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THE EFFECTS OF LIBERAL- SECULARISM AND NARRATIVE IN ORHAN PAMUK'S SNOW

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ABSTRACT:

In the globalized universe of writing, Ferit Orhan Pamuk (1952), conceived in an extensive family in Istanbul, is a noteworthy voice. He is a main Turkish author, screenwriter, scholastic and writing victor of the 2006 Nobel Prize. He is additionally granted various eminent artistic honors, for example, the IMPAC Dublin Award (2003) and the Sonning Prize (2012). He is the best - selling writer of Turkey as his work has sold in 60 languages over a million books. Pamuk's works can see impacts from James Joyce, Franz Kafka, Thomas Mann, Nabovok and Marcel Proust.

KEYWORDS: *globalized universe of writing , main Turkish author.*

INTRODUCTION

Pamuk is the key figure in the new Turkey's understanding. He's not a religious, yet a "cultural " Muslim. He prepared in Istanbul's world class mainstream American secondary school with introduction to the American's common culture during the 1980s. He is a big name current author, in spite of the fact that he is a Turkish essayist whose post- modernity is exceptionally American. He is a worldwide celebrity winning the 1991 Europeanne Decouverte Prize for The Silent House's French interpretation. The White Castle has been granted the 1990 Foreign Fiction Independent Award. His worldwide status as a celebrity is perceived and unfastened for his political worry by his 2006 Nobel Prize.

Pamuk was one of the writers who

endeavoured to compose essays scrutinizing the treatment of the Kurds by Turkey and the official refusal of the Armenian genocide, just as the issue of political restraint in contemporary Turkey. He was accused of remarking on the Armenian slaughter and turned into the worldwide focal point of the free articulation banter. Thus, Khomeni issued a fatwa to expound on the day's political issues identified with Islam, human rights and the Middle East. Pamuk is both a Turkish author and New York writer, both a postmodern and a Turkish national in a worldwide sense, as expressed in his worldwide discourse: "my reality is a blend of the neighborhood national and the western."

Orhan Pamuk is very much aware of the general public around him and his novels manage recorded, political and

social themes East - West experience, convention and advancement, secularism and sacrilege. He is one of the pioneers after 1990 of the "Postmodern Historical Novel." His The White Castle (1985) is the astounding novel toward this path, as it utilizes the seventeenth-century chronicled scenery as a discussion to address the issue of national personality and compatibility. To bring social and social mindfulness, he utilizes history as a medium. He likewise manages Turkish life's political good and bad times. His most questionable political novel is Snow (2002), scrutinized for being a ' political individual. 'But while conversing with Alexander Star in a meeting, he says: "I was not a political person when I began writing

20 years ago... But later, as I began to get known both inside and outside of Turkey... that the Turkish state was damaging democracy, human rights and the country. So I did things outside of my books”.

Every one of his novels portray Turkey's over a wide span of time social life, and in the greater part of his books this social mindfulness is the principle concern. He depicts himself as a social Muslim who, while not putting stock in an individual association with God, partners chronicled and social ID with religion. The fundamental focal point of the investigation is delineation of history, legislative issues and culture in Pamuk's select novels: *The Silent House* (1983), *The White Castle* (1990), *The Black Book* (1994), *The New Life* (1998), *My Name is Red* (2001), *Snow* (2004), and *The Museum of Innocence* (2008).

This article looks to exhibit that Pamuk's vision for Turkey is problematized in his own works, in view of liberal secularism. The creator is cited as saying, ' I am a layman, however a liberal layman. There ought to be congruity between the desires of the general population and the vitality of secularization. The secularists of Turkey ought to be liberal also "(Pasha, p.78). This is obviously an issue position if the desires of the general population run counter to secularization.

Pamuk, as a writer, displays postmodernist propensities, particularly in commending the majority of voices that Turkey needs on account of aggressor patriotism. As Lyotard contends, by dismissing the authority of ace stories, postmodernists are slanted toward majority (Lyotard, p. 74). In his writings, Pamuk utilizes polyphonic talks as a way to reject and challenge the ace story of mainstream Turkish nationhood and as a way to encourage majority. By first looking at how the liberal-mainstream story is itself an extraordinary account, I will demonstrate that the postmodernism of Pamuk tries ' to destroy incredible stories,' however' benefits a solitary extraordinary account: liberal secularism' Pamuk's works, at the end of the day, demonstrate that every single restricting thought and ideas of truth are equivalent, yet just under the general umbrella of common liberal secularism (Sardar, p. 91). His support of pluralism by secularism, regardless of whether liberal or something else, routs his unique objective. Authors like Ziauddin Sardar, Talal Asad and T draw on ongoing grant on secularism. T.N. Madan, I will feature the significant concerns raised by this authorial position and investigation and question Pamuk's books ' statement that liberal secularism is Turkey's best arrangement.

Secularism is a subject that is full. Despite the fact that the idea has been a piece of the political con-science since at any rate the eighteenth century, the present development of discussion focused on its legitimacy as a political build has related with the resurgence of religious legislative issues the world over, a marvel that refutes a few cases in regards to the secularization of numerous social orders (Asad, p. 1). As encapsulated in Western political talks, the regulating status of secularism has been an advantageous mechanical assembly for different authoritative structures to keep elective voices from rising. In the meantime, since secularism in spots like India has neglected to forestall religious clash, it is a critical factor in the contemporary audit of its authenticity and unwavering quality (Madan, p. 297-320). Contemporary pundits of secularism are extensively worried about agitating the authoritative thought that a mainstream political viewpoint is synonymous with comprehensiveness, majority rule government, resilience, and advancement. The resultant change in outlook in social and political reasoning has been depicted as the post-mainstream development.

The post - secular development accentuates the way that, notwithstanding when framed regarding pluralism and comprehensiveness, a mainstream talk effectively surrounds how social orders and gatherings can sort the human and oneself, as Asad has called attention to. Asad, a social anthropologist whose work reprimands secularism stridently, sees that a point of understanding in secularism dialogs is that a clear story of advancement from religious to mainstream is never again substantial (Asad, p. 2). His worry isn't with secularism as a political precept yet rather with the manners by which secularism comes to characterize terms that are past the political. Through genealogical examination, Asad demonstrates that the epistemic class of the common unites certain ' practices, information, and sensitivities in present day life, ' which thusly apply a generally speaking verbose impact in transit we consider advance, human rights, remorselessness, office, resistance (Asad, p. 27). For Asad, secularism is something other than religious and political partition. The unmistakable component of secularism as a political idea is that it surmises new religion ideas, ' morals, '

governmental issues ' and related new goals (2003:2). Secularism is' focused inside an idea of advancement,' which has as of late' become authoritative as a political objective' (Asad, p. 3). It is one of a few central standards, for example, constitutionalism, moral self-governance, vote based system, human rights, common balance, industry, industrialism, and market opportunity that innovation governmental issues tries to regulate (Asad, p. 21). Generally speaking, Asad exhibits that the regulating status liberal mainstream talks appreciate in scholastic and political stories viably conditions the conceptualizations of what Saba Mahmood calls 'the human in this world' (Mahmood, Asad, p. 323-47). Mahmood has appeared even poststructuralist contentions that by and large reject liberal common premises eventually turned out to be caught while conceptualizing the thought of office (Asad, p. 5).

The underlying foundations of political secularism can be found in the calamitous religious wars that assaulted Europe in the seventeenth century, when every religious faction was related with a political gathering in the meantime (Taylor, p. 31-53). Secularism along these lines developed as a shared trait that encouraged the formation of a political space free of solid impact that proclaimed the ascent of present day country states. Henceforth, this account sees the state as a religiously unbiased establishment and one that would fundamentally utilize legislative issues to guarantee religious lack of bias. In the meantime, the essentialness of a self-governing open circle worried about common issues is underestimated totally separate from the private circle where profound undertakings can be pursued without intimidation and free decision. To put it plainly, the establishments of secularism are state lack of bias towards religion and the partition of church and state.

Be that as it may, researchers like Talal Asad are distrustful about this account of secular liberalism, scrutinizing the political uniformity and individual self-rule asserted by liberal social orders. For instance, while liberal common social orders may contend that things like making good on regulatory expenses are instances of residents assuming city liability, they are really instances of authorization by the state. Notwithstanding casting a ballot in free decisions the most key standard of common progressivism – is available to address: while it is accepted to be a demonstration of self - inspiration, Asad contends that it depends on the political capacity to oversee vast quantities of individuals, including the financing of race crusades, as opposed to on the morals of self - discipline. Asad does not contend against majority rules system: rather, he condemns how present day equitable states construct residents for their own finishes, as opposed to the other way around (Asad, p. 3). At the end of the day, the electorate and its parliamentary agents are a long way from one another in liberal majority rule governments. The possibility of a 'covering accord ' that enables individuals to buy in to a free mainstream ethic made out of some center standards independent of their individual character is steady with ' freedom ' just insofar as there are political talks inside this agreement. It does nothing to determine moral and good issues outside it. In a mainstream fair state, consequently, opportunity and individual self-rule are just what stays after the activities of state control.

By its very nature, religious freedom is the key region where the secular policies avoid character gatherings. The possibility that secularism implies state lack of bias towards religion has been destroyed by ongoing grant. Secularism is currently generally comprehended as a political arrangement practicing power in approving and changing specific kinds of religious conduct. Winnifred Sullivan's work on the guideline of open religiosity by the American courts (Sullivan, p. 199), Saba Mahmood's investigation of the reaction of the Egyptian state to the Islamic restoration in that nation (Mahmood, p. 78), and Asad's work on the task of French secularism when all is said in done (Asad, p.34) unmistakably indicated mainstream states ' desire to carry religious subjectivities into line with one another with their own secular ethos.

The scholarship above shows states ' endeavors to pick how religions can work in the open circle through disciplinary practices kept up by an assortment of urban and state organizations (Asad, p. 494). As indicated by Asad, in a common solid state locale, there is the alternative of either being bound to private conviction or taking part in open exchange that does not make life requests (Asad, p. 119). At the end of the day, while secularism underscores the detachment of state and religion, it really changes the state into the authority of religion, drawing limits for confidence and characterizing the

practices it might take part in. As per Asad, a philosophical capacity practices the mainstream state. Since a mainstream state shapes its own regularizing system of what comprises consideration, as Saba Mahmood contends, it necessitates that the interest for incorporation of a specific religious gathering needs gatherings to perceive themselves inside the terms of liberal national talk. The open space cannot hear religious sensibilities that don't respect such conventions.

As saw as an idea in this scholarly talk of secularism, considering liberal secularism as the panacea for all ills would be short-sighted. In spite of the fact that it is compared with equity, self-governance, the right to speak freely and opportunity of religion, liberal secularism does not really allow such things, particularly on issues of personality, for example, ethnicity and religion. It is my dispute that if liberal secularism had been Turkey's political framework, the contemporary country wouldn't have been altogether different, definitely in light of the fact that it avoids personality discourse. Liberal common talks limit the comprehension of various methods for seeing their reality by various individuals. In this area, I will indicate how the writings of Pamuk assault the requirement of an oppressive secularism by the state in all circles of the country's open life. I will at that point appear, nonetheless, that his reactions additionally problematized his liberal mainstream perspective and, specifically, challenge his legitimate effort to Islam.

Regardless of the long and merciless secularization process, the center topic of Snow is the resurgence of Islam in Turkey. Kars speaks to Turkey's microcosm and thusly we can peruse the developing routine with regards to ladies wearing headscarves and the well known intrigue of Islamist legislative issues in Kars as a test to the state-wide common foundation. Islamic governmental issues is a ground-breaking power inside the novel and in the up and coming decision is required to pick up a simple triumph over the common gatherings. The state is set to hinder this triumph accordingly, referring to the patriot customs of Turkey (Pamuk, p. 26-7). The Islamist parties, be that as it may, have been appeared to speak to all segments of society. This is seen particularly with headscarf wearing. In the liberal Western youth in the city of the focal hero, a lady wearing headscarf would have rolled in from suburbia, ' state, to sell grapes from the Kartal vineyards. Or on the other hand the spouse of the milkman or another person in the lower classes (Pamuk, p. 21). Be that as it may, ladies wearing headscarves are currently found all through the city and in every single instructive foundation, altogether (Pamuk, p. 21). Some portion of Turkey's secularization procedure was the restricting of the state and some of the time the restraint of headscarf wearing in open spots and in school specifically. Snow closer views the difficulty of young ladies whose social tendency is to wear the headscarf, yet who are subsequently restricted from the Kars Education Institute. Hande, for example, gives a record of the trial she endures as a result of the state's enemy of headscarf battle. She is removed from school for going to classes wearing a headscarf which feels to her 'like an organ in her body':

Sometimes I can see a vision of a girl walking into school, her hair flying all around her. I can see her walking down the hall and going into my favourite classroom – oh, how I miss that classroom! I can even imagine the smell of the hallway and the hot, sticky air. Then I look through the pane of glass that separates the classroom from the hallway and I see that the girl is not there. She is another girl, and I start to cry. (Pamuk, p. 126-7)

This is a ground-breaking partition picture: the character of the speaker and the envisioned vision are close enough to be mixed up from a separation, at the end of the day isolated by the glass board. Such pictures feature Kurdish rebellion's more extensive political issue. The case for a different Kurdish state has been and keeps on being a troublesome issue for the Turkish state and Pamuk attracts consideration regarding the numerous abuses that Kurds face in their day by day lives. Notwithstanding, he doesn't examine the underlying foundations of Kurdish patriotism; rather, he displays human anguish with the goal that perusers react to the characters ' human situation instead of to two-dimensional political images. Pamuk centers around the voice of defenceless moms whose children were seized amidst the night and stresses that such assaults don't recognize standard Kurds who are in no way, shape or form some portion of the patriot Kurdish development and the individuals who are. Since the state controls the device of naming the individuals who act against it, any Kurd can at any minute become a Kurdish nationalist guerrilla:

The mother of one boy, a cleaner at the hospital, later submitted a petition alleging that unidentified armed agents had rung the doorbell and taken her son away. The taxi-driver's older brother filed his own charge insisting that his brother was no nationalist, that he wasn't even Kurdish. Both petitions were ignored. (Pamuk, p. 174)

This scene outlines the degree of unified state control and the separation between its points and the lives of standard natives. The registration and the state-controlled media communications are a methods for building up a domineering national personality which isolates the Turkish individuals from the enigmatically portrayed 'adversaries of the state'. Be that as it may, for every one of the rundowns, restrictions and military purposeful publicity, the youngster Ka is unaffected and essentially needs to play. The message continually attracts regard for the distinctive manners by which the state works in Turkey. It uncovered, from one viewpoint, the ideological mechanical assemblies of craftsmanship, culture and news media that empower the state to lecture its message of mainstream authority and, on the other, the oppressive idea of the military and insight benefits that empower the state to force this authoritative perspective on individuals (Althusser, p. 204-27). This division is between the methods and the avocation: it is demonstrated that the state legitimizes its common patriot philosophy through aesthetic mechanical assemblies all through Snow. For instance, toward the start of the novel, the secularist ex-major, Muzaffer Bey, reviews a play entitled *My Fatherland or the Scarf* that occurred during the 1940s in Kars (Pamuk, p. 21). In this chronologically erroneous and instructive play, the heroes endeavor to 'salvage' ladies wearing headscarves, so as to bring them out of obliviousness into illumination. The civic chairman gladly reviews that the set-dressers needed to look through the whole town of Kars for a dark headscarf to use in the play in light of the fact that the state's secularization plan had effectively eradicated all indications of religiosity from the open circle. In any case, the suggestion is that nobody would concede owning a headscarf: along these lines, Pamuk associates the play's state promulgation with the components of dread, for example, visits to the house and police assaults. Both add to the city's state objective of being without headscarf.

A restaging of the play in the novel the evening of the overthrow strengthens this connection. The play was much more expressly entitled *My Fatherland or My Headscarf* to strengthen the purposeful publicity. It is possible that they expel their headscarves or they ought to be prepared to confront the state's disciplinary activities, the message to natives is clear. Notwithstanding this cumbersome statist publicity, the Kars state experts are smashing all types of imaginative articulation against authority philosophy and even those that are not expressly serving the motivation of the state. All Kurdish music and tapes are consequently seized (2005a: 164), all left-wing plays are prohibited (Pamuk, p. 194), and all 'other' social preparations are viewed as against national (Pamuk, p. 163). Snow features the control of culture and its story for propagandistic purposes, confining little occurrences, for example, the previously mentioned have as influence of the a lot more extensive gigantic state-forced correction of occasions and activities identified with minimized gatherings. For example, there is a reference to an exhibition hall which commemorates the Armenian slaughter of the Turkish individuals. The state modifies the chronicled recounting the story so as to help a patriot see (Schaller, p. 7-14):

A section of the same museum commemorated the Armenian massacre. Naturally, she said, some tourists came to learn of a Turkish massacre of Armenians, so it was always a jolt for them to discover that in this museum the story was the other way around. (Pamuk, p. 32)

Renan contends that there is a causal connection between the act of overlooking and the way toward shaping the belief system of a country: 'Overlooking and getting one's history wrong are fundamental factors really taking shape of a country and along these lines the development of chronicled studies would regularly undermine nationality' (Renan, p. 148). The tale demonstrates that in this period the procedure of overlooking is dynamic and structured by the state to suppress fears regarding specific chronicled occasions which would undermine country building. As it attempts to force its philosophy, it is significant that all exhibition halls, social works and files bolster the official account, as opposed to permitting space for talk, and along these lines contradict.

The strength of the media by the state in Turkey is a noteworthy topic in Snow. In the content, the editorial manager of *The Border City Gazette*, a newspaper in Kars, states that 90 percent of the paper's accounts are gotten straightforwardly from the Office of the Governor and the Kars Police Headquarters. He explicitly contends that the police won't enable him to print reality in the event that it can't help contradicting the official perspective on the state (Pamuk, p. 25). Just as this obvious disseminator approach, the MIT, the state insight office, serves what Foucault depicts as the 'panoptic look' of the state (Foucault, p. 201). The MIT follows each predominant press outlet just as discovering nonconformist distributions and their perusers to guarantee that all enemy of state exercises are held under steady reconnaissance. As proof of this, we discover that MIT has documents on each individual in Kars and utilizes a tenth of the population as witnesses (Pamuk, p. 197). On account of the data gathered from these sources, anybody heard saying 'revolting things' about officers and state performers or spreading 'baseless gossipy tidbits' about the state is gathered together (Pamuk, p. 303). Obviously, this additionally stretches out to Islamist bunches whom the state thinks about the real danger to the state's common mission: there are numerous witnesses in the home office of the Islamist Prosperity Party in Kars and the gathering heads' telephones are altogether tapped (Pamuk, p. 63, 205). In the way all things considered, the state as depicted in the novel is so fixated on ensuring all gatherings, thoughts and news sources that are against Kemalist standards are subdued that it disregards the issues that influence the ordinary citizens, for example, developing unemployment, neediness and the high suicide rate. This resounds unequivocally with the opening citation from Dostoevsky: the thought intended to help the general population turns out to be more important than the general population themselves thus winds up being damaging.

As late grant on liberal secularism has contended, condemning methods for seeing the world that are non-liberal and non-common is normal for political liberal secularists. Considering, the way that a liberal secularist, for example, Orhan Pamuk embarks to expound on the Islamist Other in Snow is noteworthy. In certain faculties he prevails in producing a dialogic portrayal that depicts Islamists as voices in their very own right, as opposed to cli-chéd two-dimensional political images; in any case, he neglects to perceive in novelistic terms that his portrayals of Islamists originate from inside the terrific story of liberal common ism, not from outside it. This, in addition to other things, is because of an absence of literary and individual dis-recognizable proof; something which Saba Mahmood contends is at the core of expounding on the 'Other'. Mahmood, actually, embraced a non-anecdotal task like Pamuk's while finishing an ethnographic investigation with members crusading to fabricate a mosque. In *Politics of Piety: The Islamic Revival and the Feminist Subject*, Mahmood fights:

Critique ... is most powerful when it leaves open the possibility that we might also be remade in the process of engaging another's worldview that we might come to learn things that we did not already know before we undertook the engagement. This requires that we occasionally turn the critical gaze upon ourselves, to leave open the possibility that we may be remade through an encounter with the other. (Mahmood, p. 36-7)

This is something that Pamuk undauntedly comes up short do to. By making anecdotal characters just as making direct close to home intercessions, the creator has, as a result, would not connect with the natural terms, inward dynamism and methods of thinking of the issues in question. Or maybe, he has wound up reusing the liberal understandings of Islam, asserting thought processes of sexism, control and the misuse of religion to settle political scores in Islamist activism. This absence of quietude is maybe what lies at the core of the issue with the liberal-common amazing account: managing the Other, 'requires the ethicalness of lowliness: a feeling that one doesn't generally recognize what one restricts and that a political vision now and again needs to concede its own finitude so as to try and appreciate what it has tried to contradict' (Mahmood, p. 199).

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