaism and Christianity. According to a critic, Simon Blackburn the date of founding of Islam goes to the "birth of Muhammad in seventh century" (238). According to him:

Muslims regard their religion as dating from the time of in the early 7th century, as associated with a religious sense; identical with the true

monotheism which prophets before Muhammad, such as Abraham (Ibrahim), Moses (Musa), and Jesus (Isa), had taught. In the Koran, Abraham is referred to as a Muslim. (238)

However, the followers of these and other prophets are held to have corrupted the true teachings of God. Then the God, upon the mercy of his followers, sent Muhammad to call mankind yet again to the path of truth.

Traditionally, Islam has been regarded by its followers as extending over all areas of life, not merely over faith and worship. Islam, in modern world, is viewed as one of the most popular spheres of religion. Thus, many Muslims prefer to call Islam a way of life rather than a religion. It is for this reason too that the word Islam, especially when referring to the past, is often used to refer to a society, culture or civilization, as well as to a religion. While a history of Christianity will usually cover only matters relating to religion in a narrow sense, a history of Islam may discuss, for example, political developments, literary and artistic life, taxation and landholding, tribal and ethnic migrations, etc. In this wider sense, Islam is the equivalent not only of Christianity but also of what is often called Christendom.

The concept of 'Christendom' is predominantly found in the Turkish culture that is split between the Western and Eastern ideologies. In this context, Pamuk's *Snow* probes the Turkish identity and history in this literary venture, through a concept of Western culture versus Eastern. His bringing up in a Christian background helps him to venture into the writing of *Snow*, a literary bridge that is likely to fill the gap between the East and the West.

Pamuk began writing seriously in 1974 and eight years later published his first novel, *Cevdet Boy and His Sons*, a sweeping history of an Istanbul family during and after the establishment of the Turkish republic. He first achieved international fame with his third novel, entitled *The White Castle* in 1985. This novel explores the nature of identity through

the story of a learned young Italian, who was captured as a slave in Istanbul; however, later on was educated and, achieved the height of a scholar in 17th-century Istanbul.

His later novels, which were widely translated, include *Kara Kitap (The Black Book)* 1990; a dense depiction of Istanbul, and the mysteries *The New Life* 1996; and *My Name Is Red* in 1998. In *Snow*, he achieved the height of an international quality. The novel revolves around a Turkish poet living in exile in Germany, who faces the tensions between East and West when he travels to a poor town in a remote area of Turkey. Similarly, he also has published *Istanbul: Memories of a City* (2004), which is a semi-autobiographical novel.

Many of these works, often autobiographical and intricately plotted, show an understanding of traditional Turkish Islamic culture tempered by a belief that Turkey's future lies in the West. Though popular in West, Pamuk, however does not have a 'welcome' status within Turkey for his secular beliefs. According to Ian Ward in *The New York Review* the status of Pamuk within his native nation is:

He is criticized in Turkey, by many for advocating the country's integration into Europe and its accession to the European Union for his controversial sayings in a Swiss newspaper in 2005. In the newspaper, he repeated his claims that Turks had deliberately killed a million Armenians in 1915 and 30,000 Kurds more recently. (7)

This quote made Pamuk very unpopular within his country, and he went on to a self exile. However, upon his return from the exile, he was charged with 'denigrating Turkishness' and put on trial in Turkey in December. His frank comments have often put him in serious problems, including the one, mentioned above, in which he was charged as anti-national factor that supported and worked for the West. He was put into the trial, like the hero character Ka, in *Snow* who becomes the victim of hatred from his own people, largely due to his West influenced secular belief, which he preaches in the novel. The charges, which

produced international controversy, were later dropped and Pamuk was set free; however the Islamic fundamentalist still pose a threat to his beliefs and ideas.

Critical Reception

Pamuk's *Snow* depicts conflict between East and West. It has to do with the mentality of the people of the East and the West. Gerald Hawting, lecturer at the University of London, is of the opinion that the religion of Islam is quite similar to that of the Abraham, Jesus and Moses, which were the contemporary of Muhammad. Despite being religion of such great importance, it has its own ups and downs and drawbacks, as well. However, these drawbacks are, largely due to the misconception in regards to the interpretation of their sacred religion. Islam religion, as witnessed in *Snow*, is tough in females. Hawting argues:

It is beyond doubt that Islam is one of the sacred and ancient religions of the world. However, as every society has its ups and downs and merits and demerits, Turkish is no exception to it. In Turkey, the state religion is Islam, and often being guided by misconception, the females become victim to severe kinds of mental and physical torture. (64)

Similar to most of the civilizations of the world, females are subjugated to harsh mental and physical conditions in Islam, as well. The male often find an excuse in religion to have done so. However, no religion preaches such things, as these concepts spread through some limited groups of people for their personal selfishness.

In Islam, there are five major duties to be followed by every Muslim, which makes the pillars of Islam and its culture and religion. According to Hawting, they are:

. . . bearing witness to the unity and uniqueness of God and to the prophet-hood of Muhammad (*shahadah*); prayer at the prescribed times each day (*salat*); fasting during the month of Ramadan (*sawm*); pilgrimage to Mecca, and the performance of certain prescribed rituals in and around Mecca at a

specified time of the year (*hajj*); and paying a certain amount out of one's wealth as alms for the poor and some other categories of Muslims (*zakat*). The first of these pillars balances external action (the recitation of the *shahadah*) with internal conviction. These duties have been traditionally obligatory for all Muslims; however, some mystics (known as Sufis) have allegorized them and many Muslims observe them only partially. (38)

There is a clear demarcation between the various Muslim tribes in Turkey, in regards to *Shahadah*. Different sects of Islam follower within the Islam have held varying views about the relative importance of recitation and belief in the *shahadah*. Some groups take *shahadah* for granted, and still some others rest their belief on external acts of goodness and mercy towards humanity.

However, *Snow* is something more than the sects and belief of Islam. It is also a political thriller, determined by the shifting nature of power of the Christianity to its impact on Islam. Henry Collins in *The Spectator* writes the novel as, “A gripping political thriller . . . Pamuk keeps so many balls in the air that you cannot separate the inquiry into the nature of religious belief from the examination of modern Turkey, the investigation of East-West relations, and the nature of art itself” (12). Thus, the novel is an attempt to re-justify the presence of Islam and Turkey in the Western world. Thereby, the importance of Islam, also has been searched; however, from a different view point.

Similarly, E. B Taylor takes the text as a problem between the Islam and effect of globalization. He opines:

It is characterized by confusion or loss of identity brought on its part by the conflict between European and Islam, or more generally – Western and Eastern values. These factors often disturbing or unsettling include complex, intriguing plots and characters of Turkish society in great depth, all thanks to

the global impact. This work is also redolent with discussion of and fascination with the creative arts, such as literature and painting. Pamuk's work often touches on the deep rooted tension between East and West and traditional and Modernism/ Secularism. (32)

In the modern day, Turkey is not free from external touch and influence. So, there is confusion on what their real identity is, and what they should do, either, to follow some dogmatic forms of Islam religion or come up with certain changes.

Pamuk, in one of the interviews given to *The New York Time* on 14th March 2006, delivered his opinion, as:

What literature needs the most to tell and investigate today are humanity basic fears; the fear of being left outside, and the fear of counting for nothing, and the feelings of worthlessness that come with such fears; the collective humiliations, vulnerabilities, slight, grievance, senilities, and imagined insults, and the nationalist boast and inflation that are their next kind . . . whenever I am confronted by such sentiments, and by the irrational, overstated language in which they are usually expressed, I know they touch on darkness inside me . . . I also know that in the West-a world with which I can identify with the same ease-nations and people taking and excessive pride in their wealth, and in their having brought us the Renaissance, the Enlightenment and Modernism, have from time to time, succumbed to a self satisfaction that is almost as stupid. (7)

Pamuk gives high priority to culture, as it is the way of life. When one leaves one's culture, s/he becomes dislocated, eventually inviting conflicts among the cultures. To forget identity is to forget everything like religion, history and myths. So from his interview too, we find cultural tension among two groups.

Since its publication in 2006 many critics, reviewers, scholars and novelists have analyzed this novel from different perspectives like; ethical, historicist, psychoanalytical, modernist, colonialist and others. Non-Western critic Ian Ward has analyzed the case of headscarf in *Snow* as metaphor or literary connotation. In Islam, wearing of headscarf by women is a common phenomenon, which has its root in the religion. However, for some extremist it is the ‘command of Allah’ and anyone, who does not wear on the scarf is being lured by the *Satan*. In this context, Ward comments:

Headscarf girls follow their religion so they wear headscarf. It is symbolic in the sense that wearing headscarf, they try to save their Muslim virginity Because of this, the tension raises between these two groups. The use of name Ka sets up strong echoes of Kafka and his hero K, who also tires vainly to make sense of contradictory world. The word Kars also means *Snow* in Turkish and in this novel it becomes the powerful symbol. The constantly failing *Snow* suggests all sorts of thing to Ka. It is beautiful and pure, but it also makes the townscape of Kars seem even more sad and lonely. Perhaps the most telling metaphor is *Snow* crystal beautiful and symmetrical, which falls softly through the air and dissolves to nothing in about eight minutes, like human life. (119-20)

In this way, the scarf serves as a literary symbol of being barred from the concept of identity. Similarly, besides, headscarf the entire setting of Kars is symbolic to the female suppression. It is because the constant snow fall in the novel can be taken on concept of how females are barricade within their houses. All the symbols reinforce the sense of uncertainty, problem and paradox of Turkish population.

Likewise Nancy Hirschmann has analyzed the case of headscarves from feminist point of view. In her opinion they are means of gender oppression. She puts her views, as:

Headscarf like specificity is simply a mask for gender oppression. Of course, the dilemma is exacerbated by the fact that whilst many women feel that a headscarf ban is an infringement of their liberty to obey religious injunction, many other feel that it serves to protect them from precisely the same religious injunction which, in their perception seeks to restrict their freedom. (320)

The paradoxes around for, as Hirschmann then posits determination to prevent veiling, in order to liberate woman simply become another example of reinforcing women's bodies as symbols of culture in this instance a Western, liberal culture. In this novel the issue of headscarf women's suicide is a problem whether to wear or liberate is expressed by Pamuk.

Another Non-Western critic Sibel Irzik interprets this novel from the point of view of political perspective. He argues, "The successive instance of political allegory provides a peculiarly modernist fantastic narrative making the distinction between fact and fiction, politics and text ever more difficult to discern" (480). Likewise he gives power perspectives and states that both secularists and fundamentalists are trying to employ their own ideology.

Neither secularists have sympathy towards the sufferings nor fundamentalist have their consistency to save their Muslim culture. Rather these both groups have focused for upcoming Municipal election. They both are obsessed with the power. But Pamuk's stand is fixed and he reinforces to save national culture without violating individual liberty and freedom. For him the fight between brotherhoods is unnecessary by the obsession of power. (551-52)

Thus, Irzik expresses that power is not outside politics. In politics, power is essential to imply one's ideology upon the other. As such, the concept of fact becomes fiction to the 'one' who is outside the power frame. Thus, fact and fiction are always in a flux, they are in continuum. It depends on interpretation. One thing is certain that by using power if one is hampering other's freedom. It is nasty that heralds social conflict and contradiction.

On the other hand, the novel also exposes the social reality of the Turkish culture. With *Snow*, Orhan Pamuk walks a fine line between reality and fiction. With novelist's acuteness he presents some of the dire political and social realities of Turkey, illuminating the underlying themes of the domestic threats to the state edifice in Turkey, namely, Islam and Kurdish nationalism. The story comprises a three day trip by protagonist Ka, a political exiled, to and from the northEastern city of Kars. The book takes its title from a prominent feature that Kars or the religion it belongs to is associated with; *Snow*. Kars is one of the cities in the Eastern part of Turkey notorious for a series of challenges it presents to its dwellers, from recruiting cold to austere poverty. All these have helped Pamuk to depict the social scenario as it is but he has philosophized Turkey and its city Kars. Pamuk presents *Snow* as referring various symbols. Not only Pamuk also have taken art and literature intermingling with politics, socio-economic and cultural background.

Another interesting feature of the novel is it advocates the concept of individual freedom. In words of M Ruthven, "Ka is an existential fighter," (69) very similar to Pamuk's own choice of living and life. Elaborating his idea on this aspect, Ruthven comments:

Pamuk's character Ka, favors Individualism; whether right or wrong. Pamuk seems to have learnt the lesson of existentialism from his own intuition towards Western Enlightenment. He realizes that search for individual existence must reconcile with local culture, if not, it is certain to be harmful to self and the society. (69)

Both, Ka and Pamuk are West return Islam who are in search of identity within their own culture. They are in an attempt to find their existential identity within the Islam culture and tradition; however, within the limitations determined by the West.

The publication of *Snow* has invited scores of criticism from all walks of life Taking all these issues in consideration, the present researcher; however, has opted to carry out the

present research based on 'Introduction: Revisiting of Turkish Culture.' This would enable the researcher to address; perhaps one of the less discussed and debated issues in the literary field. For the same, the researcher will opt for Third World Feminist Writings; hence, the theoretical tools will be 'Feminism: A Third World Perspective.' Similarly, the third chapter will be textual analysis, into the various aspects on how the third world Muslim women are subjugated to domination, entitled 'Women's Liberation and Secularism in *Snow*.' Finally, the last chapter 'Conclusion' will include the research with an idea on how female's voice is being heard, though slowly in the third world nations.

II. Third World Feminism and its Issues

Feminism and Islam

The imagery of Islam as a peculiar religion, predisposed to maltreat the female sex, seems always to have existed. No other religion has so shamelessly been the target of demonization for its gender practices and no religion has so passionately and boldly barricaded itself against outside pressures. Reports and diaries of traders, physician, teachers and other European recruited by various Middle Eastern states- indeed whoever came in contact with Islamic societies have shown grave issues in regards to feminist movement. It is particularly after the colonial encounter that we catch sight in European literary and scholarly works of the West's interiorizing gaze. In colonial records, commentaries and descriptions of 'local' traditional report on cultural practices hostile to women, contemplating sanctimoniously how and when Muslim women can be liberated from the yoke of Muslim men. These stereotypes are often fraught with the sexual fantasies of the European male.

The relentless dominating mentality behind the slanderous accounts and images of Muslims and Islamic lands is revealed in David Standard's examination of the European mindset and of the sexual obsessions and inhibitions of the average European male prior to and at the time of Europe's adventures beyond its borders.

Remarkably, female domesticity, and sexual purity and chastity, deemed appropriate in Europe and aggressively promoted at home, were presented for Muslim women as 'evidence' of sexual slavery and signs of a peculiar moral and religious deficiency of the 'Other.' The point is not whether the imagery of Muslim women's role and status corresponded to the reality, but rather that female 'sexual slavery' and domesticity were not completely out of tune with Western Christian values, explicit in the writings of men of literature and philosophy like Jean-Jacques Rousseau and Arthur Schopenhauer. Rousseau thought that to cure women from the ill qualities of indolence and indocility, girls should be

early subjected to restraints: “They must be subject, all their lives, to the most constant and severer restraint. He suggested that to make girls more readily submit to the will of others in their later lives it was necessary to accustom them early to such confinements” (Osborne, 1973:113). Schopenhauer considered women to be ‘weaker in her power of reasoning, narrow in her vision, intellectually shortsighted, with no sense of justice and inclination to extravagant to a length that borders madness. All this, however, Schopenhauer suggested, fitted women ‘to amuse man in hours of recreation, and in case of need, to console him when he is borne down by the weight of his cares” (Osborne, 1979: 213-14).

What are the socio-historical structures and processes which legitimize the regulation of female sexual and moral conduct by Islamic states? According to one argument, the blame must be laid at the door of European colonialism. The colonial construction of ‘Muslim woman’, her sexuality, sexual power and sexual enslavement, could cause cultural anxiety and range in the Muslim man. The ‘civilizing’ and liberating’ colonial policies in the area of women’s rights would inevitably further aggravate the Muslim male, the colonized. Hiding women from the gaze of the Western viewer, and guarding women’s bodies and their minds from changes produced by foreign intervention, symbolized protection of Islamic identity, communal dignity and social and cultural continuity. Which is to say that perhaps the resistance of Islamic societies to changing women’s familial statuses is the reaction of a culture that has been shamelessly stereotyped and interiorized like none other for its treatment of women. Hence on this view, it was colonialism which made the ‘Muslim women’ and her rights central to its imperial policy in the Middle East.

However, I consider problematic the argument which tries to justify the resistance of Islamic societies to changing women’s familial status as a cultural reaction to colonialism. This over-emphasis on the role of colonialism is inconclusive and debatable as the totalizing and universalizing approach which looks only to Qur’anic *injunctions* and *Shari’a*

laws to explain the surveillance of women in Islamic societies, disregarding the basic fact that Islam, like any other religion or ideology, has a contingent nature and is the product of its articulation with indigenous cultures and societies. In fact, the spatio-temporal existence of Islam points to the heterogeneity of 'Islamic culture'. The idea of Islam as a kind of meta-culture obscures the reality that, as Aziz Al-Azmeh has noted, there are as many Islam as the conditions that sustain them—as many 'Islamic cultures' as different geographical, social conditions, size of wealth and educational levels can produce (Al-Azmeh, 1993: 6-8). That is to say, the similarities among Islamic societies in the application of principles of *shari'a*, therefore, should not could significant differences between various interpretations of the Qur'an and the *Shari'a* in different time frames and in different settings, and the political context which determines the extent of their observance. For instance, polygamy, taken as Islam's engendering signifier, is prohibited in some countries in the Muslim world, such as Turkey and Tunisia; the temporary marriage, *mut'a*,¹ a practical limited only to the Shi'i *Shari'a*, allowing a man to 'marry as many as he wishes for a set time and price, is strictly prohibited among the Shi'i Ismailis of East Africa. The Constitution of Shi'i Imami Ismailis, in fact, provides that a marriage may be solemnized between two members of the community only if neither party has a spouse living at the time of marriage. Likewise, there are different among Shi'i and Sunni Maliki, Hanbali and Hanafi schools of law on such issues as compulsory marriage and child marriage, that is, a guardian's right to contract a marriage on behalf of his minor ward.

Indeed, the relative variance in a religious and political tradition stretching from Indonesia and Malaysia to Morocco, suggest that Islamic traditions and values could be accommodating and mould able in proportion to the strength of local customs and cultural practices and to the processes of social and economic development. Nigerian Islam, which represents an accommodation between *Shari'a* injunction and pre-Islamic practices in

Azerbaijan where Islam represents a culture-ethical identity rather than a way of life. The impact of seventy years of Soviet legislation and secular social policies on Azerbaijani is that nearly all adult women work at salaries jobs, people eat pork and drink alcohol, and few Muslims are well-informed about Islam. Both Nigerian and Azarbaijani Islams have significant differences with Khomeinist Islam in Iran, where state legislation, invoking Shari'a interpretations, in-vent 'Islamic' rules to further restrict women's physical mobility and participation in public life. The existence of different Islam practiced in the Muslim world means that the local customs and practices, surf, have made effective contribution in the stipulation of personal status legislation within territorial borders. Hence, Islam cannot be taken, perhaps, as the sole signifier of the situation of women in Islamic societies. Even under Islamic rule, class and wealth, to a great extent, define women's life options and gender experience.

Unlike the history of Western (middle-class white) feminisms, which has been explored in great detail over the last few decades, histories of Third World Women's engagement with feminism are in short supply. There is a large body of work on women in developing nations. But this does not necessarily engage feminist issues. A substantial amount of scholarship has accumulated on women in liberation movements, or on the role and status of women in individual cultures.

The concept of this scholarship also does not necessarily engage questions or feminist historiography. Constructing such histories often requires reading the grain of a number of intersecting progressive discourses. In this concept, Chandra Talpade Mohanty comments:

It is difficult to generalize about 'Third World Feminisms,' but an analytical and political category . . . to explore the links between the histories and struggles of Third World feminism women against racism, sexism, colonialism, imperialism, and monopoly capital. It is an imagined community

of opposite structure, imagined not because it is real but because there is potential alliances and collaborations across divisive boundaries and communities. (46)

The idea of 'imagined community' is useful because it leads us away from essential notions of Third World feminist struggles, suggesting political rather than biological or cultural bases for alliance. It is not color or sex that constructs the ground for these struggles. Rather, it is the way we think about race, color and gender – the political links we choose to make among the Eastern periphery. It is the in-betweens of the struggle of the third world women to counter the Western women for their rights and equality.

Similarly, the third world feminist scholars oppose the traditional patriarchal rules which view male as strong, decisive, and protective. This is largely due to the natural role being provided to the female (domestic works), which male refrain from doing. As such, the hegemony is set up that female are weak inferior, submissive, and fit for nurturing children and household affairs.

Eastern feminism stands in opposition to the sexist discrimination or the biological essentialism of female, to which they are subdued and discriminated. Biological essentialism holds the view that 'sex is for all' or the human being having male sexual organ is naturally powerful and human being with female sexual organ is inherently weak. Feminist criticism undercuts according to Talpade, "cuts: such monolithic ideas" (42). He is of the opinion that sex is a biological necessity, which; however, is the essence of domination of the women by the male. "Sex is biological feature, but gender is social construction, part of culture that distinguishes between masculine and feminine in order to establish the superiority of male in the society" (41). As such, in the Eastern part of the world, the feminist are taken for granted, and often used and treated as an object mere for

sexual and reproduction use, to which Talpade rightly comments, “Sex is biological but gender is social construction” (41).

Historically, women's participation in revolutionary struggles or mass sociopolitical movements has been linked with the development of a feminist consciousness. Studies of women involved in revolutionary movements, such as the Chinese, Cuban, Mexican, and Nicaraguan revolutions, document the origins of feminist movements within the context of male-dominated nationalist struggles. Women may develop a feminist consciousness as a result of their experiences with sexism in revolutionary struggles or mass social protest movements. Such feminist consciousness represents a response to patriarchal dynamics in their respective struggles within the context of resistance to oppressive societal conditions.

Similar, case studies of the white feminist movement in the United States during the 1960s reveal the tensions, constraints, and struggles experienced by women both in the New Left movement and in the civil rights movement. Male domination within each of these sociopolitical protest movements contributed directly to the rise of a feminist movement among white women during this time period. This movement is in the offing and continuing to the day, in fact rising by each day.

The term ‘feminism’ is a matter of conflict among the Third World critics. The feminist movement has been challenged on the ground of cultural imperialism and of shortsightedness in defining the meaning of gender terms of middle-class, white experience, internal racism, classicism, and homophobia. All of these factors as well as the falsely homogenous representations of the movement by the media, have led to a very real suspicion of ‘feminism’ as a productive ground for struggle. But, Talpade opines:

Nevertheless, Third World women have always engaged with feminism, even if the label has been rejected in a number of instances. In the introduction to a collection of writings by black and Third World women in Britain, the editors

are careful to focus on the contradictions, conflicts and differences among black women, while emphasizing that the starting point for all contribution has been 'the historical link between us of colonialism and imperialism. (50)

As such, the concept of Third World feminism is taken as an issue of doubt and suspicion among the First World, so-called intellectuals.

Defining feminism and feminist movements represents a critical question within feminist discourse. A persistent lack of consensus reflects divergent racial/ethnic, class, sexual orientation, and other critical variables that shape the lives of women. African-American, Asian-American, Latina, and Native American women all shared the task of defining their own group's feminist ideology and political strategies. Several common themes and issues emerged over the pivotal years of the 1960s and 1970s. Women of color struggled to gain equal treatment as political activists and gain access to leadership positions within the various organizations of which they were members. Through their writings and speeches, women of color called for an end to male domination, stressing the importance of understanding the multidimensionality of oppression. They identified the multiple sources of their oppression, primarily race/ethnicity, class, and gender.

Traditional gender roles in Third World nation dominate the female by nature. These female members are excluded from the male sphere but this domination is not only harmful for female it is equally destructive for examples males traditional gender roles creates the belief that man should not cry and he should be psychologically and emotionally strong as a result of this they are unable to express sympathy, share the feelings and drop the tears in the name of being not womanish because the patriarchal discursive practice define womanish behaviors forbidden for the males.

In the same way the traditional genders roles in the Eastern world creates the definition of 'good girls' and 'bad girls.' In an attempt to assert that there are only two

identities of one accept the patriarchal rules and regulations and those who can suspend their sexual desire if their husband is not ready for sex and those who can be ready for several intercoursces if their husband is ready despite their unwillingness. But these who want freedom and those across the boundary overalls of patriarchy, are the bad girls.

Interestingly, feminist women of color also reacted to their respective cultural-nationalist attacks by distancing themselves from the white feminist movement. Although women of color criticized white feminists for both subtle and overt acts of racism, they often exaggerated their separation from white feminism as a survival strategy that would lessen the impact of antifeminist attacks. Perhaps the most significant and successful technique was the argument that feminism among women of color actually strengthened the cultural-nationalist struggle by stressing the importance of women and men joining ranks in a united front to battle racism and sexism. In summary, feminist women of color struggled against the cultural-nationalist attacks but were not always successful. Nevertheless, their concerted efforts to put feminism on the agenda became a long-lasting legacy for future generations of women of color battling against multiple sources of oppression.

Not all the feminist organizations started by women of color survived, but a few continued into the twenty-first century to serve as advocacy groups for all women of color. Issues of reproductive rights, community health care delivery, and immigration, poverty, and welfare policies continued to represent targets for feminist action. The decline of the cultural-nationalist period lessened but did not obliterate attacks against feminist women of color. Feminism continues to produce tensions and unresolved conflicts within communities of color in the United States; however, African-American, Asian-American, Latina, and Native American women persist in their efforts to achieve equality and social justice for themselves as women and for their communities

KumKum Sangari argues that the term 'third world' not only designates specific

geographical areas, but imaginary spaces. According to Sangari:

Third world is a term that both signifies and blurs the functioning of an economic, political, and imaginary geography able to unite vast and vastly differentiated areas of the world into a single 'underdeveloped' terrain. As such it is a discriminatory word to denote that the residents of these parts of the world are inferior to the so-called first world. (217)

As such, Sangari is critical of the way 'third world' is used by the West to indiscriminately lump together vastly different places.

Mohanty defines the Third World geographically: "the nation-states of Latin America, the Caribbean, Sub-Saharan Africa, South and South-East Asia, China, South Africa, and Oceania constitute the parameters of the non-European third world. In addition, black, Latino, Asian, and indigenous peoples in the U.S., Europe, Australia, some of whom have historic links with the geographically defined third worlds, also define themselves as third world peoples" (5).

Cheryl Johnson-Odim explains that "the term Third World is frequently applied in two ways: to refer to 'underdeveloped'/overexploited geopolitical entities, i.e. countries, regions, even continents; and to refer to oppressed nationalities from these world areas who are now resident in 'developed' First World countries." Johnson-Odim further identifies problems some Third World women have with First World feminism:

While it may be legitimately argued that there is no one school of thought on feminism among First World feminists -- who are not, after all, monolithic -- there is still, among Third World women, a widely accepted perception that the feminism emerging from white, middle-class Western women narrowly confines itself to a struggle against gender discrimination. (314-15)

As such, the use of the term Third World Women by Western feminists has been widely

critiqued.

In the context, Mohanty uses the term interchangeably with "women of color" (7). He opines:

. . . what seems to constitute 'women of color' or 'third world women' as a viable oppositional alliance is a common context of struggle rather than color or racial identifications. Similarly, it is third world women's oppositional political relation to sexist, racist, and imperialistic structures that constitutes our political commonality. (7)

Although she uses the term "third world women," Mohanty argues that Western feminisms appropriate the production of the "third world woman as a singular monolithic subject, for a discursive colonization" (51).

Furthermore, Western feminisms articulate a discursive colonization through the production of "third world difference": "that stable, ahistorical something that apparently oppresses most if not all of the women in [third world] countries" (53-54). Western feminisms' use of the category of third world woman and third world difference ties into a larger, latent cultural and economic colonialism: "in the context of the hegemony of the Western scholarly establishment in the production and dissemination of texts, and the context of the legitimating imperative of humanistic and scientific discourse, the definition of the 'third world woman' as a monolith might well tie into the larger cultural and economic praxis of 'disinterested' scientific inquiry and pluralism which are the surface manifestations of a latent economic and cultural colonization of the 'non-Western' world" (74).

Trinh T. Minh-ha argues that "'difference' is essentially 'division' in the understanding of many. It is no more than a tool of self-defense and conquest" (14). Trinh's concern is with the use of the third world woman as the "native" Other in Western anthropology and feminisms. Answering the question "Why do we have to be concerned with the question of

Third World Women? After all, it is only one issue among many others," Trinh replies: "delete the phrase Third World and the sentence immediately unveils its value-loaded clichés. Generally speaking, a similar result is obtained through the substitution of words like racist for sexist, or vice-versa, and the established image of the Third World Woman in the context of (pseudo)-feminism readily merges with that of the Native in the context of (neo-colonialist) anthropology" (17).

Self-defined Third World women who inhabit a place within First World feminist academia are also the subject of critique. Diane Brydon writes, "now that the marginal is being revalued as the new voice of authority in discourse, it is tempting to accept the imperial definition of the colonized as marginal" (4). In a direct attack on Mohanty and Trinh as well as bell hooks, Sara Suleri argues that:

. . . rather than extending an inquiry into the discursive possibilities represented by the intersection of gender and race, feminist intellectuals like hooks misuse their status as minority voices by enacting strategies of belligerence that at this time are more divisive than informative. Such claims to radical revisionism take refuge in the political untouchability that is accorded the category of Third World Woman, and in the process sully the crucial knowledge that such a category has still to offer to the dialogue of feminism today. (765)

Thus, Suleri claims that Mohanty's claim to authenticity--only a black can speak for a black; only a postcolonial sub-continental feminist can adequately represent the lived experience of that culture -- points to the great difficulty posited by the 'authenticity' of female racial voices in the great game which claims to be the first narrative of what the ethnically constructed woman is deemed to want.

Similarly, Suleri attacks hooks and Trinh for claiming that "personal narrative is the

only salve to the rude abrasions that Western feminist theory has inflicted on the body of ethnicity" (764). Suleri advocates examining how realism locates its language within the postcolonial condition, and suggests that lived experience does not achieve its articulation through autobiography, but through that other third-person narrative known as the law.

Feminism brings many things to philosophy including not only a variety of particular moral and political claims, but ways of asking and answering questions, constructive and critical dialogue with mainstream philosophical views and methods, and new topics of inquiry. Feminist philosophers work within all the major traditions of philosophical scholarship including analytic philosophy, American Pragmatist philosophy, and Continental philosophy. Feminist contributions to and interventions in mainstream philosophical debates are covered in entries in this encyclopedia under feminism, interventions. Entries covered under the rubric feminism, topics concern philosophical issues that arise as feminists articulate accounts of sexism, critique sexist social and cultural practices, and develop alternative visions of a just world. In short, they are philosophical topics that arise *within* feminism.

Although there are many different and sometimes conflicting approaches to feminist philosophy, it is instructive to begin by asking what, if anything, feminists as a group are committed to. Considering some of the controversies over what feminism is provides a springboard for seeing how feminist commitments generate a host of philosophical topics, especially as those commitments confront the world as we know it.

As such, Third World feminism is a movement that is committed to securing and defending rights and opportunities for women that are equal to those of their counterparts. In general understanding, feminism refers to collective term for systems of belief and theories that pay special attention to women's rights and women's position in culture and society. The term tends to be used for the women's rights movement, which began in the late eighteenth

century and continues to campaign for complete political, social, and economic equality between women and men.

Feminists are united by the idea that women's position in society is unequal to that of men, and that society is structured in such a way as to benefit men to the political, social, and economic detriment of women. However, feminists have used different theories to explain these inequalities and have advocated different ways of redressing inequalities, due to this, there are marked geographic and historical variations in the nature of feminism.

To erase the traditional stereotypes concerning women and to achieve recognition in literature, women had to labor very hard. The nineteenth century and the twentieth century women had to face great difficulty in establishing themselves as the writers in society. Thus campaign of writing to establish them in the society was earlier, initiated formally through writing at the second half of the twentieth century, especially through the writings of various feminist writers. Although, many critics attempted to intervene in the field of feminist writing, there are hardly any writers of fame that could be truly said as the representative of the third world feminist writings.

As such, humanity is male and man defines woman not is herself but as relative to him; and as such, she is not regarded as an autonomous being. As such, it is clear that in such pervasive cultural condition, women's lives are either misrepresented or not represented at all. As the above arguments indicate, the terms 'Third World' and 'Third World Women' are by no means of stable categories. Rather, these terms are a locus of contention not only between First World feminisms and Third World women, but also between Third World women themselves within the complex field of postcolonial studies.

The condemnation of Islam for its treatment of women, curiously combined with a continuing indulgence of the signifier of female enslavement (the harem, the evil, polygamy), helped obscure and legitimize sexual and cultural repression of women in Europe, their non-

person status and the sexual double standard. The European male establishment also appropriated feminism and used it against other cultures. This colonial feminism as Leila Ahmed has remarked, was to legitimize Europe's civilizing mission. Lord Cromer's words and actions in this area provide a glaring example. On the home front, against white men, feminism was to be resisted and suppressed; but it could be taken abroad, and directed against the cultures of colonized men. Ahmed's study reveals a curious paradox in Cromer's gender politics in Egypt and in England. Lord Cromer condemned Islam 'first and foremost' for its treatment of women's seclusion and the evil. In England, however, Cromer was a 'founding member and sometimes President of the Men's League for Opposing Women's Suffrage' (L. Ahmed, 1992: 153). Women's subordination would continue at the centre of Empire, but the idea that Other men in colonized societies or in societies beyond the borders of the civilized West oppressed women was used to render morally justifiable its project of undermining or eradicating the cultures of colonized people. Against the colonial backdrop, the role and status of the Muslim woman was to be exploited by the Western man but protected from enslavement by the Muslim man; she was to be liberated from enslavement by the Muslim man; she was to be liberated from her own ignorance and her culture's cruelty.

III. Women's Liberation and Secularism in *Snow*

In his novel, *Snow* Orhan Pamuk observes the pain of women divided between the Eastern norms and Western ideology. It is due to the collision of two cultures; Turkish Muslim and European secular prevalent in Turkey. Twelve years exiled journalist, Ka, oscillates between two poles. He is by nature German inhabitant; a secularist faces various threats from Muslim rival in his own country. Likewise, while observing modern Turkish situation he also realizes that native culture is way of life, religion, creativity, art and other essentials. However, he oscillates in dilemma whether to be Muslim theist or atheist. He saw many rivalries going on between Muslim fundamentalist and other secularists. Many Muslim girls have developed suicidal epidemics and both the groups are always living in threats within brotherhood.

Snow is the depiction of varying cultures of Christian and Muslim in the mainland of Turkey, which has accepted Islam as the state religion for ages. The majority of the residents of Turkey are Muslim; however, due to the Western influence, Christianity also has its root in Turkish culture and its people. In such a scenario, both the parties are forcing hard to maintain the supremacy of their religion and culture. In the scenario, the hero, Ka's return to Kars, his homeland as a Godless person is a shock to the Muslim hardliners, who are in majority in the area. A local newspaper carries a headline in relation to Ka, as, "A GODLESS MAN IN KARS – QUESTION ASKED ABOUT Ka, THE SO-CALLED POET" (301). This is the mentality of the people and the media towards Ka, which is basically because they are suspicious towards all Westerners, and even to a native, who is foreign return.

Ka is a West return poet, who was in an exile for twelve years. After twelve years, he has come to his native land to cover the upcoming elections in Kars, but his principle target is to cover the news in regards to the suicidal tendency of young girls in the area. During the twelve years of exile in Europe, he has developed an attitude of tolerance and fraternity

towards all religions and customs. He believes that females are part of the society, and that they should not be negated away from the concept of developments.

Many Muslim girls have developed suicidal epidemics and both the groups are always living in threats within brotherhood. When Ka takes an attempt to diminish the existing difference amongst them, media openly stands against him. One of the newspapers published news, as:

We have been hearing many rumors about a so-called poet who came close to ruining yesterday's joyous performance by the Sunay Zaim Players when he strode on to the stage halfway through the celebrations of Ataturk and the Republic robbed the audience of their happiness and their peace of mind by bombarding their ears with a joyless, meaningless poem. Although the people of Kars, once lived side by side in happy harmony, in recent years outside forces have turned brother against brother, with disputes between the Islamist and the secularists, the Kurds, the Turks and the Azeris. (301)

This news in the local paper, through the depiction of hatred towards Ka, also shows the differences that lay between East and West. It also indicates the Islamic policy against the secular West. Interestingly, the so-called secular policy of West is also not criticism free, as it preaches Christianity, through various missionaries and act of donation, all over the world.

The notion of religious adherence invites him threats from Muslim rivals in his own native city – Kars. He is frequently harassed by the fundamentalists on his religious faith. Everyone in the town, from local newspaperman to general public, seems to be well aware about the intention of Ka of having come to Kars. Ka, who holds secular notion towards religion, is harassed by the local authority, as:

Do you love Ataturk? What sort of pictures do you have hanging on the walls at home? How many times a week do you go to the movies? In your view, are

men and women equals? Is God greater than the state, or is the state greater than God? How many children do you want to have? Have you ever suffered from abuse in the home? (124)

All this stuff is a part of direct harassment imposed by the authority to Ka, largely based on the suspicion the authority possess about him. They take him as an anti-Muslim factor, and these questions are theirs' way to torture the 'secular concept, advocating in favor of rights and liberty to females.

The *Snow* vividly depicts present day Turkey as pervaded by despair. The novel addresses the conflict between secularism and Islamism, the different conception of religion in Muslim and Western societies, and the impossibility of individualism in Muslim culture. The novel insights two civilizations that exist between Turkey and the West; however, by depicting the Western interest. It also shows how the most powerful elements in Turkish society, the secular nationalist and Islamic fundamentality, reject foundational ideals that can be recognized as authentic Western. As long as these groups retain their influence, *Snow* suggests, any reconciliation between the Western and Muslim world will be no more than superficial.

However, the practical scenario, as witnessed by Ka is people have developed curious notions towards the Western and Asians culture. Ka narrates the town and its daily activities to revive the old days, he had longed for in Germany. However, things have changed in Kar, as:

The snow here was tiring, irritating, terrorizing. It had snowed all night. . . .
Ka would walked the streets playing the intrepid reporter – visiting coffee-houses packed with unemployed Kurds, interviewing the voters, taking notes – and later, when he climbed the steep and frozen streets to interview the old

mayor, the governor's assistant, and the families of the girls who had committed suicide. (9)

Except the white snow that is falling, from then to now, no other things are same in Turkish society. The attitude of the people towards other religion has turned bad to worse. He has expected to cherish his youthful days, but the attitude of people has drastically changed.

As, change is natural process; the old things are dying and new things are taking place in Kars. The street and the people were not the same as Ka had expected in his home-town. More and more women were freeing themselves from the tradition of 'head-covering scarf.' However, there were some fundamentalist who were in opposition of discarding the tradition of 'burka.' It was the sign of the coming of maturity in regards to female's rights in Turkey.

Females were actively taking part in various social activities. To depict the same, *Snow* introduces other characters, like Sunay Zaim a playwright and his wife, Funda Eser, who is a dancer and actress. Primarily, they are in support of Muslim fundamentalism but later become secularists. Then there is news about young girls in suicidal tendency in Kars. Similarly, he needs to find out his lost love, Yepec and cover the upcoming local municipal elections in the town. Similarly, another character Nacip is a youngster who studies at the state regulated religious school, a naïve religious boy with a lot of curiosity about atheism and bile against the Secularist Ideology. Another important character, Blue, a fugitive in hiding, and intransigent Muslim extremist who defies the regime. The most prominent character in the novel, besides Ka is Kadiffe a leading figure among the girls with headscarves.

Kadiffe initially bore strong voice against the secularism of religion and women liberation. She, being one of the fundamentalist in Kars holds a strong belief against the concept of female empowerment. Our religion doesn't give women any human dignity. She has been taught through her societal values that women are mere 'slaves' to male's desires

and wishes. She had heard, “Women are considered slaves...I write against the religion because if women want to live like human beings, they will have to live outside the religion and Islamic law” (297). As such, she had inherited similar thoughts in regards to female’s role in the society.

However, things are changing and, are changing for good. There are characters like Ka, who believes that the society should change for the ‘good.’ According to him, “I hold the Koran, the Vedas, the Bible, and all such religious texts determining the lives of their followers, as out of place and out of time...We have to move beyond these ancient texts if we want progress” (128). As such, the voice of females were being heard and the Muslim society was slowly changing from radical to liberal.

Historically, women's participation in revolutionary struggles or mass sociopolitical movements has been linked with the development of a feminist consciousness. Studies of women involved in revolutionary movements, such as the Chinese, Cuban, Mexican, and Nicaraguan revolutions, document the origins of feminist movements within the context of male-dominated nationalist struggles. Women may develop a feminist consciousness as a result of their experiences with sexism in revolutionary struggles or mass social protest movements. Such feminist consciousness represents a response to patriarchal dynamics in their respective struggles within the context of resistance to oppressive societal conditions.

The Turkish culture need to be revisited because it has been marred between the East and West, fundamentalist and secularist. Pamuk depicts the situation in Kars as appalling, affected by its unrelenting poor, dirty and depressed residents. Some of the prime reasons for the backward and prevalent dislike to the status of female is largely due to the unemployment situation that is rampant in the Third World nations, including the Muslim society.

Similarly, the other reason is domestic violence. Young women, exhausted by the beating they receive from fathers and husbands are committing suicide. It is also because of

the Kurdish unrest and partly because of an upcoming election in which the Islamist is favored, the whole city is bugged by the domestic intelligence service – the MIT. Hence, it gets pretty clear through narrator’s actual statement, as:

Were the street empty because of snow, or were these frozen pavements always so desolate? As he walked, Ka studied the writing on the walls the election poster, advertisements for school and restaurants, and the new poster that the city official hoped would end the suicide epidemic. Through the frozen windows of a half empty tea-house, Ka saw a group of men huddled around a television. It cheered him just a little to see these Old Russian stone houses still standing. In his memory, they had made Kars such a special place.

(7)

Pamuk here apparently points out the degradation of Turkish culture and civilization. These are the stories of misery and poverty. For him snow is the symbol of purity and innocence but snow here is tiring, irritating and terrorizing. The sights denote the strange and powerful loneliness. The whole world has forgotten; as if it is showing at the end of the world- Ka’s bird eye first glance disturbs him heavily by his hometown where he had spent his most to the beautiful childhood.

In fact, there is pain everywhere, the process of secularizing or modernizing Turkey is very difficult. As the narrator expresses his strong but disgusting views “the only people who can be happy in Kars are the idiots and the villains” (32). Into this world comes the novel’s protagonist, Ka, a failed poet who has spent 12 years living off political asylum benefits in Frankfurt. A disillusioned leftist, Ka is resentful of ideologies that have led him nowhere and is conflicted about his own identity. He affects the air of the European intellectual, but refuses to learn German and returns to Turkey, in part to find a Turkey girl to marry. When a journalist friend asks him to cover the “suicide epidemic” (67) in Kars, he cannot say no and

jumps at the chance. An acquaintance from University days who has recently divorced her husband lives in Kars, and Ka hopes he can convince this woman, Yepec, his ex-girlfriend, to return to Frankfurt with him.

Ka arrives just before a snow storm blocks all roads in and out of the city, isolating Kars from outside contact for the next three days. Ka quickly gets caught up in the violent religious and political struggles that have poisoned Kars. On his first day in town he witnesses an Islamist assassin kill a university administrator who banned women students from wearing Islamic headscarf to class. The transcript of the conversation between the addled assassin and victim, recorded by one of the ubiquitous take advantage of the storm to stage a secularist coup, rounding up, torturing, and killing Kars' Islamists, including several teenagers at the religious high school:

And if God's not going to forgive you, why should I? Say your last words.

Say, God is great. Sit down, son. I'm warning you, this state of ours will catch you all. And hang you all. Say, "God is great". Calm down my child. Stop sit down. Think it over one more time. Don't pull that trigger. Please forgive, but my child, I think you should know – please lower that gun – that even before she got married, this uneducated girl was naïve enough to give herself to a policeman twenty—five years senior. . . Stop. (The sound of a gunshot. The sound of chair pushed out). (48-9)

This is the scenario in Turkey, where there are people using force to impose their hegemony and terror upon the innocent people. This not only depicts the horrible scenario prevalent in the rural towns of Turkey, but also depicts to what extent, such people can go.

After Turkey has been declared a secular nation, there is unrest going on each and every sectors of the society, and Kars is a mere representative to many of them. The never ending unrest in Kars is depicted by Ka, as:

It was as if I'd been erased from history banished from civilization. The civilized world would seem so far away that I couldn't even imitate it. God wouldn't even give me a child who might do all the things I had not done, who might release me from my misery becoming the Westernized modern and self-possessed individual I had always dreamed of becoming. (89)

Snow is the making of history. It documents how Western big ideas convulse and create chaos in the mainland of Turkey. Both Islamists and secularists indulge in ideology fantasies that leave little to no room for a moderate and rationally informed political existence. The institute administrator who is saturated by secular ideas of West confronts with the death by Muslim rebel. Fundamentalists take religion and God as their own local culture. The encroachment of Western Enlightenment becomes a burden for them in the first glance. Likewise, secularists try to impose their own ideology. The debate of whether right or wrong is superficial but the suffering is reality. It is nothing more than the schizophrenia among brotherhood. That's why; Pamuk ends the novel, still in problem.

For Sunay and its followers, the secular enlightenment is a mere sham and fraud to cover their concept of aggressive nationalism. As depicted in a play, "My Fatherland or my Headscarf" being supported by the Sunnis. As the title of their play suggests, the conflict they see is not between fundamentalism and individual conscience or superstition and scientific inquiry, but between state and faith. As Nacip, the youngster willing to know more on secularism claims, "Political Islamism is just a name that Westerners and secularists give to us Muslim who is ready to fight for our religions" (69). This sense reinforces the ideas given by Sunay, the theatre artist, as:

When the angry girl tore the scarf of her head, she has not just making statement about people, nor about national dress; she was talking about our souls, because the scarf, the fez, the turban and the headdress were all symbols

of the reactionary darkness in our souls, from which we should liberate ourselves and run to join the modern nations of the West. Although few could make out her words, everyone heard one taunt from the back very clearly. So why not take off everything and run to Europe stark naked? (155)

The extract clarifies that people are in dilemma. They are confused, whether to remove headscarves or not. In the context, the rigid Muslim are of the opinion that they are left naked by removing the headscarf; whereas, other view that it will open doors for new options.

But to some, to remove headscarf is to take refugee to Europe. Here comes the concept of revisiting of culture, as both the idea of removing headscarf, or to continue to put it on has less to do with religious ideas. The core concept is to become a Muslim, it is not necessary to put on scarf, and Westerner does not mean that s/he is an atheist. In the concept, the Turkish society is clearly divided. For Kars, head scarf can be optional on the will of the women. But, n view of Islamic insurgent Blue, to avoid headscarf is to accept and be enslaved to Western view. He says, “We’ve fallen under the spell to the West, we have forgotten our own stories. They have removed all the old stories from our children’s’ textbook” (81). People are worried that secularism may wipe out their very identity of existence by removing their tales from the textbooks.

However, through the Eser’s plays, readers are exposed to the fact that the revisiting of the Islamic culture may be very hard, if not impossible. The secularists promise freedom but within its limitations. The conflict arises as the residents of the present day are aware of what is happening in the other parts of the world, which is rarely accepted by the fundamentalist. In the context, the females in Muslim world cannot remain aloof. So, the concept of freedom in Islamism is somehow to retain the Islam identity, but without freedom, or very less freedom. The dark and noisy theater presented by Eser, signifies that the two sides can only communicate in terms of screams and provocative images but not love and

harmony. There is no possibility for reasonable persuasion, and hence restructuring of the culture securing females right should be set up in nations like Turkey. .

A culture can be revisited in a peaceful manner. The culture and belief should be carried out in due accordance and value to the people in the society. Violence can be no means to do so. But, the military force takes this chaos and violence as a means to stage a coup. Their violent action is set to revive hopes and faith on Islamism, in a wrongful manner. They enter into the stage, where a drama is being performed and shoot the viewers, for they are being disobedient towards the cultural aspects of Islamism. The action is so distrusting that the viewers find it another drama, and when being shot at, cannot understand the real happening behind it. The audience and the performers are not merely looking on in disbelief, but in fact enjoying it, as they do not know what is happening. They are incapable of believing that they are getting shot, as:

A retired civil servant in the front row and stood up to applaud. A few others sitting nearby joined in the rest of the hall was silent as ice. Like someone walking up following a long bender, a few even seemed relaxed and allowed themselves weak smiles. It was if they'd decided that the dead bodies before their eyes are longed to the dream world of the stage; a number of there who had ducked for cover now had their heads in the air but then covered again at the sound of Sunay's voice. (160-61)

The dream world of the stage and of the audience imitates the dreams world of society. People who fail to experience themselves as individuals fail to perceive the reality in which they find themselves.

The desire of the females for a better and securer future is dwindling amid the extremes of illusion and reality; the concept of freedom being the former and the mental and physical turmoil they are going through becomes the second. Thus, the society and females

who are in desire of change are suffocating in the dilemma of illusion and turmoil. The situation is further deteriorated by the conflict between the extremist and the liberalist; the first wanting the society as it is, and the second advocating for instant changes. Both of the happenings have its direct impact to the females.

In every form of violence and conflict, females are its first victims. When a child is hurt, or a man injured, the females are the first to be affected. They will have to take care of them, and when who will have to look after him, until they are fit and fine. Women for ages have been confined into the household works, and despite all these their importance has never been given due importance. Their need is felt only when, there is familial crisis and difficulties.

Similar scenario is tried to be depicted in *Snow* through Sunay Zaim, the artist. He tries his best to depict the scenario to the people, through the plays, to which Ka has a huge respect. He says, "I know that you staged this coup not just for the sake of politics but also as a thing of beauty and in the name of art" (333). Sunay Zaim simply perfects the technique of creating the secondary reality that others in society accept. No one knows or cares for the difference between reality and imagination, which is argued in the text section, is a distinction Ka the poet ultimately fails to confront.

The reason behind the clash between East and West is not poverty and Islamism. It is but a feeling of impotence deriving from degradation, the failure to be understood, and the inability of such people to make their voice heard. The West has not tried enough to understand the demanded of the world the issue is highly sensitive for Turkey which has an overwhelmingly Muslim population but has proclaimed itself as secular state.

Meanwhile, the government allows freedom of worship, but keeps keen eye for religious affairs like wearing of headscarves by women, which is forbidden in official buildings. Westerners did not want to see them as fanatics, midway to barbarians.

Europeanism believes Muslim is lesser people, backward, stupid lazy Orientals who don't know about things who torment women. You have the feeling that one European life is more important than thousand of these people. The justification of war starts with these things. Blue's justification to be Turkish rigid Muslims undercuts the idea of Westernized as he writes:

Will the West which takes its great invention democracy, more seriously than the world of God, come out against this coup that has brought an end to democracy freedom and human right don't matte, that all the West wants is for the rest of world to imitate it like monkeys? Can the West endure any democracy achieved by enemies who in no way resemble them? And I have something to say to all the other nations that the West has left behind. (299)

The West is superior in arts, science, and education and powerful in economy. So it has made a discourse with its power that religion is the obstacle of progress in the Middle East. But, this is the hypocrisy of the Western people who have crossed the barriers of sense of protocol between the nations.

One of the chief reasons for the cultural clash in the Middle East is, is it is economically poor and politically unstable. As such, when it comes to feminist movement, it not only shaped by religion, but by the layers of history and of interaction with the West. Poor have no comparable means of celebrating their own culture, their own way of life, which might otherwise give them solace. They cannot imitate as monkey due to their extremist view of culture, religion and rituals, Blue wants to make his own ideology by criticizing Western ideology. His sense is really obstacle for cross cultural or multicultural reconciliation, the ideology that purports to transform the Islamic world into a modern post-industrial economy, Marxist utopia, collection of nations, liberal democracy, and caliphate respectively. Today, Muslims find themselves torn between irrational Islam from public life

and an Islamic that wishes to direct the totalizing political control of Islam into all facets of public and private life.

Tendency of inhabitants of Kars, seems to display characteristics of a secular man, but there are people like Blue, who tells Ka “to be a true Westerner, a person must first become an individual, and they go on to say that in Turkey, there is no individual” (323). While Blue, the Islamist leader equates individual with Western identity as an agency of the West, he cannot refrain from suspecting their minor act, as well. This also can be witnessed in Ka’s conversation with two school boys Fazil and Nacip who worry that Westernization leads them unknowingly to atheism. Nacip tells Ka a story about a school director who learns from a devilish that he has the disease of atheism; “It sees you’ve lost your faith in God, what’s worse, you don’t even know it, and as if that weren’t bad enough, you are even proud of not knowing it” (81). The author is dealing with secondary reality, or imaginative oblivion, because one can hardly be proud of something one does not know. The boys’ anxiety waver unknowingly becoming atheists’ expresses and absence of freewill and personal agency characteristic of mass man. They lack personal agency, and awareness of this lack, because, they fear being powerless to prevent themselves from becoming atheists. The boys ask Ka whether he is atheists:

“I don’t,” said Ka. Then tell me this; do you or don’t you believe that God almighty created the universe and everything in it, even the *Snow* that is swirling down the sky? The *Snow* reminds me of God said Ka. Yes but do you believe that God created *Snow* Mesut insisted. There was a silence. Ka watched the black dog run through the door to the platform to frolic in the *Snow* under the dim halo of Neon light. You’re not giving me an answer, said Mesut. If a person knows and loves God, he never doubts God’s existence. It seems to me that you’re too timid to admit that you’re an atheist. But we knew

this already. That's why I wanted to ask you a question on my friend Fazil's behalf. Do you suffer the same terrible pangs as the poor theists in the story? Do you want to kill yourself? (81)

The boys' questioning is drawn from a mixture of common sense and ideological paranoids, as well as anxiety about their own faith. Their assumption that theism implies the negation of their own existence has its parallel in Western mainstream theologies including Augustine. Even so they think religious faith must lack any of the frailty and even doubt one finds in those Western thinkers, or even in ka. Belief must be absolutely certain; anything else entails a desire for suicide. It is therefore unsurprising the boys fear unknowingly becoming theists, bizarrely, the desire to know God with certainty and the fear of unknowingly slipping their dream world. They possess the lust for certainty characteristic of mass and because they lack personal agency that would enable them to live with doubt and to acknowledge their human frailty.

Pamuk's *Snow* depicts a confused Turkish culture, where women are not able to decide what their course of action should be. The Islamist theists are in an attempt to concretize the Islamic culture; but the liberals, or supporters of liberal notion to religion and role of women are on the other hand. Ultimately, characters are in a fluctuating cosmos in which the polar extremities of existence perfect happiness and utter misery, bliss and despair, life and death immortality and mortality love and hate, and good and evil. These all co-exist in their immediacy, as if compressed together:

. . . had always shied away from happiness for fear of the pain that might follow, so we already know that his most intense emotions came not when he was happy but when he beset by the certainty that this happiness would soon be lost to him...love equaled pain...heaven and hell were in the same place. In those same streets he had played soccer, gathered mulberries and collected

those plays trading cards you got with chewing gum; it was precisely because the dogs turned the scene to this childish joys into a living hell that he felt the joys so keenly. (340-41)

The reality is presented as a flux of extremes not with the virtues of patience and hope, but with an inordinate hope for perfection that sits side by side with an inordinate fear of, and perhaps even hope for destruction.

Ka finds happiness impossible because he expects pain immediately to follow what he has known and experienced in the West. This explains why he cut short the happiest moment of his life. They finally made love to Yepec. To live in indecision, to waver between defeat and a new life offered as much pleasure as pain. Ka is the most modern character in the book, as evidenced by his highly individualistic religiosity. He views his life and the world as sheer contingency or flux which Ka summarized by his constant expectation of pain following pleasure, and of unhappiness following happiness.

God, religion, snow, local culture, and rituals become a medium in Kars. Like a mystical dervish he simply receives them from a mysterious divine source. He doesn't entirely understand them but understands they reflect a pattern of events in his life. He indicates that his experience of God is more Western than Islamic. Western God is private, individualistic and solitary. But Islamic God is communal experience envisaged by Islam. The view religion as communal, ritual and as law as Sunay tells Ka:

Even if you did believe in God, it would make no sense to believe alone...it's only by eating what they eat, living where they live, laughing at same jokes and getting angry wherever they do that you can believe in their God. If you're living an utterly different life, you can't be worshipping the same God they are. God is fair enough to know it's not a question of reason or logic but how you live your life. (204)

For Turkish Muslim, their religion is a total and communal way of life. The religion, may not be good and liberal, they need it. They intermingle with religion and religious sense. In this way, there is resistance towards encroaching other cultures. Where there is resistance, there is conflict which evokes pain and suffering. Blue, the Islamist rebel makes the same point “in a place like this, if you worship God as a European, you’re bound to be a laughingstock. Then you can’t even believe you believe. You don’t belong to this country; you’re not even a Turk anymore. First try to be like everyone else. Then try to believe in God” (327).

In a modernist manner, the literary awakening is digging the hidden depths of women issues in Muslim world. The poet Ka takes be a medium of change. But the language and the spirit of the people are against him. The recipient of divine revelation also engages in anamnesis because the poems, even though he is not their author, reflect the pattern of his life. Culture, religion and the dialect, are the subject of his poem. Ka explains the anamnesis nature of the snow flake:

Once a six pronged snowflake crystallizes, it takes between eight and ten minutes for it to fall through the sky, lose its original shape and vanish; when with further inquiry, he discovered that the form of each snowflake is determined by the temperature, the direction and strength of the wind, the altitude of the cloud, and any number of other mysterious forces, Ka decided that snowflake have much in common with people. It was a snowflake that inspired “I” Ka, the poem he wrote sitting in the Kars public library, and later, when he was to arrange all nineteen titles for his new collection, *Snow*, he would assign “I” Ka, to the center point of the same snow flake. (375-76)

The snow flake is a symbol of order and disorder of genesis and destruction. Its crystalline structure indicates a cosmic intelligence, but one that appears too human at IEast as random

determined as it is by the contingencies of temperature and the direction and the strength of wind. Ka sees humans as hopeful icons of order in an otherwise chaotic expanse.

Ka's 19 poems are mapped onto the snowflake which has three axes; memory imagination and reason. The snow flake, while an expression of cosmic order, also reflects the fluctuating extremities of existence that Ka experiences. The reason axis contains poems of order and happiness on the one point, but the other points contain poems of suffering. The memory axis contains a poem referring to childhood memories and relating to some of the events of his visit to Kars, including Nacip's anxious fears of atheism and the night of the coup. The imagination axis contains a poem on love adjacent to one on jealousy, and a poem on happiness adjacent to a poem on suicide.

The need of cultural re-phrasing is displayed in the Sunay Ziam's play "A Tragedy in Kars." He thinks that Turkish people are killing one another. Neither the murderers nor their victims offered any explanation for the copious bloodshed, Sunay raised against the backwardness of blood feuds and of people allowed them to be drawn into them. He debated the matter with his wife and younger woman who seemed to understand him better. The most important thing is a leader of headscarf girls Kadife, mistress of Muslim rebel Blue is going to bare her head. In the whole play there is dialogue and conversation between Sunay and Kadife as both actor and actress. Kadife views that the main reason for suicide is self pride. But she says pride is not only the cause because suicide of individual has individual causes, Sunay said women commit suicide for love, against husbands' beating and misbehavior likewise Kadife states that "women kill themselves because they hope gain something and men kill themselves because they've lost all hopes of gaining anything" (426).

This is because; men in Islam world do not regard women as intelligent being. They love intelligence and fear that by providing independence to women their dignity and value will be lost. In the concept, Sunay highlights the need to re-structure these cultural feelings.

This is the key essence of the novel. Ka says, “I staged this revolution precisely so that you women could be as independent as women in Europe that’s why I’m now asking you to remove that scarf” (333). This quote also signifies that Sunay wants to sacrifice his life for revolution in art and for the resolution of bloodshed. Kadife shoots him dead because she was ordered to kill male who is symbol of Muslims and source of torture for women to some extent. European women are independent and Sunay also wants his country’s women to be independent. This is also a suffering; Turkish people have to sacrifice a lot to make their country secular.

However, Pamuk as a poet and novelist has a different opinion. He neither prefers hardliner nor perfect secularism, in a nation where culture and mentality is shaped by age-old religion of the land. Through *Snow*, he suggests that Islamic world would do better if it avoided by the cosmic questions of transforming ideologies in favor of common sense. Its characters suffer because of immoderation. The lack of moderation among characters of *Snow* causes their sufferings; Sunay Zaim for his artistic revolution and Blue for his Islamic, Ka because of his unrealistic demand for perfect happiness and his deformed erotic attachment to Yepec. As Yepec speaks in novel that “I think it was Ka who betrayed them to special operation team that’s why I didn’t go back to Germany with him” (408). According to Yepec, Ka betrayed Blue and Hande and they were killed by security forces that after the headscarf problem and Muslim revolution, Turkey will prosper gradually. So she desires to reconcile and grow old in peace, and have the wit to want nothing from the world. Primarily she got ready to accompany Ka but later when an Army came to summon her, she gave him Ka’s suitcase and stay with her father.

The novel suggests that the Muslim world would have better future if people tended more to the every day and to common sense. It also announces that do not take everything so damned seriously. Is not life beautiful? Pay attention to life’s details. As for example, Ka

finds peace in his observation of the worldly and everyday joy of falling snow. The narrator presents a paragraph after Kadiffe release from jail and married Fazil. The narrator says:

For the first 6 months, they lived in a room in the snow palace hotel, where Fazil now worked as receptionist. But by the time I visited Kars, they had moved with their baby to separate house at six o' clock every morning, Kadiffe would take their six months Omeran, toe the hotel; Zahide and Yepec would feed him and then Turget Bay would play with his grandson while Kadiffe busied herself with hotel business. By now, Fazil had decided it was better not to be too dependent on his father- in- law. So he had two other jobs.

(418)

After the resolution of struggle between secularism and Muslim, people are gradually settling their lives. Even a confusing boy Nacip marries Kadiffe and has a child. The conclusion of the novel shows that they are living happily with daily work and their own pattern of life. This is their culture; they learn to live with “Muslim hood pattern” (427). Whether it is right or wrong in endless debate but they enjoy their lives.

In such a manner, Pamuk depicts the reconciliation of mores of different society, largely based on respecting each other dignity and value. The direct encroachment of Western sense of secularism is bad. The civilization must evolve by the roots of own local culture, religion and rituals. The tolerance must be there towards other culture by which reconciliation is possible. When there is harmony, the state will progress gradually, and harmony lies in the sense of security and own ness of one's culture and tradition. Pamuk exemplifies this sense in Fazil's almost last expression:

Everyone had been watching a lot more television in recent years, and that, rather than spending their days sitting in the tea houses the employed now preferred to sit home watching free films beamed from all over the world by

satellite. Everyone in the city had scrimped and saved to buy dishes that were now hitched to the edge of every window. This was the only new development in the city. (433)

In the past, the poverty stricken people use to watch television in the teahouse. They were unemployed at that time. Now they are gradually working for their future. They watch television freely beamed from all over the world by satellite by which the cross-culturation, transculturation is possible day by day. They are interacting with new cultures, knowledge and sense. They are gradually developing the sense of tolerance towards other cultures. That hints their succession due to multiculturalism.

The ending of the novel provides a reconciliation of varying feminine perspective, where each are free to enjoy their respective sense of freedom. No women in the name of change and development are imposed of alien culture on them. Change will come, when people develop conscience and zeal for each other's feelings and values. The only way of acceptable reconciliation between the cultures is by letting things happen in due course of time, and not imposing any hardliner, or liberal's philosophy on the mass. The revisiting of culture is possible through cherishing and appreciating the limitations of the great liberal values within the local culture, by means of conscience and understanding, rather than by use of force.

Thus, *Snow* opines on the necessity on the revisiting of feminist perspective based on the sense of harmony and accepting the culture and tradition of the people of different society and nations. As such the fundamental Turkish culture should be revisited in acceptance to norms and values of the Eastern culture, but by giving due respect and value to the alien culture, as well. The goal of revisiting of culture should be on providing due respect and place of the Eastern feminism, in regards to the Western notion of feminism. This is most likely as in the present world of globalization, one cannot imagine of being aloof from these

issues of women's liberation and secularism. The meaning of feminism should be preserved under mutual faith and reconciliation by respecting to each other's culture and values as it is the age of universal fraternity. This would further enhance cultural fraternity among the people of different cultures religions.

IV. Conclusion

Orhan Pamuk's novel *Snow* takes on the issues of women's liberation and secularism in a confined society, like Turkey. The novel takes on the aggregate idea of entire third world feminist movement which is seeking separate recognition and value from that of the western. As such, after a careful study of *Snow* the researcher has come to a conclusion that there must be an utmost concern in regards to feminist issues of the third world nations. The novel is centered on contradiction, fragmentation of Muslim people in relation to Western ideology and so-called secular state.

In the context, Pamuk depicts social problems like unemployment, skirmish, underdevelopment, poverty and superstition in Turkey. Hence, he raises the issues of cultural hierarchy to which the females are subjugated to. The females are subject to insatiable social conflict and ideologies created by different groups. The plot of the novel gets in the track with the arrival of its hero, Ka, after twelve years of imposed exile. He is the mouthpiece or autobiographical person of the novel. Ka, a modern representative character saturated by Western Enlightenment and secularism passes through fanatical beliefs of Turkish Muslim people on the question of religion and God along with overall culture. He observes much havoc in Turkish politics and social scenario. He saw pain everywhere among them and wants to resolve as much as he can but is trapped in confusion whether to be theist or atheist. Likewise mentality of Turkish Islamic population hangs on the same dilemma.

In the course of story, Pamuk shows many rivalries by which most of the people in Turkey are feeling pain. Muslim fundamentalists try to neglect secularism totally which is absolutely impossible in the modern age of globalization and multiculturalism, where women are seeking their rights. They impose social restriction for the women citizens to wear scarf. However, there are women, who defy it, and it invites conflict, causing psychological trauma

to young girls, who find solace and escape in suicide. The young girls' suicide case is reported in the Western media, and to cover the same, Ka comes to his hometown in Turkey.

But, the twist in *Snow* is witnessed, when Ka comes to know that the young girls are in suicide rampage on their own will. This makes Ka reconsider his concept and feminism and freedom to these groups. He comes to the conclusion that in this age, people don't need secularism and freedom gifted by outside force rather they need it with their own religion rites and rituals. As an example, headscarves girls develops suicidal epidemic because of the rejection by secular state. For Pamuk, these so-called secular are not also secular because they become rigid within their own secularism.

Feminism and secularism are associated with each other in the novel. They are almost antonym to each other in the Turkish culture; as, where there is freedom there is the concept of secularism, which is hired Western ideology. As such, the concept of freedom to Turkish and the third world woman should be based on the idea that it should be genuinely local. Unless people are given the privilege of enjoying their culture and tradition on their own, there cannot be the concept of freedom to the third world women. As such, when characters like Ka interpret the meaning of feminism from the Western eye, it is unclear and intermingling to that of the local culture, thereby creating a state of conflict and chaos.

Islamists women wear 'burkas' – a traditional concept covering their face with a piece of cloth, often shawls worn by the females. But the Western eye finds this concept ridiculously and opines that it is a subjugation of females. Even Ka, the West return, Turkish poet is of the same opinion. He has come to report all these to the Western world, besides covering the local municipal elections. However, he has to change his notion towards all these, when he comes to realize that the females are doing so, on their own will. They are so committed to this tradition that many women take this for a religious act, which is associated with their inherent culture. They cannot imagine their cultural norms and values in absence of

scarf over their heads. However, this very act of covering their face with a scarf is taken by the Western world as uncivilized and against the concept of freedom.

This also one of the reasons the Turkish women prefer to remain aloof from the Western women, who either could not understand their religious value, or simply, regard it as uncivilized. Ka is also one of them; however, until he knows the reality of the feelings associated with scarf wearing. Ka comes to realize that for a-long-term sustainable progression of any country, there must be endurance, toleration towards other cultures and hierarchy-less thinking, but within its own cultural norms and values. Thus, *Snow* is a voice of liberalization of women which advocates for a community which is free from the West defined definition of feminism. In his view, secularism and women freedom must be within the 'Muslimhood Model.'

As such, the novel ends with Pamuk's view that the feminist issues in Turkey – a third world nation, should be restructured within the local flavor rather than the imitation of Western ideologies. This is the sense of respecting and regarding the ideas and essence of the third world women and their concerns.

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