

SNOW:
PARADOX IN MODERN TURKEY

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Ikhsan Yauma Dhani
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Advisor:
Winda Setia Sari, S.S., M.Hum.

ENGLISH DEPARTMENT
FACULTY OF LANGUAGE AND ART
STATE UNIVERSITY OF PADANG
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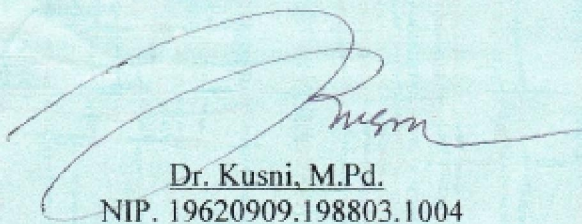
SNOW: PARADOX IN MODERN TURKEY

Nama : Ikhsan Yauma Dhani
NIM / BP : 48190 / 2004
Program Studi : Sastra Inggris
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

Padang, 28 Juli 2011

Diketahui:

Ketua Jurusan,



Dr. Kusni, M.Pd.
NIP. 19620909.198803.1004

Disetujui oleh:

Pembimbing,



Winda Setia Sari, S.S, M.Hum.
NIP. 19751227.200012.2001

HALAMAN PENGESAHAN LULUS UJIAN MAKALAH

Dinyatakan Lulus Setelah Dipertahankan di Depan Tim Penguji Makalah

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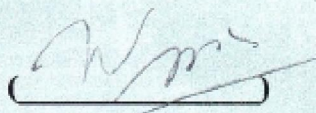
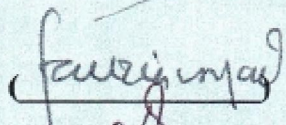
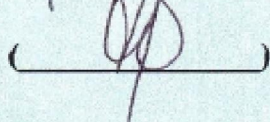
Fakultas Bahasa dan Seni

Universitas Negeri Padang

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Nama : Ikhsan Yauma Dhani
NIM/BP : 48190/2004
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

Padang, 28 Juli 2011

Nama	Tim Penguji	Tanda Tangan
1. Winda Setia Sari, S.S., M.Hum.	Ketua	
2. Dra. An Fauzia Rozani Syafei, M.A	Anggota	
3. Muhd. Al-Hafizh, S.S., M.A.	Anggota	

ABSTRAK

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Makalah ini memaparkan hasil analisa tentang paradox yang terjadi pada beberapa karakter selama era Turki Modern dalam novel *Snow* (2002) karya Orhan Pamuk. Penganalisaan dalam makalah ini dilakukan melalui karakter (Blue, Ka dan Teslime), plot, dan seting, serta teori *cultural materialism* yang menganggap sebuah karya sastra sebagai produk dari sejarah dan kondisi politik. Selanjutnya dalam penganalisaan ditemukan paradox yang terjadi pada beberapa karakter. Paradox pada Blue terlihat dari dua hal. Pertama, ia adalah seorang pejuang muslim yang menganggap perjuangan dalam mempertahankan agama dan negaranya, Turki dari pengaruh barat dan sekularisme sebagai kewajiban. Akan tetapi ia tidak menjadikan sholat dan ibadah wajib lainnya sebagai kewajiban yang sama. Kedua, Blue dianggap sebagai guru yang memiliki pemahaman mendalam tentang Islam oleh para pengikutnya. Namun dibalik itu ia memiliki kecendrungan untuk berhubungan intim dengan beberapa orang perempuan yang bukan istrinya. Paradox pada Ka terlihat ketika ia mulai meninggalkan kehidupan atheisnya sebagai dampak negatif dari era modern Turki. Ia menyadari bahwa satu-satunya cara untuk memperoleh kebahagiaan adalah dengan meyakini keberadaan Tuhan. Namun keyakinannya akan keberadaan Tuhan tidak diiringi dengan kesediaan untuk memeluk agama dan menjalankan kewajiban dalam agama. Sedangkan paradox pada Teslime terlihat saat ia dipaksa menanggalkan jilbabnya. Teslime yang merupakan muslimah yang taat memutuskan bunuh diri dari pada menanggalkan jilbab yang dianggapnya sebagai simbol kehormatan.

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CHAPTER 1

INTRODUCTION

1.1 Background of Study

Paradox is related to contradiction. It reflects a condition where there are two conflicted things occur at the same time. Good and bad are the simple description of paradox. Further, according to Cucic (2006) paradox reflects the phenomenon which appears in every human activity. It shows that paradox has become a part of human life which can not be separated.

A mayor of a city, for example, urges his people to be more obedient in doing religious duties. It is aimed at avoiding the city from disaster or any kind of misfortune. Meanwhile, in order to increase the income of the city, he legalizes the existence of discotheques or pubs, in which the alcohol is consumed by many people. The example shows that there are two contradicted situations. The first one is how to be more obedient to God. While the second one, legalizing something which is basically prohibited in religious believe. Here, the paradox appears where the true and the false things are conflicted.

Further, paradox may happen in a country as well. For instance is Turkey. This country used to be the Islamic one during the Ottoman period from 1326 until 1699. When the Ottoman fell down in 1699, the country later entered the new era or became the modern country under Mustafa Kemal's leadership. During the modern era, everything which was related to Islam was abolished. He then replaced the ideology of Islam and altered it to Secularism. During his leadership,

the Islamists were outlawed to wear headscarves and other Islamic attributes in public universities and other public buildings. The Muslims leaders were also forbidden to wear traditional dress and compelled to adopt Western style (Myers, 2005).

The monarchy system which used to be adopted during the Otoman period was erased by Mustafa Kemal. He began to apply single party system, which was more modern. However, the system itself brings out the paradox. In one side, that system was more modern than monarchy since it gave chances for the people to vote for their leader. In the contrary, that system has closed the chances for another person who wants to lead the country.

Moreover, after the Mustafa Kemal's regime was ended, the single party system was altered by multiparty system. It was more democratic than the previous one. The Islamic party, PKK won the election and defeated the People Party which adopted secularism. The PKK banished the regulation which outlawing the wearing of head scarves and other Islamic attributes. However, that Party kept adopting secularism in order to make Turkey be more modern and still separated the religion from the institution. (Myers, 2005). What the party did reflects a paradox as well. It is an Islamic party who separates Islam from institution.

The phenomenon above did not only occur in reality but also in literary work, such as *Snow* by Orhan Pamuk . In that novel, he reflects some paradoxes through some characters. The paradox which appears in is the impact of the modern era of Turkey. Therefore, it catches an interest to discuss

1.1.1 Paradox in Modern Turkey

Paradox and modern Turkey are the terms which have to be clarified in this subject. The first term, paradox, in *Britanica Encyclopedia* (2006) refers to a person, situation, or action that has contradictory qualities. It describes that the paradox and contradiction are inseparable. The contradiction will be a paradox when it comes from one source (person, situation, or action).

Meanwhile the modern Turkey refers to a new era which is entered by Turkey after the end of the Ottoman's era (Myers, 2005). During this era Turkey left its previous tradition and ideology, which was based on Islam since they were regarded conservative and unable to lift Turkey from decline. Therefore, under Mustafa Kemal's leading, Turkey became the West-oriented country since West was considered more modern (Myers, 2005). It adopted ideology of Secularism which was derived from the West and erased Islam. The *sharia* law was replaced by the Western code of law. Then the Islamic calendar was altered by the Gregorian calendar used in West. After the end of Kemal's regime, the modernization of Turkey still run and the secularism could not be separated from the Turkey's life.

In this analysis, the paradox in modern Turkey refers to some paradoxical thoughts and actions which are derived from some characters as the result of the modern era of Turkey. In other words the modern era of Turkey has triggered the occurrence of some paradoxes.

1.1.2 *Snow*

The paradox in Modern Turkey is exposed through the novel *Snow* (2002) by Noble winner author, Orhan Pamuk. It shows how some paradoxical actions and thoughts appear through some characters. Those characters are Blue, Ka, and Teslime.

The first character is Blue. He is a militant Muslim who takes Islam as his foundation in his life. He opposes secularism and the west influence in his country. His opposition has determined his role as the defender of his religion. However, Blue's thought as the defender of his religion reflects a paradox that his obligation is only to protect his religion from secularism and the West pressure, not to have prayer. Moreover, another paradox of Blue is when he is considered as a master by his followers. This makes him become the one who has the highest understanding about Islam and its law among his followers. In the contrary, he hides his passionate affair with a woman who is still married with someone else.

The second character is Ka. He is an atheist poet. It is affected by the condition where he never gets religious education during his life since his family is secular and west-oriented. During his atheist life, Ka experienced a self conflict which makes him realize that he has lost his happiness since he ignores the God's existence. Then he starts to believe in God when he returns to Turkey. However, his conviction to the God is not followed by his willingness to have religion. He refuse to do some regulations in religious believe.

Teslime is the third character. She is an obedient Muslim student who lives in modern Turkey. She wears headscarf during her activity out of her house.

Headscarves for her are the symbol of her faith and honor. The conflict happens when the government outlaws the wearing of head scarves in educational institution across the country. Girls who refuse to follow this regulation are banned joining class. Teslime, who is one of the headscarves girls refuses the regulation and leaves her school. However, her family keeps insisting her to take off her head scarf or she will be married by an old widower. The condition later makes Teslime, who is an obedient Muslim commits suicide in order to maintain her faith and her honor.

1.1.3 A Brief of Orhan Pamuk

Ferit Orhan Pamuk was born on 7 June 1952 in Istanbul. He is generally known as Orhan Pamuk. He was educated at Robert College secondary school in Istanbul and went on to study architecture at the Istanbul Technical University because it was related to his real dream career, painting. However, he left the architecture school after three years to become a full writer. Then he graduated from the Institute of Journalism at the University of Istanbul in 1976.

His first novel, *Cevdet Bey and His Sons*, was published in 1982 and was followed by *The Silent House* (1983), *The White Castle* (1985/1991) in English translation), *The Black Book* (1990/1994), and *The New Life* (1994/1997). In 2003 Pamuk received the International IMPAC Dublin Literary Award for *My Name Is Red* (1998/2001), a murder mystery set in sixteenth-century Istanbul and narrated by multiple voices. This novel explore the main theme of his fictions, which are

the conflicted identity in his country, the contradiction between West and East, the existence of double identities, and the value and the originality of Turkey.

Moreover, Marshall Bermann in his article entitled *Orhan Pamuk and Modernist Liberalism* (2009) stated that Orhan Pamuk in his works try to deliver his critics towards the modernity which lies on Turkey. Modernity ironically creates many disturbances, crimes, and poverty. Bermann added that the modernity of Turkey for Orhan Pamuk is just the rulers' obsession or the modernists to stand equally with the West without considering the whole people readiness. As the result Turkey at the end of the twentieth century experienced out-of-control violence.

The most historic moment for Orhan Pamuk was on 12 October 2006 when the Swedish Academy announced that Orhan Pamuk had been awarded the 2006 Nobel Prize in literature. Orhan Pamuk held his Nobel Lecture on 7 December 2006, at the Swedish Academy, Stockholm.

1.2 Problem of Study

The novel *Snow* (2002) exposes the idea about the paradox in modern Turkey. Therefore, to figure it out, the research questions deal with the analysis of:

1. How far does the whole novel expose the paradox in modern Turkey?
2. To what extent do fictional elements; characters, plot (conflict) and settings give contribution in revealing the paradox in modern Turkey?

1.3 Purpose of Study

This study is going to find out how far *Snow* (2002) exposes the paradox in modern Turkey. It is intended also to find out to what extent the characters, plot (conflicts) and settings support the idea of paradox in modern Turkey.

1.4. Previous Study

The analysis about the paradox in modern Turkey is still not found yet. But the analysis about the same theme and novel are provided. The first one is an essay by Marilyn C. Wesley entitled *Paradox of Virility: Narrative Violence in a Modern Anthology* (1999). The object of her discussion is the collected short stories of Charles Garyson, *Stories for Men: A Virile Anthology*.

In her essay, the core of her discussion is about the failure in defining masculinity of the characters through violent action which later bring to paradox. The violence, which is described in the stories as the main tool in defining masculine identity and male development, generally destroys than develops the characters. Murders, as the criminal actions which are committed by some characters of the stories, are basically the symbol of men's power, bravery, and their efforts to survive. However, that violent action also becomes the boomerang since there is a resistance from the larger power of other male characters. It concludes that the violent action has paradoxical results. It is constructive since it is used to maintain masculinity. Yet, it becomes destructive when males fail to face the violent action which is committed to them.

The second essay is written by Ulker Gokbek entitled *Beyond Secularism: Orhan Pamuk's Snow and the Contestation of 'Turkish Identity' in the Borderland* (2008). Through Orhan Pamuk's *Snow*, the essay explores the problems in secular Turkey, which results the contestation of Turkish identity. The first problem is the headscarf. For some characters in the novel, headscarf is not only the symbol of the revival of Islam in Turkish politics, but also the real identity for the Turkish. However, the secularists, who are west oriented become the obstacle for Islam since they regard Islam and its symbol as traditional and backward. The conflict which arise among the Islamists and the secularists occasion a crisis in defining Turkish identity. This make the Turkish identity, as the author said, is still ambiguous. Further, the main setting in the novel is also the point in the discussion. It is Kars, a border city in the North-Eastern Turkey. Gokbek argues that the city is the symbol of the contesting Turkish identity since its background is negotiated among era of Ottoman Empire, Russian Empire, Armenian, and modern Turkey with its west-oriented idea. Various styles of buildings in that city, which are the traces of each era, remain a question of who the real Turkish is. However, there is no an answer provided since the question of the Turkish identity is still become the perpetuate question in secular Turkey.

The essays above have given contribution in analyzing this novel. The first essay has given the example of paradox, where violent action brings paradoxical results: constructive and destructive. Meanwhile the second essay has help in analyzing the situations which triggers conflicts or problems. Yet, the analysis of

this novel is different with those essays since it focuses on the paradox which occurs in modern era of Turkey.

1.5. Theoretical Framework

The analysis of this novel deals with the cultural materialism and the ideas about paradox proposed by Marianne Lewis. Firstly, cultural materialism emerged as a critical approach to literature which understood and read literary texts as the material products of specific historical and political conditions. According to Brannigan in Wolfreys (2001) the main concerns of cultural materialism are in which literature relates to history and political situation. It signifies that the historical and political context becomes the main key in understanding the meanings and the functions of literature.

The cultural materialism in many senses is the progeny of Marxist literary and cultural studies. Sinfield in Wolfreys (2001) argued that cultural materialism and Marxism shares the notion of history as eternal struggle between social and cultural condition. It shows that the cultural materialism views the literary texts from social, cultural, or even political conflicts. Further, Sinfield proposed the key principles of cultural materialism:

Our belief is that a combination of historical context, theoretical method, political commitment and textual analysis offers the strongest challenge and has already contributed substantial work. Historical context undermines the transcendent significance traditionally accorded to the literary text and allows us to recover its histories; theoretical method detaches the text from immanent criticism which seeks only to reproduce it in its own terms; socialist and feminist commitment confronts the conservative categories in which most criticism has hitherto been conducted; textual analysis

locates the critique of traditional approaches where it cannot be ignored. We call this 'cultural materialism'. (188)

The four key principles in that statement above: historical context, theoretical method, political commitment, and textual context, are the general indications of the conditions in which cultural materialists work. It signifies that the cultural materialism is the combination of some literary approaches which make it be more complete and effective in analyzing the literary works. Moreover, the cultural materialists tend to ask questions of texts which are concerned with power and resistance, race and gender, ideology and history, instead of morality and human values.

The second perspective which is used in analyzing this novel is the ideas of paradox by Marianne Lewis. She views paradox in some ways. The first one paradox is a conflicting phenomenon of an individual (Lewis, 2000). She simply explained that the conflict happens in one's self which could be in the form of good or evil. One can commit two contradictory things at the same time as the impact of circumstance pressure. It means that the condition in which someone live contributes more in the appearance of the paradox.

Next, Lewis views the paradox as the tension which occurs in organizations. She argues that the paradox is not merely experience by someone. It may happen in organizations, which here she means a group of people, organizations, and nations. She later explains that the paradox is the result of the system which is applied in the organizations (Lewis, 2000). It describes that, the system itself automatically create contradictory conditions along with its impacts.

The form of this analysis is also supported by text-based and context based interpretation. The text based is an interpretation which focuses on the work it self (Guerin, 1997). It signifies that the meaning of the whole story is found within the text by figuring out the formal elements of a text such as setting, theme, characterization, and language. Meanwhile the context based interpretation is done to see literary work chiefly (Guerin, 1997). It is the reflection of the author's life or character's life which is existed in the work. By paying attention to the context of the story, the meaning will be easily reached.

Further to reveal the meaning of paradox in modern Turkey, it is crucial to investigate its fictional elements. It focuses on the character, setting, and plot (conflict). According to Card (1999) characters are the people or creatures endowed with human characteristics who carried out the actions in a work of fiction. They seem the real people which are reflected through their attitude, speech, and performance. The characters of this novel are Blue, Ka, and Teslime. Their attitude and speech reflect the paradox occurs during the modern era of Turkey.

Meanwhile, setting (Card, 1999) refers to specific time, condition, and place, which set a work of fiction. It is a fictional world where all the actions are related. In this analysis the setting is the modern era of Turkey which triggers the paradox from the characters. Last, plot is consisted of all actions that occur in a work of fiction (Card, 1999). The actions result some conflicts, generally between one character and another character, character and nature, character and social or religious conventions, or character and himself. The conflicts of this analysis

appear between the character and social and religious convention, and the character with himself.

1.6. Methodology

The analysis of this novel is done through text-based interpretation by analyzing fictional elements: characters, plot, and setting, and context-based interpretation by observing the historical-cultural background. Finally, those elements are analyzed based on the cultural materialism approach and the ideas of paradox by Marianne Lewis.