

POSTCOLONIALISM APPROACH A LITERARY ANALYSIS IN
Orhan Pamuk's *Snow*

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Abstract

The purpose of this paper is to reveal the postcolonialism approach a literary study in *Snow* by Orhan Pamuk. The theories of postcolonialism and its function in literature critic will be discussed in detail. "Snow" is a novel which takes place in the border city of Kars and explores the conflict between Islamism, Westernism, poverty and headscarf ban in modern Turkey. It also explored vast trajectories of history, art, culture, the persistence of memory and tradition in their everyday lives and the poignancy and beauty of the human experience.

Key words : *postcolonialism, literary analysis, snow*

A. Introduction

Orhan Pamuk, winner of the 2006 Nobel Prize for Literature, is a writer with a formidable international reputation. Deeply rooted in a liberal tradition that values tolerance, freedom, and a respect for the other, this Turkish writer passionately embraces his identity while echoing universal human values. A reluctant interpreter of East-West relations, he prefers to see himself as a bridge between the two worlds. A novelist whose aesthetic sensibility is rooted in his beloved Istanbul but draws from the tradition of great Western novelists, he delights in history, memory, and the exploration of the human condition. An outspoken critic of those who try to abridge free speech, he faced imprisonment in 2005 in his own country on this account. His eight novels, which include several international best sellers such as *My Name is Red*, *Snow*, *The Museum of Innocence*, are a testament to his profound ingenuity as a writer as well as to his humanity.

Pamuk was born in Istanbul in 1952 and grew up in a wealthy yet declining bourgeois family; an experience he describes in passing in his novels *The Black Book* and *Cevdet Bey and His Sons*, as well as more thoroughly in his personal memoir *Istanbul*. He was educated at Robert College secondary school in Istanbul and went on to study architecture at the Istanbul Technical University since it was related to his real dream career, painting.^[6] He left the architecture school after three years, however, to become a full-time writer, and graduated from the Institute of Journalism at the

University of Istanbul in 1976. From ages 22 to 30, Pamuk lived with his mother, writing his first novel and attempting to find a publisher. He is a Muslim, and he describes himself as a cultural one who associates the historical and cultural identification with the religion.

On 1 March 1982, Pamuk married Aylin Türegün, a historian. From 1985 to 1988, while his wife was a graduate student at Columbia University, Pamuk assumed the position of visiting scholar there, using the time to conduct research and write his novel *The Black Book* in the university's Butler Library. This period also included a visiting fellowship at the University of Iowa. Pamuk returned to Istanbul, a city to which he is strongly attached. He and his wife had a daughter named Rüya born in 1991, whose name means "dream" in Turkish. In 2001, he and Aylin were divorced.

In 2006, Pamuk returned to the U.S. to take a position as a visiting professor at Columbia, where he was a Fellow with Columbia's Committee on Global Thought and held an appointment in Columbia's Middle East and Asian Languages and Cultures department and at its School of the Arts. In the 2007-2008 academic year Pamuk returned to Columbia to jointly teach comparative literature classes with Andreas Huyssen and David Damrosch. Pamuk was also a writer-in-residence at Bard College.

In May 2007, Pamuk was among the jury members at the Cannes Film Festival headed by British director Stephen Frears. He completed his latest novel, *Masumiyet Müzesi (The Museum of Innocence)* in the summer of 2008. Pamuk held an actual *Museum of Innocence*, consisting of everyday odds and ends the writer has amassed, at an Istanbul house he purchased.

In autumn 2009, Pamuk was Harvard's Charles Eliot Norton Lecturer, delivering a series of lectures entitled "The Naive and Sentimental Novelist". In January 2010, Pamuk admitted that he was in a relationship with the Man Booker Prize winning novelist, Kiran Desai.

Pamuk's elder brother Şevket Pamuk, who sometimes appears as a fictional character in Orhan Pamuk's work, is a professor of economics, internationally recognized for his work in history of economics of the Ottoman Empire, working at Bogazici University in Istanbul.

WORK

Orhan Pamuk started writing regularly in 1974. His first novel, *Karanlık ve Işık (Darkness and Light)* was a co-winner of the 1979 Milliyet Press Novel Contest (Mehmet Eroğlu (* tr) was the other winner). This novel was published with the title *Cevdet Bey ve Oğulları (Mr. Cevdet and His Sons)* in 1982, and won the Orhan Kemal Novel Prize in 1983. It tells the story of three generations of a wealthy Istanbul family living in Nişantaşı, the district of Istanbul where Pamuk grew up.

Pamuk won a number of critical prizes for his early work, including the 1984 Madaralı Novel Prize for his second novel *Sessiz Ev (The Silent House)* and the 1991 Prix de la Découverte Européenne for the French translation of this novel. His historical

novel *Beyaz Kale (The White Castle)*, published in Turkish in 1985, won the 1990 Independent Award for Foreign Fiction and extended his reputation abroad. *The New York Times* Book Review stated, "A new star has risen in the east—Örhan Pamuk." He started experimenting with postmodern techniques in his novels, a change from the strict naturalism of his early works.

Popular success took a bit longer to come to Pamuk, but his 1990 novel *Kara Kitap (The Black Book)* became one of the most controversial and popular readings in Turkish literature, due to its complexity and richness. In 1992, he wrote the screenplay for the movie *Gizli Yüz (Secret Face)*, based on *Kara Kitap* and directed by a prominent Turkish director, Ömer Kavur. Pamuk's fourth novel *Yeni Hayat (New Life)* caused a sensation in Turkey upon its 1995 publication and became the fastest-selling book in Turkish history. By this time, Pamuk had also become a high-profile figure in Turkey, due to his support for Kurdish political rights. In 1995, Pamuk was among a group of authors tried for writing essays that criticized Turkey's treatment of the Kurds. In 1999, Pamuk published his book of essays *Öteki Renkler (Other Colors)*.

Pamuk's international reputation continued to increase when he published *Benim Adım Kırmızı (My Name is Red)* in 2000. The novel blends mystery, romance, and philosophical puzzles in a setting of 16th century Istanbul. It opens a window into the reign of Ottoman Sultan Murat III in nine snowy winter days of 1591, inviting the reader to experience the tension between East and West from a breathlessly urgent perspective. *My Name Is Red* has been translated into 24 languages and won international literature's most lucrative prize, the IMPAC Dublin Award in 2003.

Asked the question "What impact did winning the IMPAC award (currently \$127,000) have on your life and your work?", Pamuk replied: Nothing changed in my life since I work all the time. I've spent 30 years writing fiction. For the first 10 years, I worried about money and no one asked how much money I made. The second decade I spent money and no one was asking about that. And I've spent the last 10 years with everyone expecting to hear how I spend the money, which I will not do.

Pamuk's next novel was *Kar* in 2002 (English translation, *Snow*, 2004), which takes place in the border city of Kars and explores the conflict between Islamism and Westernism in modern Turkey. Snow follows Ka, an expatriate Turkish poet, as he wanders around the snowy Kars and gets caught up in the muddle of aimless Islamist, MPs, headscarf advocates, secularists, and a number of factions who die and kill in the name of highly contradictory ideals. *The New York Times* listed *Snow* as one of its Ten Best Books of 2004. He also published a memoir/travelogue *İstanbul—Hatıralar ve Şehir* in 2003 (English version, *Istanbul—Memories and the City*, 2005). Pamuk's *Other Colours* - a collection of non-fiction and a story — was published in the UK in September 2007. His next novel is titled *The Museum of Innocence*.

In both "Snow" and the "Museum of Innocence", Pamuk describes tragic love stories, where men fall in love with beautiful women at first sight. It has been noted that Pamuk's portrayals of women and the reasons men fall in love with them are powerful

in their intensity, yet superficial in the way these love stories originate. Pamuk's heroes tend to be educated men who fall tragically in love with beauties, but who are doomed to a decrepit loneliness.

Asked how personal his book *Istanbul: Memories and the City* was, Pamuk replied:

I thought I would write *Memories and the City* in six months, but it took me one year to complete. And I was working twelve hours a day, just reading and working. My life, because of so many things, was in a crisis; I don't want to go into those details: divorce, father dying, professional problems, and problems with this, problems with that, everything was bad. I thought if I were to be weak I would have a depression. But every day I would wake up and have a cold shower and sit down and remember and write, always paying attention to the beauty of the book. Honestly, I may have hurt my mother, my family. My father was dead, but my mother is still alive. But I can't care about that; I must care about the beauty of the book.^[14]

In 2005 Orhan Pamuk received the €25,000 Peace Prize of the German Book Trade for his literary work, in which "Europe and Islamic Turkey find a place for one another." The award presentation was held at Paul's Church, Frankfurt.

Pamuk's books are characterized by a confusion or loss of identity brought on in part by the conflict between Western and Eastern values. They are often disturbing or unsettling, but include complex, intriguing plots and characters of great depth. His works are 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 tensions between East and West and tradition and modernism/secularism.

B. Theories of Postcolonialism

Europe has grown so rapidly in their industry and technology. Fascinating sophisticated products are made in Europe, such as cars, machines, medical electronic tools, even fashions and science. This development had given certain honor for the Europeans to feel proud (or even over-proud) of themselves. In fact even the canon literary works are neither Indian nor Arabic, they are English. The development of science and inventory prompts the European nations to challenge their territory by touring around the world. Spain, Portugal, and British raced to spread their wings to Asian and African countries.

On the contrary, the Orient used to live in their own culture with high respect for the past not the future. The Orient never force themselves to change their world. Whenever the Europeans arrived, they quickly colonized the Orient. Brainwash the oppressed Orient to feel their inferiority. Such inferior identity is over and over again being dictated to the Orient so that they might have no passion to move forward. Basically Edward Said criticizes the dichotomy between the West and the East. What so called the West are the European countries and their cousin the American? The West sees the Asian and also the African as the nations from the East or the Orient.

The Western people have different perspective and philosophy from the Orient. They see things differently. As a result, the west paradigm in seeing the Orient is not the same as the Orient sees them. The people in the East build their identity proudly over their ethnic origin with all their belief and culture. This constructs certain pride which is not understandable for the West. Orientalism signifies the whole comprehensive identity and culture of the people in the East. On the other hand, the West views the East as their primitive or savage past that still live with old fashioned way of living; therefore the East is uncivilized yet. The West considers them as the torch-bearer of civilization and that they are the chosen people who should lead the world into a better era.

Unfortunately, this concept is refused by the Orient since it underestimates their value and identity. In Oriental world, a member of society is closely tied up to the socio-cultural and historical geographical background of his origin. A person becomes whosoever he or she is because the society and the nature construct the self identity. A Jewish boy is grown tightly in a constructed family and social education to maintain the Jewish heritage and his worldview. A Chinese girl will not dare to produce the taboo from outside of her culture and ancestry philosophy. An Indian child grows up believing the religion and paradigm the Indian society had taught. Therefore, whenever an Orientalist composes a work, actually the work is not a personal self achievement. It is a social production. The whole background contributes to the construction of the world.

This exposure proposes a new breakthrough in Cultural Studies and Literary Criticism. Said enables literary teachers in Orient to teach literature that is not Oriental. At the same time Said helps the Westerners to understand Oriental literature. Even in Religious Studies, Said has become the silver lining. Take for example, in the Bible, there is a scene where Samson, an Israelite committed suicide by destroying a huge temple in order to kill thousands of Philistines. In Westerner's mind, this is a severe consequence, a terrible one; Samson had to receive because of his disobedient attitude to God and his adultery with Delilah. However, for the Jewish, this is a heroic action. According to the Orient, the death for your country, death on defeating your nation's enemy, death for your God, is something precious and honored. Another example might come from a Caribbean teacher who wants to teach about *Jane Eyre* in a literary class. This novel presents the Caribbean character as the antagonist. In order to maintain the balance in the students mind, study on *Jane Eyre* is accommodated by the presence of *Wide Sargasso Sea*. Said writes his Orientalism to challenge Marxist Theory, but Leela Gandhi, in one of her chapters, criticizes Said's Orientalism. At least there are two points in which Gandhi tries to reveal. The first is related to subjunctive attitude of Orientalism. Said criticizes Marxism for being limited in Western world only; however Gandhi says that Said himself is symptomatically articulating the events of 1968. On those years, the labors and students across Europe were protesting against the capitalist state and betraying Stalinist leaders. This utopian revolution influenced a lot in Said's reconsideration on West and Marx. Therefore, Orientalism itself, despite of its brilliant critic to Marxist, is social production text. Next, the second point is Said's debt to post structuralism. In Said's critique of

Marxist theory, he arrives at objections to Marxist ancestor; Poststructuralist.

Unfortunately, Gandhi considers Said failed to value his debts to his theoretical predecessors, the Post structuralism. Said, she says, is not really fair and is imbalance in accomplishing and value the theories and knowledge he critiques. Said fails to criticize Post structuralism since his own theory actually is built upon Post structuralism. He tends to underestimate Orientalism debts to Poststructuralist ancestor. Post colonialism basically is a deconstruction to reveal the colonial conception on the oppressed and to articulate the _others' mute opinion. Post colonialism arise because of the realization of West- East binary opposition.

This opposition is sharply proposed to the world through Said's Orientalism. We can say that Orientalism is the grandfather of Postcolonialism. Marxism is produced because of social injustice in Europe. It inspires Orientalism which is produced because of social injustice in Asia. Post colonialism is inspired by Orientalism and produced due to social injustice in colonized countries. Abdul R. Jan Mohamed in his *The Economy of Manichean Allegory* describes colonialist as motivated by his own passion to conquer. He says: —Motivated by his desire to conquer and dominate, the imperialist configures the colonial realm as a confrontation based on differences in race, language, social customs, cultural values, and modes of production.

As it is known that there are many forms of colonialism manifestation. It could be Dutch colony oppress the Indonesian to get the spices as in the previous centuries, or American colonizes the world countries' finance and trends nowadays, or even the military forces of a country oppress their own people to gain fake stability. All of them have the same spirit; harsh conquer to erase others. In colonialism, the different race should be minimized, the other language must be forbidden, and strange culture is better to get rid of. Often in order to achieve this, any kind of harassment and violence would be allowed.

Ashcroft, Griffiths, and Tiffin use the term postcolonial in a comprehensive sense, "to cover all the culture affected by the imperial process from the moment of colonization to the resent day," on account of the "continuity of preoccupations" between the colonial and postcolonial periods. Postcolonial criticism has embraced a number of aims: most fundamentally, to reexamine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all, to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (Young, 11). Early voices of anti-imperialism stressed the need to develop or return to indigenous literary traditions so as to exorcize their cultural heritage of the specters of imperial domination. Other voices advocated an adaptation of Western ideals toward their own political and cultural ends. The fundamental framework of postcolonial thought has been furnished by the Marxist critique of colonialism and imperialism, which has been adapted to their localized

contexts by thinkers from Frantz Fanon to Gayatri Spivak.

C. Characters in the novel

Little (1966:89) said that character may be presented mainly through description and discussion, or, in a more dramatic manner.... Character can be performed physically in this case Ka, the main character, he begins as a dutiful journalist, talking to a variety of town figures, trying to learn more about the suicide, but find himself drawn into the larger conflict throughout the country. It is no longer the Kurds that are perceived by the authorities as being the greatest threat, but the increasingly influential Islamist. Ka respected as a poet but tainted as one who has presumably been polluted by Western thought and ways is viewed with both suspicion and interest by both sides. The police are reluctant to rough him up as they do the local because of his Istanbul and German connections, while the Islamist see him as the enemy as non believer and also Westernized.

Character in this novel can be described as follows:

- **Serdar Bey**, who runs a newspaper says to KA, who refused to say he has written a poem called SNOW and is not going to perform, he replies "Don't be so sure. There are those who despise us for writing the news before it happens. . . . Quite a few things do happen only because we've written them up first. This is what modern journalism is all about.
- **Ipek**. Ka is falling in love with her. The snow made him lonelier than ever. Ipek was with him but it took some effort for them to strike up a conversation. The only thing they could discuss with ease in those uncomfortable silences was the 'snow'. Ka told her how he was suffering from writer block and hasn't written anything in long time. He wants to love her, aspiring of an inspiration from her to write.
- **Kadife** (Ipek's sister and the leader of head-scarf girls) ka struggles with his faith and confesses to a sheikh that he's afraid that his country would fall prey to the fundamentalists.
- **Blue**: He meets a Islamic extremist (named **Blue**) and a boy called Necip (a member of local Islamic group), amidst other main characters is Turgut bey (Ipek's father)
- **Turgut bey** (Ipek's father)
- **Muhtar (Ipek's husband)** and the sheikh and fears that the country will sooner than later see the ultimate nail in its coffin being prepared by the fundamentalists. They fear he is an atheist and wondered whether he is apologetic of that.
- **Necip**. Necip, who was member of Islamic group and who wanted to become a science fiction writer found a friend in Ka and discussed poetry, religion at length. Ka saw his youth in Necip.

- **Covered girls committed suicide:** Ka also was intrigued about the recent increase in the number of Muslim girls committing suicide. The education institute banned girls from covering their head/hair with scarf and this was not well received by the fundamentalists and also by few girls themselves who willingly wanted to wear the scarves including Ipek's sister Kadife. Those who did not agree to shed the scarves were thrown out of school and purportedly committed suicide.
- **Sunay Zaim :** Local theatre actor Amidst the love story of ka and Ipek is a political upheaval where the city of kars wherein a local theatre actor named Sunay Zaim stages a coup, the authorities in Turkey are unable to take any action as all the roads to kars are blocked by snow. Ka is rounded off by the policemen for he has been seen with fundamentalists. The book finally ends with a dramatic turn in everybody's life and the melting of snow..

D. Conflict in the Novel

Wellek and Warren (1995) said that conflict in a novel is something dramatic based on fighting between two strengths which is equal and consist of revenge actions. Conflict is needed to understand factors which are influence the main character to change his life. Little (1966: 90) said conflict contrast and misunderstanding are but view obvious relationships, any of which may be the basis of work of literature. Among the most generally interesting relationships are those of love, in all its aspects and of power leader and follower, influence and influenced.

In this novel, the conflict is complicated. Ka, the main character in the novel, is involved in various conflicts, which are actually not his own his conflict. He is buried in conflicts among other characters such as Ipek, Muhtar, Blue, or other people's conflicts. It seems that Ka doesn't take any solution during his presence in Kars. It can be seen in "I am not an Agent of anyone." He doesn't belong to any particular party or religious wings or any Islamic movement. He claims himself as secular, on the other hand in some cases he remembers God, it also can be seen in "The snow reminds me of God." Ka doesn't show his own tendency whether he supports the Islamic values or secularism. His own consciences is to devoted to happiness. In a conversation between Ka and Sheik Effendy for instance, shows this evidence. "I saw you in my dream. Your Excellency, said Ka, I am here to find happiness"

Ka is framed by self doubt and God doubt, as his question of atheism constantly arise. However Ka actually fearful that Islam doesn't accept half measures and he was confused with split identity:

Once again, Ka found himself overcome with the fear that he would find so shaming afterward. He also dreaded the things he knew they would say about him if he left, "So what I shall do, Your Excellency?" he asked. He was just about to kiss the sheikh's hand again when he change his mind. He could tell that everyone around him for this, "I want to believe in God you believe in and

be like you, but because there is westerner inside me, my mind is confused."

Even when he thinks he believes, Ka clearly has a different conception of godliness, as he reminded by one of the Islamic leaders when he describes it:

I grew up in Istanbul, in Nisantas, among society people. I wanted to be like Europeans. I couldn't see how I could reconcile my becoming a European with God who required woman to wrap themselves in scarves. But when I went to Europe, I realized there could be an Allah who was different from the Allah of the boarded provincial reactionaries." Do they have a different God in Europe?". asked the sheikh jokingly. I want a God who doesn't ask me to take off my shoes in his presence, and who doesn't make me fall to my knees to kiss people's hand. I want a God who understand my need to solitude,". "There is only one God. " said the sheikh." He sees everything and understands everyone even your need to solitude. If you believe in Him, if you knew He understood your need for solitude, you wouldn't feel so alone.

The conflict spread everywhere, even to Ipek's family, which run the hotel where Ka is staying, is half torn, as Ipek's sister Kadife is active in the Islamist movement and a strong believer, while Ipek's marriage broke up over her husband embrace of Islam and his unacceptable (to her) demand that she wears a head scarf.

Locally televised performance, at which Ka also reads one of his poems, goes wrong, leading to a mini-coup and blackout, and a further clamp-down on the Islamists who, however, have much local support. The city remains cut off for a view days a world into itself and conflict continues, its many players as active as ever. Necip, one of the brilliant Islamic activists was accidentally death by shot in this theatre. Sunai Zaim , the drama player and the director of the play was unintentionally shot dead by Kadife with loaded gun. These two theatrical performance with each involving at least one shooting are the centre pieces of the novel. In dramatic fashion, revolution is practiced on the stage.

E. Postcolonialism analysed

In analyzing the novel *Snow* by Orhan Phamuk , we will analyze based on the understanding of the postcolonialism criticism. Young in Habib (793) states that:

"Postcolonial criticism has embraced a number of aims: most fundamentally, to reexamine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all, to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities."

Edward Said on the other hand calls into question the underlying assumptions that form the foundation of oriental thinking. Said states there is a need to revise and reject old and new oriental perceptions, generalizations, cultural construction, racial, religious and prejudice (1978). He also asserts that there should be a conscious understanding of the line between “the west” and “the other”, Moreover, he argues for the use of “narrative’ rather than “vision” in interpreting the landscape known as the Orient. In other words in interpreting would need the focus on a complex history that allows space for a variety of local human experiences. Orhan Phamuk (2004) provides these types of complexity in his writings, as describe his own oscillation between East and West in Turkey.

Ka’s character and inner struggle bring up the dialectical of religion and extremism echoes in the novel. *Snow* serves an introspective look at what takes place in a country as it confronts the secular, the West and the fundamentalism of the religious fanaticism. More importantly the struggle built in the novel depicts mirrors the political and social struggles of many Muslims today. The girl commits suicide because of the head scarves wearing ban. It shows this struggle. What Teslime done, it shows the protest against the Secular System of the Modern Turkey set by Attaturk. The suicide has been done to prove the protest against forbidding of scarf wearing in a public place, for example suicide committed by Teslime.

We can see the tension conversation between Ipek and Kadife, to show the dialectic between religion and extremisms in which Kadife will “kill herself” when she “bared her hair.”as follows:

- Ipek* *“You do realize, don’t you, Kadife, that when you act like an individual and commit suicide, the Europeans will applaud you? Don’t think you haven’t already turned some heads with your animated performance in the so-called secret meeting at the Hotel Asia. There are even rumors that you organized the suicide girls, just as you did the head-scarf girls.”*
- Kadife:* *“There was only one suicide who was involved in the head-scarf protest, and that was Teslime.”*
- Ipek* *“And now you mean to be the second.”*
- Kadife* *“No. because before I kill myself, I’m going to bare my head.”*
- Ipek* *“Have you thought this through?”*
- Kadife* *“Yes,” said Kadife, “I have.” (335)*

Many events in *Snow* illustrated the tension between the Islamic fundamentalist and the more liberal people of Kars. The plot darkens throughout the novel and the reader encounters violent scenes as people from the village create internal tension that lead to kill and death. It represents the conflicts within Islam, which are filled with local contradiction that arise when traditional attitudes are faced with those modern of Islam. It is also present a few of Muslims who are faithful to God and are fearful of extreme

secularists and fanatics. There is the slightest possibility that a balance can be maintained between both the religious and the secular. For example: we can analyze them from the pages of the novel:

A conversation between Ka and Necip, a young religious student who eventually dies when tensions between secularists and Islamists explodes during a televised event at the National Theater. Before Necip dies, Ka has a conversation with him in which he testifies to a belief in God that sustains many of the locals, but also to the fear that arises from this tension and the idea that only westerners can question God. Necip tells Ka about a dream he has had, in which he fears his own disbelief in God and that if it is true he will die. He further illuminates his fear by confessing:

"I looked it up the encyclopedia once, and it said that word atheist comes from the Greek athos, but athos doesn't refer to people who don't believe in God; it refers to the only ones, people whom the God have abandoned. This proves that people can't ever really be atheists, because even if we wanted it, God would never abandon us here. To become atheist, then you must first become a Westerner." (153)

Necip's confession leads one to believe that the tension between East and West in Turkey is dependent upon Western influences that somehow direct human beings towards atheism. However, the main character in Snow oscillates between religion and secularity until Ka appears on the scene to explain that one can have a mystical union with God and still have an open world view.

The headscarves girls have strong identity. The authorities had outlawed the wearing of head scarves in educational institutions across the country, many women refused to comply. Because the girls thought if they don't wear headscarves (1) Their life will have no meaning and (2) they no longer wanted to live.

"Certainly it was they who taught her to think of the head scarf as a symbol of 'political Islam'". (18)

The statement that opposed the West, it can be seen from Blue's statement. "Only Blue adamantly opposed the title.

"We are not speaking to Europe," he said, "we" re speaking to all humanity. Our friends should not be surprised to learn we have been unable to publish our statement not just in Kars and Istanbul but also in Frankfurt. The people of Europe are not our friends, they are our enemies. And it's not because we're their enemies. It's because they instinctively despise us." (293)

Other statements that opposed the West can be seen from Blue's statement on his dialogue with Turgut Bey :

Blue : "Europe's not my future," said Blue with a smile. "As long as I live I shall never imitate them or hate myself for being unlike them,".

Turgut bey: "it's not just Islamist who take pride in this country, the Republican feel the same wa," said Turgu bey. "if we say all humanity instead of Europe, what do we have?"(294)

Resisting Westernization in "Snow" can be seen from the dialogue of Kurdish Youth and Blue as follow:

Kurdish Youth: When a westerner meets someone from poor country, he feels deep contempt.

He assumes that the poor man's head must be full of all the nonsense that plunge his country into poverty and despair." (299)

"That's way I want to tell the German paper that even if I got a chance to go to Germany one day, even if they gave me a visa I wouldn't go".

"the first western man I met in the street turned out to be a good person who didn't even despise me, I'd still mistrust him , just for being a Westerner. I'd still worry that the man was looking down on me. Because in Germany they can spot Turks just by the way they look. (300)

"It's as if they're saying, I'm sorry I'm not a westerner" (301)

Here is what I would like you to write:I am proud of the part of me that isn't European. I am proud of the things in me that the European find childish, cruel, and primitive. If the Europeans are beautiful, I want to be ugly, if they are intelligent, I prefer to be stupid, if they are modern, let me stay poor."

Those dialogues are precisely the "other" of the West that lends individualism to the characters who are able to gain momentum in their self fashioning by being critical of the occident. While a strong desire to resist the West performed by Turgut Bey who wants to be accepted by the West,

" I wish to prove by the European that in Turkey, too, we have people who believe in common sense and democracy"(295)

It seems to him that if he can get the West to accept the fact that the people of the East are in many ways like the people of the West than surely not only will the East be

legitimate, but they will also not be the “other”

The last Postcolonialism we would like to analyse is the split identity by the character “Ka” which can be seen from the expression:

“I wanted to be a Westerner and a believer,” said Ka. “A man could be at the coffeehouse every evening laughing and playing cards with his friend, he could have so much fun with his classmate that there is never a moment when they aren’t exploding into laughter, he could spend every hour of the day chatting with his intimates, but if that man abandoned by God, he’d still be loneliest man on earth.”
(153)

F. Conclusion

Based on the explanation above, it can be concluded that the novel *Snow* by Orhan Pamuk analyses from a postcolonialism ideology can give us understanding of dynamic characters in showing their identity and equality in which all people have the same right. We have to appreciate every Eastern, every woman, every child, every slave, everyone who used to be categorized as savage. The big question is, do we, the intellectuals, use our power to dominate like the West, or to articulate the silence of the marginal, the East?

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