



THE ELEMENTS OF ISLAMIC FEMINISM IN ORHAN PAMUK'S 'SNOW'

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ABSTRACT

Orhan Pamuk is a believer in the possibility of good things. He advised Turkey's citizens not to be concerned about having two spirits, two souls, or two civilizations. He claims that western influence has made Turks smarter. However, they lead to misconceptions. However, he stated these as a novelist; he should not be concerned about such a negative thing, although he did offer a notion for why someone shouldn't be concerned about westernization. They are left with a single spirit if they desire to kill each other. That's even worse than being sick. However, certain Turkish political leaders believe that perhaps the great nation must have a single soul, that it should either belong to the East or the Western or that it should be nationalistic. However, Turkey is now a free and democratic, liberal country that has been allowed into the European Union and is opposed to nationalistic. Orhan seems unconcerned about the Ottoman Empire's demise. He's a Westernized, after all. He was pleased with Turkey's progress toward Modernization. He only criticizes the political elite for lacking the ability to develop a national culture that has its specific beliefs. They just combined Western and Eastern elements. The European Unions would not annihilate Turkish identity; rather, it will help it develop, providing us (him) much independence and courage to establish a new Turkish tradition. However, his earnest recommendation to Turks to copy solely an Ottoman or Western culture is not the solution, nor does it alleviate their uneasiness about belonging to one of them. He tried to claim that such a novelist's persona originates from the modern book, which is essentially a non-Oriental item when separated from the epic form. Also because the author is indeed a human who also doesn't belong to a society, who does not share community at large basic inclinations, and also who thinks and judges in a cultural way other than his own. He would be an alien, a loner, once his consciousness differs from that of the community to which he belongs. And it's because of that outsider's perspective that his text is so rich. When an author develops the habit of viewing the world in this way and writing about it in this way, he or she develops a yearning to withdraw from society. That's the design that Orhan was considering in the novel "Snow".

KEYWORDS : Headscarf or Veil, Suicide Girls, and Women's Political Identity

INTRODUCTION

In the 1990s, when the term was first coined, called "Islamic feminism" has been a heated topic of discussion. Women's rights and Islam are intertwined with the broader discussion topic. The status of women in Muslim countries and also Muslim women in society, wherein Muslims are the majority make up a minority. Equality between men and women is one of the concepts and broader issues of social justice are found throughout the Quran, it is creating the groundwork for opposing patriarchal way of life. Equality between men and women concepts and broader challenges of social and economic justice are found throughout the Quran. As a result, those literary critics, connecting to feminism referred that it would not be required to challenge patriarchy to do so. Being a former of the faith position rather than a rejection of it, Islamic feminism specifically focuses on the process of unmasking these principles from the limits of Patriarchal society.

Turkey however is a country that is located in between Eastern Europe and Western Asia, or two continents, of cultural similarities to just the old Greeks, Persians, Romans, and Ottoman Turks, all of which ruled Turkey in the past and present, and whose activities have influenced modern Turkey through their culture, religious belief, and literary works. Turkey is indeed a secular democratic country that was established as a republican in 1923. Many political parties' elections have been held until 1950 and military coups occurred in 1960, 1970, and 1980.

Orhan Pamuk's "Snow" novel is set in Kars in the early 1990s, a distant and decaying town in eastern Anatolia known for such astonishingly bad weather rather than its sorrowful vestiges of Armenian culture and Russian imperial authority. The barren fields, and also the castles, rivers, and streets of Kars, which, according to local experts, receives its name from Karasu, are covered with snowflakes. Three days of nonstop snow cut the city off from the rest of the world and, to some extent, from normal literary reality in this novel. Snow was written between

1999 and 2001, according to the reader, and deals with several major themes in Turkey and the Middle East, including the conflict between a secular state and an Islamic government, poverty, unemployment, the veil, the role of a modernizing army, suicidal thoughts, as well as more suicide. Pamuk's protagonist is Kerim Alakusoglu, a decrepit poet whose name may be willingly reduced to Ka: called Ka in Kars.

Ka returns to Istanbul for his mother's funeral after spending many years in political exile in Frankfurt. He is subsequently hired from a Turkish newspaper to write a piece about the municipal elections in Kars and to examine a series of female teenager suicides inside the town. Ka walks through to the snowfall as just a news reporter, questioning the girls' parents. He discovers that girls were being committed themselves as a result of college authorities pressuring them to remove their headscarf in the classroom. Ka quickly reveals that he is uninterested in veils and has fallen in love with Ipek, an old Istanbul classmate who has ended up in Kars and is separating too from her husband. Likewise, his poetic talent returned with such a strength that borders on urination, and he is constantly rushing inside tea shops to write down his latest poetry in something like a green notebook.

Why did he choose Kars as the setting for his novel "Snow"? The fact that it is one of Turkey's oldest cities. It's one of the most impoverished. During the 1980s and early 1990s, the poverty of Kars dominated the front pages of major publications. Orhan wanted to go there, but the political situation was challenging. Some critics or reader of this novel talks about their opinion through the statement like,

"It is a tragic love story, a thriller, and, more broadly, a dark journey into familiar Pamuk territory: faith, identity, betrayal, and solitude. One of the achievements of "Snow" is to look beyond the tired arguments about why so many Turkish women cover their heads". **The Economist, 12/8/2004**

The novel seemed to have a limited scope, but the author

employed a unique storytelling style to incorporate all types of human activities into the characters, such as creating poetry. Ka, violence had been carried about by a military coup, and all of the characters were pitted against one another with respective work and religion and culture, as an example for believers and nonbelievers, as well as nationality problems in the foggy or snow.

Margaret Atwood said "This seventh novel from the Turkish writer Orhan Pamuk is not only an engrossing feat of tale-spinning but essential reading for our times. Like Pamuk's other novels, *Snow* is an in-depth tour of the divided, hopeful, desolate, mystifying Turkish soul". **The New York Times Book Review**, 25/8/2004

Headscarf Or Veil

The conflicts and disputes discussed in this study take place in a variety of situations and scales: in the debate over the definition of "Islamic feminism" versus "Muslim feminists"; as in the nation of Moroccan and Turkish cultural surroundings. Simultaneously, the writings depict many perspectives on what defines "Islamic feminism" in the broader context of gender and religious disputes. In the spring of 2008, the Turkish parliament promised to approve legislation prohibiting covered Turkish women from wearing the veil on university campuses, triggering a new phase in the conflict between the Kemalist state's secularism and Islamic practices. In the controversy over the veil in Turkey, the European Court of Human Rights is a well-known example. Kemalist feminists, as such contemporary feminists, as well as Muslim women all, have various perspectives on women and Islam in Turkey, and various perspectives on feminism.

As a result, a controversy that has raged in Turkey for over two decades has been ended - to the detriment of Muslim women who have fought numerous court challenges in Turkey to have the freedom to dress under their Islamic beliefs because headscarf is a religious symbol for them. The Courts did not declare over whether an Islamic woman must wear a veil to accomplish her Islamic duties. Turkish officials claim that such involvement is allowed in their country and that Islamic headscarves are irreconcilable with the Republic's original ideals and wanted to religion defend by the ideals of secularism and equal opportunity and it is very important in democratic Turkish constitution and the court also made compulsory equality between men and women. The Courts were aware of the effects of that Muslim headscarf's pressure upon others. Thus, it refers to the 'defense of everybody else's rights and freedoms, as well as the 'maintenance of public order in a society where the majority of people support the rights of everyone else.

Muslim Women and also the religious mode of living are sticking to religious principles to the religion of Islam. Also, it was mentioned that somehow the veil has taken on political significance in Turkey as a religious symbol, while there were radical political parties in Turkey attempting to impose their views. Others are influenced by religious ideas about society. Women in the 1980s in Turkey have various ideology perspectives started to prepare themselves as well as strongly participate in conversations concerning women in Turkey Society. Women's involvement emerged in the 1980s whenever women who had previously been involved in leftist movements began to meet in small groups to raise awareness. This occurred following the coup d'état of 1980, which resulted in the suspension of all Marxist organizations, as well as all other political parties. These women, who read feminist literature from Europe and evaluated and criticized the situation of women in leftist organizations in these kinds of groups, gradually continue to convert to themselves as feminists, and as their numbers expanded, they became more well-known to the public at large.

Newer or neo-feminists stressed the creation of such an independent feminist movement in their feminist politics. The newer feminists, on the other hand, were not the only group of women who became visible in the 1980s. As in the mid-1980s, an increasing number of university students and lecturers wore large scarves and long overcoats as a show of their Islamic affiliation. As a result, the Board of University Education banned the wearing of the Islamic headscarf on campus grounds, sparking the turban (veiling) movement in Turkey. Muslim ladies objected to the dressing code. After the 1980's every university allow to wear a veil or headscarf. A white feminist movement that promotes male-female cooperation. It states that men and women complement each other in Islam and that as a result, they are considered equal yet distinct. The issue over headscarves arose as a result of Islam's increased popularity in Turkey, and that as a result, the clash with Muslim radicals and secular humanist patriots has become notably more severe in the past few years. In particular, the growth of Islamic movements on the political landscape alarmed Kemalist circles. Kemalist women gathered their forces at the end of the 1980s and they began to support Turkish secularism. Furthermore, members had deliberately acted that within the structure of Kemalism as a reference to women, to elevate the position of women following the ideas described in the Turkish Republic's Kemalist reforms.

The headscarf is a religion as well as a cultural tradition. It's also in Turkey because, like Kadife, Hande, and Teslime in the novel, women who wore headscarves were barred from entering university until 2010. They won't receive contemporary Turkey's religious views, as well as its taste in clothes and western style. They desired to follow their particular traditions of wearing a headscarf. Women's activities are severely restricted in Muslim countries all around the world. If they receive less schooling than males, the dress code is very essential to them; it is highly traditional, yet they do not wear western clothing. It was even prohibited by Islamists or fundamentalists from giving a stage performance. Women did not have the same level of individual liberty as other countries or religions. This religious school girl informed her father that some girls shave their heads and wear wings, but their lives have no significance. Ka was upset when he heard this, and he discovered her name is Teslime.

The way of Muslim females and males have evolved in Kars today, how such an Ankara theatrical company came to perform Oedipus Rex, and how they value entertainment The headscarf became a political symbol in modern Turkey.

"The elderly rich in coats with fur collars would go out for rides on sleighs pulled by hearty Hungarian horses adorned with roses and silver tassels. At the National Gardens, balls were held under the acacia trees to support the football team, and the people of Kars would dance the latest dances as pianos, accordions, and clarinets were played in the open air. In the summertime, girls could wear short-sleeved dresses and ride bicycles through the city without being bothered. Many lycee students who glided to school on ice skates expressed their patriotic fervor by sporting bow ties". (page 21 Snow)

Women's Political Identity

The politicians in present Turkey such as the prosperity party or God's party, secular, republican, and communist parties, split themselves as they traveled to Kar's townhomes to beg for votes, particularly the god's party. All such Islamists, on the other hand, go door to door with teams, making house visits and giving women pots and pans, orange-squeezing machines, and boxes of soaps, cracked grains, and detergents. They target underprivileged communities, familiarize them with the ladies, and use hooked needles to stitch gold thread onto the shoulders of the youngsters to

protect them from evil. And they said

"Give your vote to the Prosperity Party, the party of God; we've fallen into this destitution because we've wandered off the path of God." (Pg 56)

Those who gain the trust of the angry and humiliated unemployed; sit with their spouses, who are unsure where their next meal will come from, and they give them hope; they offer more presents in exchange for their votes. We're not just talking over the most heinous of crimes. But people who have jobs, such as tradespeople, respect and value them. Just perhaps such all these Islamists are much more industrious, genuine, and humble than everyone else.

When the god's parties, or a fundamentalists or Islamists administration, won elections, Ka suddenly imagined that even his sisters would be unable to leave the house all without wearing her veil. Islamist in modern Turkey has launched a global Islamic revolution to turn Turkey into yet similar Iran. Turkey women's activity has been structured following communal principles to that of other Muslim nations, where there are two distinct women's movements, one secularism and democratic and the other conservative and fundamentalist. One group is leftists, while the other is Islamist. In Turkey, moreover, the ideology of Kemalism, Feminism, and Islamism serve that will further separate women's political identities. Furthermore, when women redefine or rearticulate the topic of women, they must confront a powerful state heritage, complete with its gender ideology.

Turkey is a country in which In this case, women who represent these major ideas are involved. Regardless, take a very different approach. Kemalist women constitute the Turkish state's official dominant ideology, whilst modern feminists and Muslim women propose counter-ideologies that challenge Kemalism's authority and legitimacy. As a result, the subject of women in Turkey has become an intellectual battleground where opposing viewpoints are challenged and fought. The secularism Turkish government is, of course, the biggest opponent of the Islamic cause in the current situation. It is viewed by Islamic women as just an imperial society that denies its citizens true freedom of thinking. In Turkey, according to Islamic activists, there is just an appearance of freedom and democracy.

Religion And Suicide

When Orhan became renowned in Turkey throughout the 1990s, so at the moment whenever the fight against Kurdish guerillas had been raging, both old leftists' writers and the contemporary and modern liberal democrats began asking him to help them, to sign petitions—they start to question him to still do politics matters irrelevant to his writings. He wrote a new political fiction for which he probed his spiritual issues as a member of an upper-middle-class family who felt responsible for those who lacked political representation, and he believed in the book as an art form. It is odd how all this made him feel like a stranger. He resolved to write a political novel at that time. As soon as he finished, he started writing it, as My Name is Red.

Both conservatives—or political Islamists—and secularists in Turkey were unhappy, as per him. Because with the publication of the novel *Snow*, although not to the point of outlawing the novel or harming Orhan. They were unhappy, though, and written about that in the national newspapers daily. Secularists became outraged when Orhan remarked being a secular radical as well as liberal in Turkey comes at a high price. Orhan said that once the army is heavily involved in political culture in Turkey, people lose faith in themselves and rely on the army to solve all of their problems. People frequently say, "The economy and government are in chaos;

then let military clean the mess But, in the same way, that they cleansed, they destroyed the culture of peace. The political Islamists were enraged because Orhan depicted an Islamist who had had sex before marriage in his novel *Snow*. That was a simple thing just like.

When news of the Kars suicides spread throughout French and German newspapers, and the European press became interested in publishing the story, only Turkish newspapers began looking for suicide items and forming a committee of suicide experts, including psychologists, police officers, judges, and officials from the department of religious affairs, to prevent suicide attempts, with SUICIDE IS BLASPHEMY, consider the posters, slogans, and pamphlets are used in current times to convey a message to the public. Even technology influences those young women, giving to newer suicidal thoughts such as consuming sleeping tablets or shooting themselves with such a gun. When Ka traveling he asked one of a fellow traveler about suicide and Ka replied to him why he is visiting Kar.

"I'm Interested in the municipal elections—and also the young women who've been committing suicide." This was true. "When the mayor of Kars was murdered, every newspaper in Istanbul ran the story," Ka's neighbor replied. "And it's the same for the Women who've been committing suicide". (Pg 6 snow)

As previously said, women wearing themselves in huge scarves and long overcoats have become a common sight and not only in the streets of Istanbul and other larger cities that since the mid-1980s, not only in cities but also in universities. Such type of Islamic dress, or head covering, does have profound symbolic importance in today's Turkish society; it is indeed a visual reminder of religion and women's conventional gender responsibilities even in the contemporary social setting. By covering their heads, learned women bridge the gap between religion and modernism, and they also bring into question the idea of women's freedom. Turkey has become associated with anti-Islamic attire and broader criticism of Islam.

In this criticism, women's independence is understood as their freedom from wearing headscarves. As a result, secularists argue that religious belief victimizes women and keeps them from fully participating in society. Furthermore, they assert that religion does not provide them with anything. Women have the right to necessarily think according to their ideas and, as a result, to participate fully in their own lives. The Islamic headscarf not just protects women's heads and also protects them from the elements as well as their minds. Whereas covered women are seen as victims of Islamic culture in secularist arguments, Aktas preferred to consider women are victims of discriminatory practices She claims how both Western and Islamic secularists try to oppress Muslims, who have been forced to fight for their rights.

Head covering is a query of identification for veiled women as Muslims, and they defend their form of dress as a basic right to demonstrate their Islamic allegiance. This is, nevertheless, it's a kind of uniform which can be used as a realistic option, makes things simpler for ladies to walk down the street without being bothered by men, to put it another way, veiling is a symbol of a woman's power social respect. Being Muslims, both women and men should strive to be decent people, which means being kind, charitable, God-fearing, dedicated to Allah, and battling for Allah. Islam about loves your faith, doing well for others, and learning new things. To be a complete human being is equated with being a true Muslim. The idea of gender equity takes on a bad connotation in this line of thinking. (Equal means injustice) although what essential is a person's virtue, not their gender. In Turkey, Islamic women have garnered a lot of attention, and they are

often referred to as turban feminists as in media. As a result of Islam's equal rights for men and women, women are no longer men's opponents, rather than their allies and friends as just a result, the Muslim feminist movement promotes gender equality and peacefulness. The Turkish nation's problem is its obvious difference. It appears to be modern on the outside, but it is a Muslim community that has lost its origins in Islam, and even as a result, it is tormented by difficulties. Therefore, Muslim women of Turkey stress the harmful effects of modernization on society and people.

The suicidal stories Ka heard that same day are some of the worst he'd ever heard, and they'd stick with him for the rest of his life. Ka was taken aback by the lack of poverty and helplessness. It wasn't the continual whippings, the intolerance of parents who will not let them walk outside, or the relentless watching of jealous wives. The ways young girls have suicide themselves astounded and terrified Ka: in the middle of their daily routines, without ritual or warning. How did these young ladies commit suicide? One girl gunned herself because she had been pressured into an engagement with an elderly teahouse owner, the second girl took veterinary medicine and died after the prayer, the third is a married woman who was beaten by her depressed and unemployed husband, but one family revealed that the head-scarf girls' suicide was caused by the school's ban on wearing headscarves.

Ka is highly inspired by Kars' environment because it takes him back to his childhood purity life. Ka was up in a secular republican home with no religious teaching, and his life has been the same for the past twelve years because he's been in political exile for the past twelve years. Now that he's in Istanbul for his mother's funeral, he's met his friend Tanner, who told him about the election and suicide in Kars, as well as Ka's love interest Ipek's divorce from Muhtar. Tanner also gave him a job writing about suicide for a Republican paper, which is a ridiculous reason, but he will intend to marry Ipek.

Ipek asked why he came to Kars, and he replied that he came to write about suicide girls. Suddenly, Ipek said that not all women die, only girls and women, because they give themselves to religion, and women kill themselves. Ka told Ipek that this is why he came to Kars, and also which our strong support for veiled women seems to be the important affirmation of our political Islam.

Nuri Yilmaz, the university's educational official, is not even an atheist and has no fear of God, but he is shot by a man who came from the outside, Blue, who murdered the officer in the new pastry store, and Ipek and Ka are witnesses. Ipek came to that same hotel snow palace where he and Ka had been staying, while Ka was awaiting for Muhtar there at prosperous party meeting headquarters. He was continuously thinking for Ipek and how he could go to Germany with him. Ka told Muhtar about the new life pastry shop happenings, but Muhtar replied how our party supported veiled girls. The guider mentioned rumors about Blue, claiming that he was the one who always repaired the ties between Islamist organizations, scaring many women and murdering many prostitutes.

Ka managed to meet Necip on the way, and they both spoke regarding suicide girls. Necip revealed how he had friends, including Fazil, who adored Teslime and committed himself, and Mesut, who adored Hande. Hicran was a favorite of Necip's. Actually, Fazil would have a crush on Teslime, and yet she committed suicide not because she was an atheist, but because she believed that removing her scarf was a sin, and even their parents put pressure on her, but Ka stated, "I am not truly an atheist, even my parents put pressure on me, I am not died by suicide." This demonstrates Ka's desire to live

throughout the world. Necip stated that though we have no problems with you becoming or remaining an atheist, we do have space in our Turkey for an atheist.

In modern Turkey, religious groups such as Azeris, Kurds, and Terekemians have split off, though they all come from the same country, Turkey.

"The Terekemians, whom we also call the Karakalpaks, are the Azeris' brothers. As for the Kurds, whom we prefer to think of as a tribe: In the old days, they didn't even know they were Kurds. And it was that way through the Ottoman period: None of the people who chose to stay went around beating their chests and crying, 'We are the Ottomans!' The Turkmens, the Posof Laz, the Germans who had been exiled here by the czar—we had them all, but none took any pride in proclaiming them selves differently. It was the Communists and their Tiflis Radio who spread tribal pride, and they did it because they wanted to divide and destroy Turkey. Now everyone is prouder—and poorer". (page 26 Snow)

CONCLUSION

Orhan Pamuk's novel *Snow* is based on a historical and political perspective of the veil's importance in Muslim society. Women are oppressed in Turkish society, as they are in many other countries around the world. The majority of Muslim-majority societies have been portrayed as being unjust to women's situation. Pamuk appears to be questioning how Islamic culture is based on women's subjugation. The novel had quite a limited scope, but the author employed a unique storytelling style to incorporate all types of human activities into the characters, such as creating poems. Violence had been brought about by a coup attempt, but all of the characters were matched up against one another from their task and culture or religion, as an example for believers and nonbelievers, as well as nationality problems in the fog or snow. Throughout this fiction, Orhan describes what contemporary Turkey is like. Kurds, would be unable to study militant secularism and political Islam as religious beliefs. How did artiste Sunay Zaim, who'd been heading a theatrical group, approach a Muslim woman to show her head to the audiences with the support of a military officer, but it turned into violence, which only benefited the political leaders but not the citizens?

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