

## **Cultural Resistance and Activism in Orhan Pamuk's Novel *Snow***

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### Abstract

Orhan Pamuk's novel *Snow* with subdued activism tries to resist chaos and control in the system of power through an anarchist point of view and searches for the identity in the cultural anomaly. The problem of resistance could be identified in the conditions of awareness, methods of authority and tenets of identity. Orhan Pamuk's popular novel *Snow* appears to have the inherent defiance against the solidified system of undemocratic or authoritative structures such as religion, power and gender. The resistance could be termed as reactive and active. The novel has expressed both types of resistance with subtle activism in the narration. The Turkish power structure was neither democratic nor dictatorial to establish a revolutionary resistance. Hence the text creates resistance inherent in the connotation without manifesting it in an external visible layer. This paper focuses on the resistance that the text constructs and the activism that the text articulates. This paper concentrates on the disorder in the system that the text demonstrates and the problematic of identity that the text illustrates. Orhan Pamuk's novel *Snow* has several layers of meaning like a snowflake in communicating the resistance that could appear only when they get decoded.

### Key words

Resistance, Coup, Democracy, Power, Islam, Head Scarf

Introduction

Orhan Pamuk's novel *Snow* with subdued activism tries to resist chaos and control in the system of power through an anarchist point of view and searches for the identity in the cultural anomaly. The novel *Snow* has resisted the system into two concepts of resistance. One is reactive another is active. These concepts are developed by Foucault and Deleuze in their philosophies on political and libidinal economies. The novel has reflected the political economy of the religious and non-religious factions in Turkish society. The text represented the libidinal economy of the society by showing the feminist side of the society and conflicting stance to that concept. The representation of political Islam is "reactive resistance" and the inference of such a notion arouses "active resistance" in the text. The text records the deterritorialization of the Islamic fundamental principles and reterritorialization of anti-Islamic aphorism. Moreover, the narration focuses on the axiom of desire and pleasure of the Turkish society like a Mobius strip where sexuality and religion fold and open without entry and exit. The political instability in the Turkish society compels it to produce theatricality and histrionics and it has been represented in the novel as tenets of resistance. The novel employs Kafkaesque type of characterization borrowed from the novel *The Trial*. Moreover, the text is a metafiction having the technique as the author being a character in the novel. Adding to that, the novel expresses activism in a subtle concept of morality or ethics. The text could not openly show the control or surveillance in Turkish society but signifies the chaos of the state. In this paper, the resistance and the subtle activism of the novel are analyzed to understand the entanglements of the Turkish society. The study may be beneficial in comprehending the East Vs West quandary in Turkish society.

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In reading the cultural resistance and activism in Orhan Pamuk's novel *Snow* the following segments are focused in detail to comprehend the search for the identity in the cultural anomaly and the resistance of the text towards chaos and control with subtle activism:

I. Identity Crisis and Cultural Impedance

II. Chaotic Polity Inciting Resistance: Anarchist View

III. Subdued Activism Countering Dominant Forces

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I. Identity Crisis and Cultural Impedance

Orhan Pamuk's Novel *Snow* represents the Turkish culture portraying a city called Kars in the country during the winter where there was heavy snowfall. The story was told in the third person in postmodern style as the author becomes a character to narrate the story. The novel narrates about the identity crisis of the citizens of Turkey. The novel symbolically represents the Turkish politics in a postmodern style. The following points are focused to explain the identity crisis and cultural impedance in the novel:

1. Formation of Subject

2. Subjectivity and Subjectivation

3. Territorialization of Subject

4. Subjectivity and Identity

5. Gender and Identity

6.Cultural Identity and Assemblage

7.East/West Identity

8.Identity Crisis and Resistance

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1.Formation of Subject

The formation of the subject of the protagonist, the woman protagonist, and the other characters in the novel *Snow* has to be focused to follow their identity crisis. The process of becoming a cultural subject for every character in this novel has an immanent uncertainty. Judith Butler describes such a process of becoming subject as, "The means by which subject constitution occurs is not the same as the narrative form the reconstruction of that constitution attempts to provide" (Butler, *Account of Oneself*, p.69). The characters in this novel were trying to form one type of subjects but result in another type. For e.g. "I'm a journalist," Ka whispered in reply. This was a lie. "I'm interested in the municipal elections—and also the young women who've been committing suicide." This was true" (*Snow*, Chapter 1 p.15). There are two "I"s in this statement. One is the narrator and another is the character. The character becomes a subject only when there is a receiver. At the same time, the character neither attains an absolute subject nor affirm its position as a subject.

2.Subjectivity and Subjection

The process of building the subject in the novel is helping to understand the crisis of identity. The subjectivity of the characters can be decoded with the cultural pressures, constraints and other complexes that give meaning to their subject. For instance. "It's possible that Necip's soul is now living inside my body," said Fazil. Necip's soul decided to enter my body instead.

I'm sure of this. I'm also very much afraid, because this is never mentioned in the Koran. But there's no other way I can explain how I fell in love with Kadife so quickly" (Chapter 32. P.298). This can be explained by Deleuze and Guattari as, "What is important, what makes the post-signifying passionate line a line of subjectification or subjection, is the constitution, the doubling of the two subjects, and the recoiling of one into the other, of the subject of enunciation into the subject of the statement (the linguists acknowledge this when they speak of the "imprint of the process of enunciation in the statement")" (D&G, *Thousand Plateaus*, p.129). The novel's subjectification of characters shows the intricate entanglements of the substance in the meaning-making exercise. Moreover, the characters enact the fluctuations of the situation and merge into one another.

### 3. Territorialization of Subject

The text has formed a plane of territory in which love and life operate as the rims for the characters to transform or interchange their subjectivities. It is like a Mobius strip in which the sexuality and religion fold and open without an entry and exit. The protagonist Ka, when visits the city Kars is lovelorn at the end he is cornered to save his life as well as his love. It could be compared with Kafka's novel *Trial* about which Deleuze and Guattari propose the territorialization of the character K as, "K., the K.-function, designates the line of flight or deterritorialization that carries away all of the assemblages but also undergoes all kinds of reterritorializations and redundancies—redundancies of childhood, village-life, love, bureaucracy, etc." (D&G, *Thousand Plateaus*, 88-89). The Kafkaesque feature of the character is borrowed from Kafka's novel *The Trial*. The characters in the novel assemble into their religion or gender or politics to perch on their subjectivity. But the nomadic nature displaces them and replaces them in another territory which they do not expect themselves to be in. For e.g "Once

he (Ka) was officially declared a political exile and granted asylum benefits, he cut his links with the Turkish Communists who ran the neighborhood centers and who had, until then, made sure he was gainfully employed. His fellow exiles had found Ka too remote and too bourgeois" (Chapter 29, p.269).

#### 4. Subjectivity and Identity

In this text, the process of becoming a subject is assembling of various meanings to signify the subjectivation. Hence the characters are not showing the absolute form of the subject they are always in the process of becoming cultural subjects. It could be noted that Deleuze and Guattari said that, "The line of subjectification is thus entirely occupied by the Double, but it has two figures since there are two kinds of doubles: the syntagmatic figure of consciousness, or the consciousness-related double, relating to form (Self = Self [Moi = Moi]); and the paradigmatic figure of the couple, or the passional double, relating to substance (Man = Woman; here, the double is immediately the difference between the sexes)" (D& G, *Thousand Plateaus*, p.132). The subjectivity itself doesn't have an absolute formation upon which the identity was placed to confront the cultural indignations. For e.g. in the text, "I am an atheist. I don't believe in God, but that doesn't mean I'd commit suicide, because after all God— God forbid—doesn't exist." Can these be his exact words? And when he said, "An intellectual's job is to speak against holiness," was he denying God's existence (*Snow*, chapter 33, p.307). The identity of the protagonist Ka had been construed in such a way that he considered as an intruder in Turkish society. It could be noted that the identification could be defined in Stuart Halls words as: "It seems to be in the attempt to rearticulate the relationship between subjects and discursive practices that the question of identity recurs - or rather, if one prefers to stress the process of subjectification to discursive practices, and the politics of exclusion which all such

subjectification appears to entail, the question of identification" (Stuart Hall and Paul Du Gay, Questions of Cultural Identity, Introduction, p.2).

## 5. Gender and Identity

The novel *Snow* exemplifies the heteronormative role play or performativity of the characters according to the society's requirements. The feminine subjectivity in the novel performs the role of religious identification which became the question of controversy and also the reason for the suicide of girls. Gender is defined by feminist, Judith Butler as "gender is a kind of imitation for which there is no original" (Butler, Judith, *Imitation and Gender Insubordination*, p.313). The novel focuses on feminine identity as a religious model to show the growing unrest in the society. The girls using headscarf are marginalised and both the pro and anti-Islamic groups escalate the issue to polarize the Turkish society. For e.g., the novel says, "It's the headscarf that gives women respect and a comfortable place in society" (*Snow*, Chapter 5 p.55). This could be understood by the theory of Louis Althusser on interpellation. "Interpellation is a hailing process by which a subject is recognized under a semiotic system and categorized under an identity to which they respond" (Abbie O'Hara, *Latent Althusserian Conceptions of Judith Butler; interpellation as identity ideology*).

## 6. Cultural Identity and Assemblage

The novel shows the various forces binding the identification and recognizing it through signification of semiotics. The protagonist Ka is a Turkish but politically exiled and lives in Germany. Though he is agnostic he is secured when he is among the Islamic sect. Other characters for e.g the Islamic terrorist Blue though consider himself to be a Turkish Islamic citizen he behaves as if he belongs to other European countries. The novel has religious,

territorial bickerings as the forces for identification. The process of identification can be explained in Stuart Hall's words as, "It accepts that identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions" (Questions of Cultural Identity, p.4). The novel suggests the identity of the characters have one or more preferences to have multiple forms of assimilation or territorialization. It could be called as assemblage by Deleuze and Guattari as, "The territory is the first assemblage, the first thing to constitute an assemblage; the assemblage is fundamentally territorial" (D & G, A Thousand Plateaus, p.323). The Turkish society could be defined as an assemblage machine through this example, "But in the last few years, everyone started saying, I'm an Azeri, I'm a Kurd, I'm a Terekemian. Of course, we have people here from all nations. 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 themselves 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"(Chpater3, p.34).

#### 7.East/West Identity

Orhan Pamuk's novel *Snow* has depicted the search for identity in the Turkish society. The city of Kars symbolically represents the Turkish society. The country under the Mustafa Kemal regime had declared to be a modern state embracing European culture, values and sentiments. The novel portrays that period of turmoil in Turkish society. The protagonist a



political exile could not consider himself belonging to the home country nor could he belong to Europe. The in-betweenness or the cultural chaos in the identification process is focused on the story. This could be termed as nomadism by Deleuzian theory which says, "The nomad has a territory; he follows customary paths; he goes from one point to another; he is not ignorant of points (water points, dwelling points, assembly points, etc.). But the question is what in nomad life is a principle and what is only a consequence" (D&G, *Thousand Plateaus*, p.380). The protagonist Ka could not find a home either in Europe or in Turkey. "But now I lived in utter silence. I wasn't speaking with any Germans, and my relations with the Turks weren't good either—they dismissed me as a half-crazed, effete intellectual. I wasn't seeing anyone, I wasn't talking to anyone, and I wasn't writing poems" (Chapter 4 p.43).

#### 8. Identity Crisis and Resistance

The text is a symbolic representation of Turkey's history of searching the identity. The Mustafa Kemal regime's transformation of the state into a "new" modern state according to the European model had plunged the country into complex anxiety which is portrayed in the novel. "During the Ottoman period, many different peoples had made Kars their home. There had been a large Armenian community; it no longer existed, but its thousand-year-old churches still stood in all their splendour. Many Persians fleeing first the Moghul and later the Iranian armies had settled in Kars over the years; there were Greeks with roots going back to the Byzantine and Pontus periods; there were also Georgians and Kurds and Circassians from various tribes. Some of the Muslims were driven out when the Russian army took possession of the city's five-hundred-year-old castle in 1878" (Chapter 3 p.28-29). It could be explained as: "Turkey has not yet become sufficiently western to be accepted, or that it has not thoroughly resolved its identity crisis in favour of westernization. What is invoked is the 'uncertainty of identity' within Turkey"

(Kevin Robins, *Interrupting Identities: Turkey/Europe, Questions of Cultural Identity*, p.65). The identity crisis in the novel has to be read as resistance to the scorching reflections to the authority of power. This could be seen through Foucault's readings of resistance as "It is thus from *within* the context of power relations that resistance must arise. But here is where we can see two conceptions of resistance in Foucault: a *reactive* and an *active* type of resistance (borrowing these terms from Deleuze's reading of Nietzsche). The very concept seems to imply a reactive conception: resistance would seem to be defined as a reaction or as a response to a given exercise of power" says Daniel Smith (*Two Concepts of Resistance Foucault and Deleuze*, p.268).

## II. Chaotic Polity Inciting Resistance: Anarchist View

The novel *Snow* has portrayed the chaotic politics of the Turkish society. A staged coup which represents many coups in Turkey is a theatrical performance but turned out to be a chaotic outcome which incited resistance. The narrative has an anarchist view to portray the resistance to the control and domination of power. Turkish society has experienced severe turmoil in the past to identify itself with western society. The novel has expressed the disarray in the narrative. The following points have focused to deal with the chaotic polity which incited resistance in an anarchist view:

1. Authority and Turmoil

2. Political violence and Chaos

3. Religion and Nihilism

4. Power and Disorder

5. Absurdity of Brutality

6.Psychic Turmoil and Fight

7.Power Play and Modes of Anarchism

8.Deterritorializing Power and Reterritorializing Resistance

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1.Authority and Turmoil

The authority in the city of Kars has been collapsed and the situation turned into a chaotic complex. The novel has symbolically represented the Turkish society under the Kemalist regime with characters like the stage play-writer Sunay Zaim a Kemalist and a leftist, Z.Demirkol is a Kurdish terrorist, Blue the Islamic terrorist and Ka the Turkish elite. The novel narrates about the dramatic coup happening in a theater which ended in the chaotic plight of the citizens of the Kars city. "The rich had pulled out what capital they could and moved to Istanbul and Ankara. The nation had turned its back on Kars, and so had God" (chapter 3, p.34). The novel takes up an anarchist view while narrating the events. The anarchism is employed as a voice of resistance to the chaotic political milieu of society. It could be noted that the anarchist could be defined as "One who, denies not only existing laws but all established power, all authority; yet the essence remains the same; the anarchist rebels—and this is where he begins—against power, authority, under whatever form it may appear (Peter Kropotkin, Words of a Rebel, p.78)." The sudden transformation of Turkish state into a modern state without its past has been represented as a chaotic mess through the text.

2.Political violence and chaos

The novel shows how the violence got unleashed on the citizens of Kars, the army under the Kemalists killed the young Islamists like Necip, the Islamic fundamentalists killed the educational institution's director, the terrorist Blue was killed by the Kurdish guerrilla Z.Demirkol and later Ka was killed by unknown assailants in Germany. In between this tussle, the protagonist Ka got struck and could not save his life as well as his love. It could be noted that the Turkish elites who identified themselves with European nationalism are the target of both the Kemalists and the Islamists. This could be defined in Agamben's terms as: "Modern totalitarianism can be defined as the establishment, by means of the state of exception, of a legal civil war that allows for the physical elimination not only of political adversaries but of entire categories of citizens who for some reason cannot be integrated into the political system" (Georgio Agamben, *The State of Exception*, p.2). For e.g., the educational institution's director before being killed was made to utter these words which show the disarray of the political violence: "I confess to being a pawn in a secret plan to strip the Muslims of the secular Turkish Republic of their religion and their honour and thereby to turn them into slaves of the West " (Chapter 5 p.56).

### 3.Religion and Nihilism

The story revolves around the disorder of political Islam and atheism. The Kemalists and the Lefts are considered as Nihilists in the story and they were condemned. The protagonist Ka was an atheist but after coming to the city Kars he develops an affiliation towards Islam. The state's idea to ban the headscarf becomes the reason for the suicide of young girls. The issue was treated as a metaphoric application in the novel for the politics of Islamists. The struggle between the atheists and Islamists converted the society into a chaotic furnace in which the tug of war for power had been continuously fought. The novel projected the complexity of religion in the novel

and it could be understood in Deleuze and Guattari's terms as: "For monotheistic religion, at the deepest level of its tendency to project a universal or spiritual State over the entire ecumenon, is not without ambivalence or fringe areas; it goes beyond even the ideal limits of the State, even the imperial State, entering a more indistinct zone, an outside of States where it has the possibility of undergoing a singular mutation or adaptation" (D&G, Thousand Plateaus, 383). For e.g. in the novel it is narrated as, "“This is the work of the international Islamist movement that wants to turn Turkey into another Iran” (Chapter3, p.36).

#### 4.Power and disorder

The novel portrays the power position of various characters to depict metaphorically the transformation of Turkey as a modern state. The stage artist Sunay Zaim behaves like a dictator of Kars city, the Kurdish guerrilla Z.Demirkol behaves like an insurgent. Meanwhile a small force like Fazil a student and an Islamist changes the whole story by manipulating the information slightly to achieve his love which ultimately cost the protagonist Ka's life and love. The power is everywhere in the novel and handled in a formidable manner. This could be defined in Foucault's terms as "Every relation between forces is power relation" (Foucault, History of Sexuality, Vol1, p.102). For e.g., the educational institute director was killed for barring the headscarf girls after a long conversation with the killer where the killer emphasize the god's presence was ridiculed and "The gun made hardly any noise at all; it was only when he saw the director shudder violently and fall from his chair that Ka realized the man had been shot in the chest" (Chapter 4 p.45). The novel shows that one city in Turkey is isolated from the other part of the country and all the characters execute their power without any order. The local power has no limit and creates disarray in the life of the citizens. This could be explained in Deleuze's

terms as: “Here we can see that ‘local’ has two very different meanings: Power is local because it is never global, but it is not local, because it is diffuse” (Deleuze, Foucault, p.26).

### 5. Absurdity of Brutality

The novel *Snow* portrays the absurdity of brutality in the chaotic disorder of power. The Kemalist stage actor Sunay Zaim provokes the audience by removing headscarf of the woman actor which eventually ended in the shooting of Islamists like a stage performance. The next drama also had the same theme of removing the headscarf of Kadife one of the woman protagonists to provoke the Islamists which eventually ended in the accidental killing of the actor Sunay Zaim himself which was also termed as a preplanned action. The novel tries to show how the appetite for power has turned out to be an absurdity of brutality. It could be termed in Agamben’s words as: “What the heads of state, who rushed to criminalize the enemy with such zeal, have not yet realized is that this criminalization can at any moment be turned against them. There is no head of state on Earth today who, in this sense, is not virtually a criminal” (Agamben, *Means without End*, p.106-107). The brutality was given religious colour and it was lauded in the killer’s circle in the novel. For e.g., “There were those among Kadife’s Islamist admirers and her secularist accusers who still maintained that this was precisely what was so crafty about the way Kadife killed Sunay but then refused to kill herself, but the inspecting colonel, whose own patience with the fanciful was limited, held that this was to confuse art with reality” (chapter 44 p.425).

### 6. Psychic turmoil and fight

The text has disclosed the war within the factions of society. The protagonist visits the city during the snowstorm and the people there motivated to achieve their goals through any

mode. The characters are portrayed as having one or more anxious affairs to deal with. The banning of headscarves polarised society into Islamists and non-Islamists. This had created political Islam in capturing the power which symbolically represents the turmoil of the country. The war within the society cascades the authority and submerges the victims into a chaotic den. It could be explained in Deleuze and Guattari's terms as: "War does not necessarily have the battle as its object, and more importantly, the war machine does not necessarily have war as its object, although war and the battle may be its necessary result (under certain conditions)" (D & G, Thousand Plateaus, p.416). The novel explains about the surveillance of the authority in these terms, "But after the military coup of 1980, the authorities slowly got around to tracking down everyone who'd earlier evaded prison simply by changing address, and it was at this moment that Ka, having been tried for a hastily printed political article he had not even written, fled to Germany" (Chapter 4 p.42).

#### 7. Power Play and Modes of Anarchism

The story narrates the plight of the protagonist Ka when he was trapped in a difficult situation. The Kars daily magazine writes an article about Ka before the events happened and tries to dishonour his reputation. It is narrated as "It is only natural that the people of Kars wonder whether this suspicious character who fled Turkey many years ago and now lives in Germany has chosen to grace us with his company because he is some sort of spy. Just because Germany is bankrolling you, that doesn't mean you have the right to trample on our beliefs! Is it because you are ashamed of being a Turk that you hide your true name behind the fake foreign counterfeit name of Ka? Many readers have telephoned our offices to express their regret about this godless imitation-The youth of Kars know how to deal with blasphemers who deny God and the Prophet Muhammad (SAS)!" (Chapter 33 p.307-308). The war within the society burgeons

and accuses the protagonist as an anti-Islamist and it could be explained in Deleuze and Guattari's terms as: "It is at this point that the war machine becomes war: annihilate the forces of the State, destroy the State-form" (D & G, Thousand Plateaus, p.417).

#### 8. Deterritorializing power and reterritorializing resistance

The story through an anarchist view has deterritorialized the power play in the system and reterritorialized the resistance. The stage artist Sunay Zaim, a Kemalist, Z. Demirkol, a Kurdish rebel and Fazil, the Islamist student are the main characters to turn the events of the story. The story employs active resistance in constructing these characters. When they exhibit deranged behaviour the story converts the resistance into reactive mode. The Kars city did not have a state apparatus when the story was happening. Each character tries to establish its state and runs the rule. The love life of the protagonist Ka disintegrates when the Islamist Fazil plans a war against the system. He gives information about his Godfather like terrorist Blue to Z. Demirkol and misinforms Ipek the ladylove of Ka that he has leaked the information to the Kurdish rebel so that the terrorist would get killed. At the same time, Fazil gets deterritorialized from his own Islamic belief by betraying the secret to the enemy and also reterritorializes by becoming the neo-Islamist to marry Kadife unknowingly harming the protagonist who got killed later. The protagonist Ka is like a nomad who intrigues the other characters to become war machines to restore the order in the system. It could be explained in Daniel Smith's words as: "If the State is a *reactive* formation, the nomadic war-machine must be seen as an *active* formation, one that follows the movement of a line of flight" (Daniel Smith, The Two Concepts of Resistance: Foucault and Deleuze, p.280).

#### III. Subdued Activism Countering Dominant forces



The novel *Snow* has portrayed subdued activism against the dominant forces in Turkish society. The narrative shows intellectual activism inherent in the text. The subjective role of activism represented the disharmony in the power relations and authoritarian outlook. The narration captures the conflict between the religious and atheist communities to represent the misery and apathy of the citizens with an active role. The following points are focused to analyze the subdued activism countering the dominant forces in the novel:

1. Intellect and Activism
2. Subjective Role of Activism
3. Active Role and Punishments
4. Misery and Apathy
5. Religious Motivations and Change
6. Ethics in Politics
7. Truth and Politics Activating the Defiance
8. East West Complex and Active role of Literature

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1. Intellect and Activism

The narrative in the novel *Snow* centers on the problematisation of political Islam, secularists and atheists. The problematisation has been arisen from the thinking to reveal the imbalance in Turkey. Moreover, the Turkish sentiments have been segmented into Islam Vs anti-

Islam, West Vs East, Turk Vs non-Turk or Exile. This binary thinking has created a problematisation in the social flow and it has been represented in the novel. The problematisation is operating as activism inside the narrative. This materializes into a reactionary narrative of activism. The problematisation could be explained in Foucault's terms as: "'It was a matter of analyzing, not behaviors or ideas, nor societies and their 'ideologies,' but the problematizations through which being offers itself to be, necessarily, thought—and the practices on the basis of which these problematizations are formed" (Michael Foucault, *The History of Sexuality*, Vol2, p.11). The protagonist Ka expresses his wish about his country as, "'I've always wanted this country to prosper, to modernize. . . . I've wanted freedom for its people," Ka said. "But it seemed to me that our religion was always against all this. Maybe I'm mistaken" (Chapter 11 p.107). Through the protagonist's words, the novel has focused on the problematisation of thinking in Turkish society.

## 2. Subjective Role of Activism

The narrative has a postmodern treatment in which the novel pretends to have the author as a character. The narrator plays an active role in establishing the activism in the novel. The author comes into the picture after the protagonist was murdered and the author travels to Kars to probe the characters there to reveal the truth behind the crime. It could be explained in Foucault's terms as: "A problematisation of crime and criminal behavior emerging from certain punitive practices conforming to a 'disciplinary' model" (Foucault, *History of Sexuality*, Vol.2, p.12). It could be noted that the author summarises the developments after the protagonist's visit to Kars. For e.g. the man who murdered the educational institute's director's plight was given in detail: "it was later proved that he had committed another murder around the same time using the same weapon; when the ballistic reports came back from Ankara, the man from Tokat was

charged with the murder, and he confessed that it was Blue who'd invited him to Kars. A brief submitted at trial claimed he had suffered a nervous breakdown, so the judge sent him to the Bakirköy Mental Hospital, and when they released him three years later, he decided to make his home in Istanbul, where he now ran the Merry Tokat Teahouse and wrote columns on the civil rights of head-scarf girls for the newspaper *Covenant*" (Chapter 44, 439). The narrator detailing these accounts in a metafictional technique makes the situation in Turkey conscious of the result of the confusions in the past.

### 3.Active Role and Punishments

The narrative shows the active role in opposing the political exigency of various groups in society. The story exposes the methods of the power politics in weaving a web around the protagonist Ka through which the active role of the narration could be comprehended. The protagonist is defamed with a false report in a daily magazine so that he would depend on the state for his security which is in total chaos and asks him to negotiate with the Islamic terrorist Blue for Kadife to remove the headscarf during a stage performance as she loves him. The narrator being the author as a character in the novel raises such a suspicion as, "I found it difficult to hear Fazil imputing evil to Ka's alleged betrayal of Blue, and I could not help thinking that it was only on account of Blue's death that Fazil had been able to marry Kadife. But I held my tongue" (chapter 44 p.428). Though this point is raised in the novel whether it would be Fazil who has leaked the information of Blue's hideout to his killer group in an effort to stop Kadife from removing her headgear in the stage performance. Fazil plans to put the blame on Ka of leaking the information ignoring that Ipek is considering to go to Germany with Ka. Hence Ipek could not marry anyone. It could be explained in Foucault's terms as: "But more often one is dealing with mobile and transitory points of resistance, producing cleavages in a

society that shift about, fracturing unities and effecting regroupings, furrowing across individuals themselves, cutting them up and remolding them, marking off irreducible regions in them, in their bodies and minds” (History of Sexuality, vol 1, p.94).

#### 4. Misery and Apathy

The novel centres on the misery of the people of Kars. Moreover, the protagonist when came to know that his lover Ipek had a relationship with the Islamic terrorist Blue he got completely shattered and starts torturing her. When he goes out he locks her up in his room. Though the protagonist is not a violent personality he could not tolerate the betrayal. But Ipek did not go with him to Germany presuming that he was the key in Blue's murder. When the narrator meets her she could not change her opinion. It showed that she loved Blue more than anyone else. The novel observes the apathy of the protagonist and the female protagonist to emphasize the imbalance of the personalities to stick to their ideologies. The protagonist was of the opinion that the city Kars would be devoid of Islamic terrorism, as well as the peace, would return to the city. At the base of his mind by acting as a broker for peace he would win his love. The selfish goal of the protagonist turned into misery for him. This could be explained in Simon Critchely's words as: "Existing structures of liberal democracy have apparently failed to provide an alternative to the passive nihilism of apathy and the active nihilism of terrorism; they seem unable to stop us from plunging into ‘violent injustice’, and cannot alleviate the threatening suspicion that social participation is meaningless (Critchely, Simon, *Infinitely Demanding, Ethics of Commitment, Politics of Resistance*, p. 8).

#### 5. Religious Motivations and Change

The novel places the religious belief and atheism as in a confronting platform to express the active change in Turkish society. The Kemalists like the stage artist Sunay Zaim, Ipek's

father, the protagonist Ka and the narrator belonged to the atheist group. The Islamists, Kurdish rebels belonged to the believers' group. The conflict between these two communities is fought with selfish goals. The religious motivations immerse the believers in self-centered delirium which affects the society deeply. This could be explained in Deleuze's terms as: "The link between man and the world is broken. Henceforth, this link must become an object of belief . . . Whether we are Christians or atheists, in our universal schizophrenia, *we need reasons to believe in this world*. It is a whole transformation of belief . . . to replace the model of knowledge with belief. But belief replaces knowledge only when it becomes a belief in this world, as it is" (Deleuze Cinema-2, p.172). The protagonist Ka has to prove his faith quiet often to the Islamists and when he reveals his stance he was branded as a European elite. For e.g., the protagonist says, "I'm an atheist but I've never insulted the Prophet? I'm not a believer but I'd never dream of disrespecting the faith?" (Chapter 33 p.312).

## 6.Ethics in Politics

The story presents subtly activism by exposing the unethical politics of the power players. The politics involved in overpowering society does not follow the ethical route of discourse. Instead, the believers and the atheists have the same kind of unethical motifs to achieve their objectives. It could be explained in Deleuze's terms as: "Ethics is a set of optional rules that assess what we do, what we say, in relation to the ways of existing involved. We say this, do that: or say through mean-spiritedness, a life based on hatred, or bitterness toward life. Sometimes it takes just one gesture of word. It's the style of life involved in everything that makes us this or that" (Deleuze, Negotiations, p.100). The protagonist Ka observes the unethical politics of the Islamists and says, "I don't want to get involved," said Ka. "Well, it could be because I'm scared. I'm very happy right now. I don't want to turn myself into a target for the

Islamists. When they see her bare her head, those students will think I'm the atheist who arranged the performance. And even if I can manage to escape to Germany, they'll track me down. I'll be walking down a street late one night, and someone will shoot me" (chapter 34 p.322).

#### 7.Truth and Politics Activating the Defiance

The story is centered on the falsehood of power and authority. The stage actor Sunay Zaim being a Kemalist came to Kars to force a coup to repress the Islamists. To achieve the goal the actor blackmails the protagonist Ka to negotiate with Kadife and Blue for her to remove the headgear on stage. The ethics of politics and power has breached the truth and violence takes the place of morality to repress the freedom in the story. It could be explained in Foucault's terms as: "the objective of this truth-game is not to discover a secret reality inside the individual. The objective of this truth-game is to turn the individual into a place where truth can appear and act as a real force through the presence of memory and the efficiency of discourse" (Foucault, Politics of Truth, p.195-196). In the novel, it is narrated how the protagonist needs to be protected by the military as he has returned from Germany. For e.g., the actor Sunay Zaim says, "No one who's even slightly westernized can breathe free in this country unless they have a secular army protecting them, and no one needs this protection more than intellectuals who think they're better than everyone else and look down on other people" (Chapter 23, p.214). The violence inherent in the society can be explained by Foucault as, "It acts upon a body or upon things; it forces, it bends, it breaks on the wheel, it destroys, or it closes the door on all possibilities. Its opposite pole can only be passivity, and if it comes up against any resistance, it has no other option but to try to minimize it" (Foucault, The Subject and Power, p.789).

8. East West Complex and Active role of Literature

The novel *Snow* has metaphorically represented the east-west entanglements that the country has undergone. Turkey could not identify either with Europe or with the Middle East. The nomadic outlook has transformed society into an uncertain future. The east-west entanglements on identity could be explained as: "To make way for the new, rational worldview the culture had to be purged of its theocratic, mystified and superstitious ways of life. To become 'civilized' it must purify itself of all that was particular, and by that token pre-modern, in the local culture. What this resulted in was not only disavowal and suppression of historical memory in the collectivity, but also, and even more problematically, denial and repression of the actuality of Turkish culture and society" (Kevin Robins, *Interrupting Identities: Turkey/Europe*, p.68). The conflict between the European elite and conventional Islamist is portrayed as a story of betrayal in the novel *Snow*. The novel plays the role of activism in representing the unethical power plays and violent domination of communities on one another. When the protagonist went for negotiation with the Islamic terrorist Blue the problematics of identity and the violent conflict have been exposed: "I *am* an impartial mediator," said Ka, raising his voice. "No, you're not. You're a Western agent. You're the slave of the ruthless Europeans, and like all true slaves, you don't even know you *are* one. You're just a typical little European from Ni,santa,s.it's just a matter of imitating the West" (chapter 35 p.339).

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Conclusion

The process of becoming a cultural subject for every character in this novel has an immanent uncertainty. The characters in this novel were trying to form one type of subjects but result in

another type. The process of building the subject in the novel is helping to understand the crisis of identity. The novel's subjectification of characters shows the intricate entanglements of the substance in the meaning-making exercise. The text has formed a plane of territory in which love and life operate as the rims for the characters to transform or interchange their subjectivities. The characters in the novel assemble into their religion or gender or politics to perch on their subjectivity. But the nomadic nature displaces them and replaces them in another territory which they do not expect themselves to be in. The identity of the protagonist Ka had been construed in such a way that he considered as an intruder in Turkish society borrowing from Kafka's novel *The Trial*. The novel *Snow* exemplifies the heteronormative role play or performativity of the characters according to the society's requirements. The novel suggests the identity of the characters to have one or more preferences to have multiple forms of assimilation or territorialization. Orhan Pamuk's novel *Snow* has depicted the search for identity in the Turkish society. The city of Kars symbolically represents Turkish society. The country under the Mustafa Kemal regime had declared to be a modern state embracing European culture, values and sentiments. The novel portrays that period of turmoil in Turkish society. The identity crisis in the novel has to be read as resistance to the scorching reflections to the authority of power. The authority in the city of Kars has been totally collapsed and the situation turned into a chaotic complex. The novel shows how the violence got unleashed on the citizens of Kars. The story revolves around the disorder of political Islam and atheism. The story through an anarchist view has deterritorialized the power play in the system and reterritorialized the resistance. The narrative has a postmodern treatment in which the novel pretends to have the author as a character. The narrator plays an active role in establishing the activism in the novel. The story is centered on the falsehood of power and authority. Orhan Pamuk's novel *Snow* tries to resist



chaos and control in the system through subdued activism and anarchist point of view in search of the identity in the cultural anomaly.

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