

Making Hell Through Policy: Exploring Happiness in the Hell in Snow by *Orhan Pamuk*

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Abstract:

Snow is a political and philosophical exploration to reveal the hellish atmosphere that is made by secular state forces and political Islamists, a hell made by severe “clashes” between opposite forces and ideas. After twelve years of exile from the fatherland, as a poet, Ka travels to Kars from Germany to obtain happiness. The purpose of this study, however, is to examine the role of

happiness in Pamuk's Snow, but also to show how the kinds of hell are made by secular and Islamic politicians. Is it possible to find happiness in the hell? How does it happen? Searching for happiness in hell is another purpose of this article. What shape should hell take between the clashes of political Islamists and secularists? Another aim of this study is to increase imperative critique of Islamic and secular terrorism discourse. In Snow, Pamuk criticizes the policy of the republic seriously. This article attempts to reveal the factors behind the severe anti-secularism beliefs in fundamental Islamism through comparison its political point of view to the secular totalitarian policy. To illuminate the social and political conflicts and clashes in Snow, this article reads the novel from different sociopolitical theoretical conceptual sources.

Keywords: Kinds of Hell, Happiness, Islamic Theories, Secular Theories.

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Introduction:

The first kind of hell in Snow is the expansion in the number of suicide girls in the Kars, when Ka hears the news of suicide girls' stream, he feels upset and shocked, but in fact, the main factor behind his journey is to get happiness through love, and writing poetry, "Ka thought it strangely depressing that the suicide girls had had to struggle to find a private moment to kill themselves. Even after swallowing their pills, even as they lay quietly dying, they'd had to share their rooms with others" (Pamuk 2005, p.16). Snow tells the story of a poet who journeys from Germany to Kars in pursuit of happiness. Ka travels to Kars in order to write an investigative newspaper report on expansion of suicide headscarf women:

"Muslim cultures are seen as monolithic; Islamic cultures are substantially different from other cultures; Islam is perceived as implacably threatening; Islam's adherents use their faith to political or military advantage; Muslim criticism of Western cultures and societies is rejected out of hand; the fear of Islam is mixed with racist hostility to immigration; and Islamophobia is assumed to be natural and unproblematic." (Tahir 2005, p.12)

"Islamophobia" refers to the idea of the horror or severe of Islam and Muslims, also it is a concept to illuminate the reality that antipathy is focused on a group of people, Tahir Abbas analyzes the concept of a vicious radicalization entrenched in Islamophobia's thought and practice. The secularists of the Turkish country deny the ideas and faiths of political Islamists. The struggle between severe political Islamists and secularists of the country makes hell and poverty in the country. In his fiction and non-fiction books, Pamuk lightens the clash of cultures, difference of ideas, and policy differences, and believes that policy in his country damages the infrastructure of everything and spreads poverty with starvation (Pamuk, 2007).

Ka works in the role of peacemaker, yet he is suspected by both Islamists and secularists. Snow reveals numerous ideas by referring to the reality of political Islamic parties make and grow in the modern and secular phase, Kars women commit suicide because they believe they will never be able to turn their dreams into reality, but they also believe they are living in hell. In a famous quotation, Dostoevsky describes those who commit suicide as "Woe to the suicides! I believe that there can be none more miserable than they" (Dostoevsky 2017, p.373). "The suicide stories he heard that day were the worst; they would haunt him for the rest of his life. It wasn't the elements of poverty or helplessness that Ka found so shocking. Neither was it the constant beatings to which these girls were subjected, or the insensitivity of fathers who wouldn't even let them go outside, or the constant surveillance of jealous husbands. The thing that shocked and frightened Ka was the way these girls had killed themselves" (Pamuk, p.13). Although Ka can never articulate his fear, he feels frightened by the girls' creation of their own paradigm of suicide and violent circumstances of their lives. The girls lack the privilege of privacy inherent in Ka's vision of suicide. Pamuk refers to the fact that both secularists of the republic and political Islamists politicize everything in the country. For instance, he refers

to headscarf as political clashes between political Islamists and secular state forces (Esra 2008).

Samuel P. Huntington is a professor at the Harvard university who talks about the roots of these issues accurately in his famous book “Clash of Civilizations”. He declares “The futures of both peace and Civilization depend upon understanding and cooperation among the political, spiritual, and intellectual leaders of the world’s major civilizations.” (Huntington 1996, p.321). Fundamental civilizational distinctions, as well as the forces of globalization and immigration, have brought various cultures and civilizations into ever-increasing communication which has directed to predictable conflicts and severe crashes.

Kars, according to Pamuk, is one of Turkey's most impoverished and most overlooked regions, “The place where God does not exist” (Pamuk 2005, p.144). Snow attempts to symbolize Turkey by focusing on the headscarf debate as a significant battleground between Islamists vying for government control and secularists attempting to destroy a theocracy. Snow searches this clash in a diversity of historic contexts and texts, when both powers try to invade each other, they make hell for people. When Ka explores to happiness, he hears several bad news that makes him unhappiness, A state official pretends that the women killed themselves because they were unhappy: “What is certain is that these girls were driven to suicide because they were extremely unhappy... But if unhappiness were a genuine reason for suicide, half the women in Turkey would be killing themselves” (Pamuk, p.14). But in fact, men and women feel unhappy, and because of the hell atmosphere surrounds their lives, men are unemployed, and they haven’t enough money to buy food for their families, and women are not free, because of their attire, their education, and their choices are politicized by secularists of the republic and political Islamists, including what happens to their bodies; in the face of a life devoid of choices, they choose to end their lives. Ka feels them as sorrow of human beings, "It wasn't the elements of poverty or helplessness that Ka found so shocking. Neither was it the constant beatings to which these girls were subjected, or the insensitivity of fathers who wouldn't even let them go outside, or the constant surveillance of jealous husbands. The thing that shocked and frightened Ka was the way these girls had killed themselves: abruptly, without ritual or warning, in the midst of their everyday routines.” (Pamuk 2005, p.13)

There are numerous events in the novel that refer to the hell, in her essay, “Headscarves to Die For,” Margaret Atwood describes the suicide as “brutal events,” for instance, the whole thing around these girls’ lives situation are surrounded by “eruptions of violence” with high cruelty; in the conflict of a life that they lack their freedom of selections, they select to finish their lives, and the title of her essay “Headscarves to Die For,” refers to the cruelest kind of hell which is suicide, "Their suicides are like the other brutal events in the novel: sudden eruptions of violence thrown up by relentless underlying forces” “Like Pamuk's other novels, "Snow"

is an in-depth tour of the divided, hopeful, desolate, mystifying Turkish soul” (Margret Atwood 2004, The New York Times).

In *Snow*, Pamuk illustrates to readers how the girl characters’ hopes to obtain freedom in their private life is obstructed, and also their selection of expression of belief are restricted, and their chances to make communication are restricted by cultural traditions. In the novel’s exposition, Teslime, the first of several headscarf girls who will commit suicide, becomes the focus of Ka’s interest. However, Kadife starts this long journey of shifting the ideology of gender within Turkish culture; for instance, Kadife’s decision for unveiling her scarf on the theater refers to changing her ideology and resistance to the secular government policy and the political Islam resistance movement is opposite to a new model of women in the novel. Pamuk fictionalizes the reality of Kars’ hell atmosphere, though *Snow* gives an imaginary interpretation of Kars, the high rate of suicide girls, poverty, helplessness, and unemployed men in the state, precisely in the city of Batman and Kars, are based on facts, because Pamuk himself went to Kars practically, and he introduced himself as a journalist of “Sabah Newspaper” (Pamuk 2007, p.273).

From Religionize Policy to Politicize Religion: Clashes, Punishment and Terrorism as another Kind of Hell

In a significant interview with Esra Mirze, Pamuk says “religious identity is part of cultural identity, political identity is part of religious identity, and religious identity is also a part of Turkish political identity, so it’s very hard. . . . The thought was to try to draw a strong red mark between religion and the culture and identity . . . that line is still blurry” (Esra 2008, p.179). In his fiction and non-fiction books, Pamuk criticizes the process of “Terrorism” that both political secularists of the Republic and political Islamists have done in the country. In an interview with Spiegle Online, Pamuk says “It’s true that *Snow* portrays the entire provincial, intolerant political culture of Turkey, a culture populated by fundamentalists, political Islamists, Turkish and Kurdish nationalists, other ethnic groups, the military, secularists and ruthless killers” (Pamuk 2005, Spiegel Online Interview).

Secularization is a process to separate religion from the state, or at least its social and political role (Oxford Dictionary 2005). Religion was supposed to be a personal relationship between God and each believer. Although this never truly happened, at least not on a global scale, and certainly not in Europe. Jose Casanova denounces the notion of secularization as the decay of religious confidence and commitment. In more precision, he recognized three basics of secularization: distinction of different fields of the social system (such as religion, and state); secularization as the decay of religious confidence and commitment; and finally, the isolation of religion to the special field. He established that secularization as differentiation is certainly a significant component of modern secularization through a series of comparative

investigations. Additionally, On the one hand, the secularization process signifies the function of the enlightenment, and science is the lifeblood of modernization; on the other hand, religious groups continue to insist that their respective faiths play a public and vital role at the core of modern society. (Casanova1994). Terrorism discourse comprises the concepts, assumptions, and ideas that are used to define and clarify terrorism, which has appeared as one of the most significant political discourses of the modern age, and the problematic notion of 'Islamic terrorism' comes with its hypotheses and embodied political-cultural ideas. The political implication of this specific discourse formation can be distinguished with intellectual investment that practiced by public agencies to the process of opposing radicalization (Winker 2006).

The first and last negotiation between the manager of the Kars Education Institute and his Islamic assassin refers to a significant gap in the theoretic basics of the secular Turkish state. The Turkish Republic and its employers are either unwilling or incapable to accept political Islam and Islamists in their secular state. When his murderer inquires, "How can you reconcile God's command with this decision to ban covered girls from the classroom?" the education director answers that "We live in a secular state and the state has banned covered girls, from schools as well as classrooms." The murderer asks, "Can a law imposed by the state cancel out God's law?" the education director replies: "That's a very good question. But in a secular state, these matters are separate." (Pamuk 2005, p.40)

Political secularization is used to denote precisely the matter about the historic distinction of the church, the roles of religion and state. When it comes to dealing with the process of religion into public life, Habermas refers to the situation as post-secular, because it is necessary to have an open conversation between religion and state in order to maintain public communicative reason. The disappointment of such a negotiation is going to direct to political clash (Habermas 2002). The Islamic terrorist persists in asking questions about the true characteristics of a secular republic, but receives no adequate answers, "Honestly my son. Arguing about such things will get you nowhere. They argue about it day and night on Istanbul television, and where does it get us?" (Pamuk 2005, p.41). Much of Habermas' current thinking on the subject is a summation of social scientists' work in the sphere.

"It is my hypothesis that the fundamental source of conflict in this new world will not be primarily ideological or primarily economic. The great divisions among humankind and the dominating source of conflict will be cultural. Nation states will remain the most powerful actors in world affairs, but the principal conflicts of global politics will occur between nations and groups of different civilizations. The clash of civilizations will dominate global politics. The fault lines between civilizations will be the battle lines of the future." (Huntington 1993, p.22)

Huntington declares that these clashes would be particularly marked fault lines that indicate the boundary between two civilizational cultures. One of the fault lines, between Western and Islamic civilizations, has been drawn, and the source of struggle for some twelve centuries. Second fault line routes straight in secular Turkey, which nowadays discovers itself torn between its Islamic origins and the Western modernity. He says “These differences are the product of centuries. They will not soon disappear. They are far more fundamental than differences among political ideologies and political regimes” (Huntington 1993, p.23).

The incapacity or unwillingness of the secular state to produce or defend a secularist argument that can persuade an Islamic populace is at the basis of Turkey's current political predicament. In fact, despite their devotion to the state and the constitution, the republic's secular people don't have different philosophical foundation as the rest of the population.

Hell on Theater Stage (My Fatherland or My Headscarf Theatre)

Orhan Pamuk benefits from the approach of “Thomas Kyd's *The Spanish Tragedy*,” to illuminate the topic of revenge, assassination and to illustrate his notions about women's activity in an Islamic culture.

“It was very late in the day when Sunay decided to change the title of the drama originally inspired by Thomas Kyd's *The Spanish Tragedy*, but which in its final form showed many other influences; in fact, it was only during the last half hour of the relentless promotional campaign that the television announcers began referring to *The Tragedy in Kars*” (Pamuk 2005, p.391).

Sunay selects Kyd's method as the source for his theatre. Also, Shakespeare used the same approach of *The Spanish Tragedy* for *Hamlet*. In both English tragedies, both of them used a play-within-a-play as a method to recognize the assassin. In both examples, the act in the play-within-a-play falls into the frame theatre and another play works in reality.

The theatre of *My Fatherland or My Headscarf* is the most significant scene and event in the novel, because the novelist summarizes all the novel on the theatre, by comprehending the theatre events the reader can comprehend all the novel, because if the reader notices the events inside the play are the same events in the novel. Pamuk borrows Hegel's theory about similarity between history and theatre, Pamuk lightens on this theory by of the main character Sunay Zaim. Sunay brings history into theatre by embedding a cruelest real military coup, and theatre like history chooses the real and brave character for embedding the significant events:

“It was Hegel who first noticed that history and theatre are made of the same materials,” said Sunay. “Remember that, just as in the theatre, history chooses those who play the leading roles. And just as actors put their courage to the test on the stage, so, too, do the chosen few on the stage of history.” (Pamuk 2005, p.198)

The military coup as an essential event is acted by the performer Sunay Zaim. In Hegel's theory that theatre and history are the same since they are both constructed on performance, and that is a true player and an effective historic commander are those who convey the competent in their domain, he acts as a play coup which is being fact. He has continuously required to act as the patriotic commander Atatürk. He appears like Atatürk and specifically while he is on the theatre stage, he completely looks like Atatürk, speaking similar to him and copy him in behavior, "People who watched him spoke of the light shining in Sunay's eyes, radiating in every direction" (Pamuk 2005, p.392).

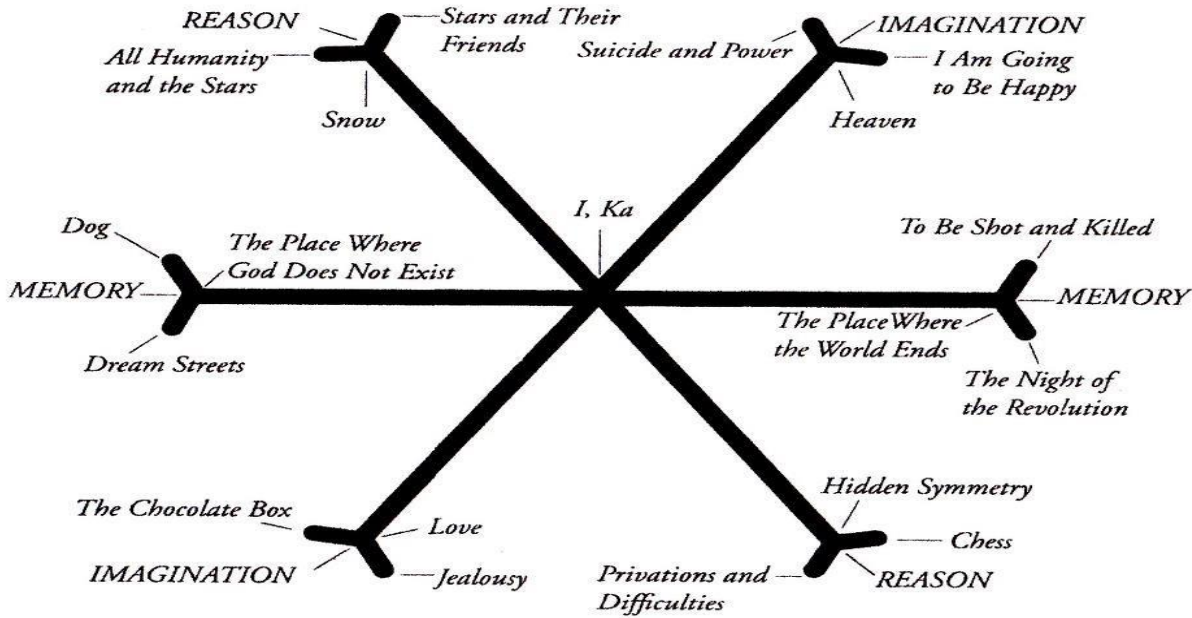
Sunay's dramatic military coup embodies Turkish real history on the stage, which is denoted by a sequence of alike military coups. In his novel, Pamuk criticizes the duplicity of the Turkish society, who complain any military coup as a loss of democracy, and at the same time they support military coup. "Well, then, eliminate the people, curtail them, force them to be silent. Because the European enlightenment is more important than people" (Dostoevsky 1972, p.86).

Revolution interrupts both on stage and out of the stage: numerous militaries enter the play and start shooting randomly into the spectators, assassination of numerous audiences. This revolution helps to conquer both political Islamists in the audience and to pay attention to opposite people in those who do not recognize with political Islam but who condemn the approaches and tyranny of the secularist military coup.

Exploring Happiness in the Hell in Snow by Orhan Pamuk

Coming to Kars helps Ka for writing a poem and falling in love with Ipek, and find happiness after twelve years of exile from the nation. But the bad news is that this happiness seizes with hell (Assassination, Suicide women, Unemployed men, Families poverty, Military coup, etc.). Meeting Sheik Efendi, love with Ipek, writing poetry, the silence of snow, and mediators' role to make peace are all the resources of happiness for Ka, "because he'd never before written a poem like this, in one flash of inspiration... Which made his joyful heart faster" (Pamuk 2005, p.87).

Ka indicates each poem on the basics of concepts of memory, imagination, and reason, these concepts are his private comprehension of the events that he spectates, and also the allegorical clash of the state: Reason denotes the militaries of the secularism, enlightenment, and fighting against severe groups of both secularists and Political Islamists; memory, the secularists' forces who attempt with all their abilities to back Ottoman Empire and dismiss other forces; imagination, all optimisms and obtaining happiness are on the pillar of imagination. Ka draws a picture of snowflake and put each poem on the suitable place:



(Pamuk 2005, p.261)

However, visiting Kars helps Ka with understanding God and religion and to debate his opinion about concepts of Islam, political Islam the military’s brutal secularism. Pamuk writes about poet and poetry:

“A poet is someone through whom God is speaking. You have to be possessed by poetry. I tried my hand at poetry, but I realized after some time that God was not speaking to me. I was sorry about this and then I tried to imagine—if God were speaking through me, what would he be saying?” (Pamuk, 2007, p.359)

Sheikh Efendi advises Ka: “you want to find God by yourself, go ahead—walk out into the darkness, revel in the snow, use it to fill yourself with God's love. We have no turn you from this path" (Pamuk 2005, p.97-98). If the snow outside points the way toward Ka's path, the sheikh encourages him to continue. Ka's encounter with Sheikh Efendi initiates the poetic renaissance allows him, another poem is born, and the tittle came to him “Hidden Symmetry”. Before his visit to Kars, through a four-year, Ka blocks in writing poem, but the Ka's presence Kars breaks jam. Ka says, "The snow reminds me of God” (Pamuk 2005, p.83). During the time he spends in Kars, Ka writes nineteen poems, he feels unbelievable happiness threads of a poem come to his mind. The first poem comes in a flash a few hours appropriately, it is called "Snow":

“He saw a snowflake... So it was that Ka heard the call from deep inside him: he heard only at moments of inspiration, the only sound that could ever make happy, the sound of his muse. For the first time in four years, a poem was coming to him; although he had yet to hear the

words, he knew it already written; even waited in its hiding place, it radiated the power and beauty of destiny” (Pamuk 2005, p.86)

Inside the kinds of hell and hell situation, at the end Ka is capable to write several poems. In his essay "A Note on Poetic justice," Pamuk writes, " What we expect from poets is that they should avenge evil somehow.... I try to avenge evil single-handedly, and mostly I do this in a most personal way, but in such a way that the reader isn't meant to notice and sees the revenge as beautiful”. (Pamuk 2007, p.51). The author criticizes the politicians and specifically political Islamists and political secularists of the state. the authors’ quote refers to the fact that it is the poets’ duty to fight against evils in his country, also Ka as a poet mediator works hard to make peace between opposite powers. Ka’s mediator role to make peace is one resource of his happiness.

At the end, Ka obtains happiness, which he defines as "finding another world to live in, a world where you can forget all this poverty and tyranny" (Pamuk, p.326) he comprehends that he feels happiness in Kars with Ipek with composing poem. But this happiness is incomplete if he stays in the hell Kars, but he thinks he should go to Germany with Ipek. Ka apprehends his situation and Kar’s hell atmosphere, and his nightmare of happiness depends on Z. Demirkol who wants Ka to reveal Blue's hideout, and pay attention to him with a short history about the love relationship between Blue and Ipek much more shocking his inner world: Blue and Ipek were lovers. Knowledge of Ipek' s history contaminates Ka's point of view about Ipek’s pure love. Ka must interrupt his own personal story, in which he plays a "jealous Turk" who locks Ipek in his hotel. In an effort to regain power over women - "Jealousy and remorse were defeating his every effort to think logically" as he watches the rehearsal - he makes the decision to betray the location of Blue's "safe house." The house is raided and Blue is shot. When Ipek knows that Ka reveals the Blue’s hideout, and knowing that Blue died because of Ka's jealousy, she refuses to go to Germany with him, and as a result, all of Ka’s hope for happiness is defeated by policy, because politician Z. Dimirkol knows how to use Ka for his policy goals. He reveals Ka’s jealousy about Blue. Four years later, an Islamist shoots and kills Ka on a Frankfurt Street in revenge for the death of Blue.

Conclusion:

Snow demonstrates that the kinds of hell are made by the secular policy of the republic and Islamic politicians, and the notion of Turkish secularism which means the separation of government and religion with suppression of Islam can only increase different kinds of hell (Assassination, Suicide women, Unemployed men, Families poverty, Military coup, etc.). This paper also reveals the fact that the central point of the novel and Turkey is the dilemma of secularism processes against Islam and political Islamists, as Dostoevsky says “European Enlightenment is more important than people”. Kars’s intensive blizzard symbolizes the clashes between powers and ideas. The article also concludes that explorations run with explanations by sociologists and political scientists of religion and secularism that mainly focus on Islamic and secular policy and the clashes that happen between these opposite powers. For example, Samuel P. Huntington argues “fault lines” that formulate the boundary between two civilizational cultures. One of the fault lines is between Western and Islamic civilizations, which has been drawn, and the clashes have continued for some centuries.

“دروستکردنی دۆزهخ له ڕیگهی سیاسهتوه”: گه‌پان به‌دوای به‌خته‌وه‌ری له دۆزه‌خدا له به‌فردا له‌لایهن ئۆرهان پاموک

شیرزاد توفیق علی

به‌شی زانستی کۆمپیوتەر، په‌یمانگای ته‌کنیکی دهره‌ندیخان، زانکوی پۆلیته‌کنیکی سلیمان، دهره‌ندیخان، ههریمی کوردستان، عێراق.

پوخته:

به‌فر گه‌پانکی سیاسی و فه‌لسه‌فیه‌ی بۆ ئاشکراکردنی که‌شوه‌وای دۆزه‌خ که هیزه‌کانی ده‌وله‌تی عه‌لمانی و ئیسلامیه‌ی سیاسیه‌کان دروستی ده‌کن، دۆزه‌خیک به‌ “پیکدادانی” ی توندی نیوان هیز و ئایدیا دژه‌کان دروست ده‌کریت. دوای دوانزه‌ سال له دهره‌وه‌ری له نیشتمان، وه‌ک شاعیر کا له ئەلمانیاوه بۆ به‌ده‌سته‌یتانی به‌خته‌وه‌ری گه‌شت ده‌کات بۆ قارس. به‌لام مه‌به‌ست له‌م لیکۆلینه‌وه‌یه، لیکۆلینه‌وه‌یه له‌ رۆلی به‌خته‌وه‌ری له به‌فری پاموکدا، هه‌روه‌ها به‌مه‌به‌ستی ئه‌وه‌ی که چون جۆره‌کانی دۆزه‌خ له‌لایهن سیاسه‌تمه‌دارانی عه‌لمانی و ئیسلامیه‌وه دروست ده‌کریت؟ ئایا ده‌کریت له دۆزه‌خدا به‌خته‌وه‌ری بدۆزیته‌وه؟ چون رووددات؟ گه‌پان به‌دوای خۆشبه‌ختی له دۆزه‌خدا یه‌کی تره له ئامانجه‌کانی ئەم بابته. ده‌بیت جه‌ه‌نم له نیوان پیکدادانی ئیسلامیه‌ی سیاسیه‌کان و عه‌لمانییه‌کان چ شیه‌یه‌ک بگریته‌ خۆی؟ ئامانجیکی دیکه‌ی ئەم توێژینه‌وه‌یه هاندانی ره‌خنه‌ی جدیه له گوتاری تیرۆری ئیسلامی و عه‌لمانی. له به‌فردا پاموک ره‌خنه‌ی جدی له سیاسه‌تی کۆمار ده‌گریت. ئەم بابته هه‌ول ددات فاکته‌ره‌کانی پشت بیروباوه‌ره تونده‌کانی دژه عه‌لمانیته له ئیسلامگه‌رای تونده‌وه‌ئاشکرا بکات له ڕیگه‌ی به‌راوردکردنی دیدگای سیاسیه‌که‌ی له‌گه‌ل سیاسه‌تی تۆتالیتاری عه‌لمانی. بۆ رۆشنگردنه‌وه‌ی مملانی و پیکدادانی کۆمه‌لایه‌تی و سیاسی له ناو به‌فردا، ئەم بابته هه‌ول ددات به‌ فره‌چه‌شنی تیۆرییه‌کان له زانسته کۆمه‌لایه‌تی و سیاسیه‌کانه‌وه رۆمانه‌که بخوینیته‌وه.

کلێله وشه‌کان: جۆره‌کانی دۆزه‌خ، به‌خته‌وه‌ری، تیۆرییه ئیسلامیه‌کان، تیۆرییه عه‌لمانییه‌کان.

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