

**HUMAN-ENVIRONMENT RELATIONSHIP
IN ORHAN PAMUK'S *SNOW***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2022**

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THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfilment of the Requirement for the Degree of *Sarjana Sastra (S.S)*

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2022**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled '*Human-Environment Relationship in Orhan Pamuk's Snow*' is the result of investigation carried out by me at the Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. I do not include any materials previously written or published by another person, except for the purpose of quotation and bibliography. Hereby, if there is any objections or claims, I am the only person who is responsible for that.

Malang, July 22nd, 2020

The Researcher



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16320138

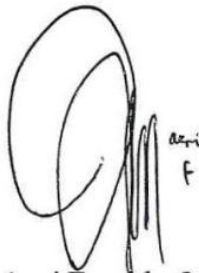
APPROVAL SHEET

This to certify that Unix Merita Hadi thesis "*Human-Environment Relationship in Orhan Pamuk's Snow*" has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for degree of *Sarjana Sastra (S, S.)*

Malang, July 22nd, 2020

Approved by

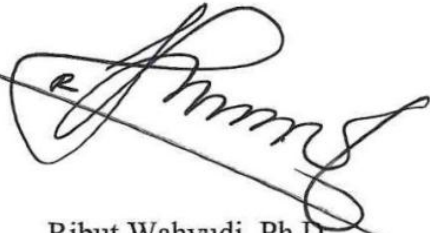
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MOTTO

وَنَزَّلْنَا مِنَ السَّمَاءِ مَاءً مُبْرَكًا فَأَنْبَتْنَا بِهِ جَنَّاتٍ وَحَبَّ الْحَصِيدِ

And we have sent down blessed rain from the sky and made grow thereby gardens
and grain from the harvest [Qaf: 9]

“The poetry of the earth is never dead”.

— John Keat

DEDICATION

I dedicate my undergraduate thesis to:

My honourable Parents

Bapak and Ibu

My honourable uncle and aunt

My beloved sisters and brothers

My sweet dear

English Department of UIN Maulana Malik Ibrahim Malang

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Firstly, all praise be to Allah SWT, the Almighty, the Most Gracious, and the Most Merciful. With His blessings and graces upon me, I could complete this undergraduate thesis entitled *Human-Environment relationship in Orhan Pamuk's Snow* that intended to fulfil the degree of *Sarjana Sastra* (SI) requirements in Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, Secondly, peace and bless upon to the greatest prophet, Muhammad SAW who have successful guide us human on the truth way.

For me, conducting and finishing this thesis is not something easy to deal with, I must defeat myself from laziness and struggles to get through difficult times. However, this is worth my satisfaction as a researcher to complete this thesis and definitely a valuable experience. Therefore, I would not be able to accomplish this paper without the support and contribution of many people around me. Thus, it is my pleasure to convey my sincere thanks to;

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2. The Head of English Literature Department Ribut Wahyudi, Ph.D. and all lecturers of the Department of English Literature.
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and guidance. She has shared her time and knowledge with all his extraordinary patience. And not to be forgotten, her valuable encouragement and understanding during my process for completing this thesis, without her, it means nothing. May Allah bless her and her family.

4. My parents, my miracle, and my entire life that makes my morning wakes up worth every day. My father Narto Pribadi and my energy angel, my mother Miati. I present my deepest gratitude for them who give me such an endless prayer for the miracle in my whole life. I understand the entire obstacle and hardship that I could deal with in my life is part of your interference with God. Thank you for supporting me in every single thing in my life. I also could not fail to mention my lovely sister, Ervian Riza Andani who is willing to share all the joys and sorrows in my life. My Allah fills them with spiritual blessing and happiness.
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6. To myself for going this far, you are wonderful.

Finally, I do realize the thesis I wrote is away far from perfection, thus it might find imperfections and still contains some errors and mistakes. Therefore, I welcome and I would be thankful to accept any constructive critics and

suggestions from the reader to make this thesis better. Moreover, I hope this thesis will be useful for anyone who needs information related to the theory I employ or the topic about Eco-criticism analysis.

Malang, July 22nd, 2020

Unix Merita Hadi

ABSTRACT

Hadi, Unix Merita. (2020). **Human Environment Relationship in Orhan Pamuk's *Snow***. Minor Thesis (*Skripsi*). Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, M.A.

Keyword : Snow, Environment, Human, Relationship.

The Environmental topic is one of the main topics discussed nowadays. In line with the increasing population all around the world, the environment has also begun to show its damage. The human beings continue to exploit the environment to fulfill their needs and less an effort to preserve it. Therefore, there are a lot of natural disasters that has been happened, such as wildfire, global warming, climate change and many others. Hence, it is very necessary to make every human being to increase human awareness of the environment to decrease the sustained environmental damage. Because between humans and the environment have a very close relationship with one another. Either human could affect the environment or human are being affected by the environment. One the media that will help in increasing human awareness to the environment is through the literary work. Thus, Orhan Pamuk, the Turkish Novelist wrote a novel entitled *Snow*, which has the environmental topic that described how human, and environment influence each other. This research is conducted using Ecocriticism theory by Greg Garrad. This research aims to describe the depiction of the environment in Orhan Pamuk *Snow* and the relationship between environment and human as represented by the main character named Ka in Orhan Pamuk's *Snow*.

This study is categorized into literary criticism since this study is considered as the analysis of the literary works. The data source of this research is a novel by Orhan Pamuk entitled *Snow* that published by Random House, inc in New York in 2004. The data are collected by reading, rereading, and highlighting the data that classified into the depiction of the environment in Orhan Pamuk *Snow*.

The result of the analysis proves that the depiction of the environment is revealed from the use of Ecocriticism in analyzing the literary work. The environment appears in a different landscape related with the Garrad's perspective in Ecocriticism. The first is Pastoral. It shows the differences between urban and rural life in the novel. They are Istanbul and Kalealty and Bayrampasa as known as some districts in Kars. The second is Deep Ecology. It shows the poverty that was going on in Kars by the experiences of Ka during his travelling in Kars. The third is the earth that presented by the snow, blizzard, river, dog, plane and oleander trees. The last is apocalypse which presented by the endless blizzard that made Ka loss optimistic that the world will end soon. Then, the relationship between Ka and the environment in the novel is showed that *Snow* controls the emotion and behavior of Ka as an atheist that finally believe to the presence of God and the snow fall also inspired Ka in writing the poetry.

ABSTRAK

Hadi, Unix Merita. (2020). **Hubungan antara Manusia dengan Lingkungan pada Novel Karya Orhan Pamuk berjudul “*Snow*”**. (Skripsi). Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Asni Furaida, M.A.

Kata Kunci : Salju, Lingkungan, Manusia, Hubungan.

Lingkungan adalah salah satu topik yang yang sering didiskusikan belakangan ini. Seiring dengan bertambahnya populasi yang terjadi hampir seluruh dunia, lingkungan juga mulai menampakkan kehancurannya. Eksploitasi yang dilakukan oleh populasi manusia terus berlanjut untuk memenuhi kebutuhan hidup mereka dan kurangnya usaha untuk melestarikan lingkungan itu sendiri. Sebagai dampaknya, banyak sekali bencana alam yang telah terjadi seperti kebakaran hutan, pemanasan global, perubahan iklim dan lain sebagainya. Maka, sangat diperlukan untuk meningkatkan kesadaran setiap manusia terhadap lingkungannya untuk mengurangi kerusakan lingkungan yang terus berlanjut. Karena antara manusia dan lingkungan memiliki hubungan yang sangat dekat satu sama lain, baik manusia yang mempengaruhi lingkungan atau manusia yang terpengaruh oleh lingkungan. Salah satu media yang dapat membantu mengatasi masalah ini adalah melalui karya sastra. Oleh karena itu, Orhan Pamuk, Penulis novel asal Turki menulis sebuah novel yang berjudul *Snow* mengusung tema lingkungan yang menceritakan bagaimana manusia dan lingkungan saling mempengaruhi satu sama lain. Penelitian ini dilakukan dengan menggunakan teori ekokritisisme dari Greg Garrard. Penelitian ini bertujuan untuk mendeskripsikan gambaran lingkungan yang ada di dalam novel dan hubungan lingkungan dengan karakter utama di dalam novel *Snow* karya Orhan Pamuk.

Penelitian ini dikategorikan ke dalam kritik sastra karena penelitian ini dianggap sebagai analisis karya sastra. Sumber data yang digunakan dalam penelitian ini adalah novel karya Orhan Pamuk yang berjudul *Snow* yang dipublikasikan oleh Random House, inc di New York pada tahun 2004. Data dikumpulkan dengan membaca, membaca ulang, dan menyoroti data yang telah diklasifikasikan berdasarkan gambaran lingkungan yang terdapat dalam novel karya Orhan Pamuk berjudul *Snow*.

Hasil analisis membuktikan bahwa penggambaran lingkungan terungkap dari penggunaan Ekokritik dalam menganalisis karya sastra. Lingkungan muncul dalam lanskap berbeda yang terkait dengan perspektif Garrard dalam Ekokritik. Yang pertama adalah Pastoral. Ini menunjukkan perbedaan antara kehidupan perkotaan dan pedesaan dalam novel. Mereka adalah Istanbul dan Kalealty dan Bayrampasa yang dikenal sebagai beberapa distrik di Kars. Yang kedua adalah Deep Ecology. Ini menunjukkan kemiskinan yang terjadi di Kars oleh pengalaman Ka selama perjalanannya di Kars. Yang ketiga adalah bumi yang disajikan oleh salju, badai salju, sungai, anjing, pesawat dan pohon oleander. Yang terakhir adalah kiamat yang dihadirkan oleh badai salju yang tiada akhir yang membuat Ka kehilangan optimis bahwa dunia akan segera berakhir. Kemudian, hubungan antara Ka dan lingkungan dalam novel tersebut menunjukkan bahwa *Snow* mengendalikan emosi dan perilaku Ka sebagai atheis yang pada akhirnya percaya akan kehadiran Tuhan dan turunnya salju juga menginspirasi Ka dalam menulis puisi.

نبذة مختصرة

أورهام للكاتب (Snow) "ثلج" رواية في بالبيئة الإنسان علاقة ٢٠٢٢. هادي مريتا نيك أو إبراهيم مالك مولانا الإنسانية، العلوم كلية الإنجليزي، الأدب قسم. أطروحة. (Orhan Pamuk) باموق مالانج الجامعة، الإسلامية الدولة

فريدا أثني : المستشار

علاقة البيئة، ثلج: المفتاحية الكلمات

يصنف هذا البحث إلى نقد أدبي لأن هذا البحث يعتبر تحليلاً للمصنفات الأدبية. ومصدر البيانات المستخدم في هذا البحث البيئة هي أحد الموضوعات التي غالباً ما تتم مناقشتها مؤخراً. إلى جانب الزيادة السكانية التي تحدث تقريباً في جميع أنحاء العالم، بدأت البيئة أيضاً في إظهار تدميرها. يستمر الاستكشاف الذي يقوم به البشر لتلبية احتياجاتهم وعدم وجود جهد للحفاظ على البيئة نفسها. نتيجة لذلك، حدثت العديد من الكوارث الطبيعية مثل حرائق الغابات، والاحتباس الحراري، وتغير المناخ وما إلى ذلك. ولذلك، من الضروري زيادة وعي كل إنسان بالبيئة للحد من الأضرار البيئية المستمرة. لأن بين البشر الذين يؤثرون على البيئة أو البشر الذين يتأثرون بالبيئة. إحدى الوسائل الإعلامية التي يمكن أن تساعد في التغلب على هذه المشكلة هي من خلال الأدب. لذلك، كتب أورهان باموق (Orhan Pamuk)، الروائي التركي، لرواية بعنوان "ثلج" (Snow) بموضوع بيئي يجربنا عن تأثير الإنسان والبيئة على بعضهما البعض. تم إجراء هذا البحث باستخدام نظرية ecocriticism لجريج جراد (Greg Gerrad). تهدف هذه الدراسة إلى

وصف البيئة في الرواية والعلاقة بين البيئة والشخصية الرئيسية في رواية "ثلج" (Snow) للكاتب أورهان باموق (Orhan Pamuk).

هو رواية أورهان باموق (Orhan Pamuk) بعنوان "الثلج" (Snow) والتي نشرتها "Random House Inc" في New York عام ٢٠٠٤. تم جمع البيانات من خلال قراءة وإعادة قراءة وإبراز البيانات التي تم تصنيفها بناءً على وصف البيئة التي تحتويها رواية أورهان باموق (Orhan Pamuk) بعنوان "الثلج".

تشير نتائج التحليل إلى أن تصوير البيئة يتضح من في تحليل الأعمال الأدبية. تظهر البيئة في مناظر طبيعية مختلفة تتعلق بمنظور جازاد في C . الأول رعوي. يظهر الفرق بين الحياة الحضرية والريفية في الرواية. وهي اسطنبول وكاليتلي والبيرة المعروفة ببعض أحياء كارص. والثاني هو بيئة العميقة. هذا يدل على خيبة الأمل التي حدثت في كارص من تجربة كا أثناء رحلاته في كارص. والثالث هو الأرض التي قدمها الثلج والعواصف الثلجية والأنهار والكلاب والطائرات وأشجار الدفلى. كان آخرها هو نهاية العالم التي أحدثتها عاصفة ثلجية لا نهاية لها جعلت كا يفقد تفاؤله بأن العالم سينتهي قريباً. وبعد ذلك، تظهر علاقة كا بالبيئة في الرواية أن الثلج يتحكم في عواطف كا وسلوكه، حيث يؤمن الملحد في النهاية بحضور الله، كما أن تساقط الثلوج يلهم كا لكتابة الشعر.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Human life extremely depends on nature. The earth supports human welfare in a massive way. The earth supplies human needs, from security, basic materials, and healthcare to good social relations (Apriati, 2013). Health, for example, is the greatest human need and it is given in many ways by the environment, including medicine, the fresh air, the clean water, and the nutritious of food. The good relationship between man and environment could also be seen as a secondary need, such as education, achievement, and affection.

During the last decade, the environment becomes one of the trending topics that were mostly discussed by people around the world. The rapid development of technology and industry as the growth of the population in any part of the world drives people to exploit the environments massively in this age of globalization (Subramanian, 2018). Globally, when more people are demanding usage and a higher standard of living, natural resources become more stressed each year. Humans have exploited natural resources to produce the materials they needed to sustain the growing human population. For example, the basic need is available in the form of clear water, building material in the form of land, sand and wood from trees, cloth material from cotton and silk, and resource of food that human

could get from the animal as a resource of protein in the form of meat and milk, vegetable, and fruit as a resource of the vitamin from the plants.

Due to the need of human being, the water availability has almost polluted 80% (Subramanian, 2018) as a result of littering and the results of factory waste. Same as the water, trees play a very important part to establish and maintain ecosystems and provide food, but trees all around the world are devastated. The need for paper and construction leads to deforestation caused by wildfires that have become more common and more devastating. Over the last century, around half of the world's deforestation was conducted. About 48 trees are lost every minute and it is estimated that up to 15 percent of the global population reductions result from cutting down or otherwise destroying trees (Subramanian, 2018). Moreover, flooding due to exploitation of forest products, without reforestation, tidal waves reaching land, because coastal plants are destroyed, the disappearance of various flora and fauna species because their environment was destroyed, the rising temperature of the Earth, due to global warming, and other.

In this case, it proves that humans and the environment have a related relationship with each other. This refers primarily to food production and economic development, but many other entities from the natural environment have been extracted (Gutti, Aji, & Magaji, 2012). As human does not give good treatment to the environment and even ruin them, it will do the same as the human did. As a result, various natural disasters have arisen by this decade. The consequences of the destruction of nature will harm human survival and natural disaster for example earthquakes, volcanic eruptions, tsunamis, and storms. The

damage and imbalance, coupled with the use of technology products that are not environmentally friendly, have an impact on climate and season; and damage to nature. As a result, various natural disasters have arisen because of structural and planned deliberate actions by humans.

According to the new report by Internal Displacement Monitoring Centre (IDMC) more than seven million people were displaced worldwide due to natural disasters, including storms and floods between January and June 2019. Most of them are in Asia and Africa (DTE, 2019). It is the highest mid-year figure ever reported for displacements associated with disasters, said the report released on September 12th, 2019. In late of July 2019, Australia is ravaged by the worst wildfires which destroy large parts of the country. Related to CNN.com, at least 28 people have died nationwide, and more than 3.000 homes have been destroyed in New South Wales (NSW). State and federal officials are struggling to contain the massive blazes, and with support from other nations, including the United States. Environmental factors, like forest fires in drought-affected forests, are mostly to blame, but humans can also be to blame. NSW police have charged at least 24 people with malicious bushfires and since November, according to a police statement, have taken legal action against 183 people for fire-related offenses.

Moreover, according to U.S News in October 2019, Typhoon Hagibis killed at least 86 people in Japan. Several parts of the country were put under the most severe weather warning when Hagibis made landfall. Hundreds of thousands of people were placed under an evacuation order while millions more were

strongly advised to evacuate. Due to severe weather conditions, the parade celebrating the ascension of Japan's Emperor Naruhito was postponed until November. Besides, in January 2020 according to data from the Jakarta Disaster Mitigation Agency (BPBD), flooding occurred in parts of Jakarta on heavy rain in the early hours of Friday morning. Amid heavy downpours on New Year's Eve, the first day of 2020 saw extensive flooding across Greater Jakarta. The disaster affected more than 500,000 people and 16 fatalities were recorded in Jakarta (Flooding, 2020)

Furthermore, the above-mentioned situation has begun to cause anxiety for some people. According to News World Europe for instance, is Greta Thunberg. She is a teenage climate change activist who inspired millions of youths around the world to take to the streets and demand environmental change intervention by doing the school strike within a year and she took up position outside Sweden's Parliament. She had a simple sign on a whiteboard with black letters, which said "*School Strike for Climate*". She claims that she first heard about climate change at the age of eight and couldn't understand why people didn't act (BBC, 2020). Her school strike aims to proceed until the government has reached the 2015 pollution set target by world leaders in Paris until it went viral on social media and finally got support from other strikes began around the globe, and the message spread with the #FridaysForFuture hashtag. By December 2018, more than 20.000 participants internationally had joined her in countries such as Belgium, Australia, USA, Netherland, and Japan (BBC, 2020).

Environmental concerns have become a growing provocation for both academics and an artist (Romadhon, 2011). Therefore, it inspires other people not only an activist but also an author of the literary work to convey their voice about their anxiety for the awareness of the other people toward the environment itself. A Turkish novelist famous in post-modern literature, Ferit Orhan Pamuk is one of the writers who bridges modern European novels and Orientalist mystical traditions also raise topics in the environment through his great narration. One of his novels that raise environmental topics is *Snow*. This novel has already been translated into 35 languages and distributed according to DW Magazine in over 100 countries (Nobel, 2006). Pamuk claims that writing history into a novel is a way to find a reference, understanding, and sharpen the awareness about the cultures of others (Nobel, 2006).

In 2002, Orhan Pamuk written a novel called *Snow*. *Snow* translated into English by Maureen Freely and it's first published is in Turkey in 2002, and the translated one published in 2004. *Snow* has defined the state of Islam in Turkish society at the moment (Gokberk, 2008). Islam's presence in Turkish politics and its expression in lifestyle have influenced the urban climate, questioning the secular structure that triggered a crisis of "Turkish identity" (Gokberk, 2008). Therefore, *Snow* success brings Pamuk to win the Nobel Prize in 2006. Within the conflict of Political Islam that was described, this novel also portrays how the environmental condition in the setting took place and he succeeded to make the reader recognize that between the conflict and environmental conditions were closely linked.

The story of *Snow* has three main topics that are lifted in its story. There were religion, romance, and environmental topics. *Snow* takes place in a border city in Northeast Turkey known as the city of Kars and Ka as the main character. Kars described as a city in a bad condition, due to an endless snowstorm that requires isolation in Kars. Ka is a poet, who returns to Kars after 12 years living in Germany. He has many explanations for being there. Firstly, as a journalist who is investigating the conflict occurs in Kars such as suicidal conflict and political problem but also hoping to meet a woman he used to know. The most interesting topic told in this novel is the environmental topic which is in every single thing in the surrounding of the main character that illustrated in detail during Ka's traveling in Kars. It was told how the cities condition especially the rural life in Kalealty and Bayrampasa and the endless snowstorm which brings Kars to poverty. On the other hand, the snowstorm and every snowfall give a positive impact on Ka in writing his poem and the historical building which brings Ka to go back to his childhood memory.

According to the novel that has had been winning the Nobel Prize in 2006, this novel is categorized as the epic literary work. On the other hand, the topic discussed within the novel possible to be criticized using any various aspects of literary criticism. Therefore, the researcher aims to conduct the Ecocriticism studies within this novel that is the connection between humans and environment as illustrated by the city's situation in Kars, the city that almost dead because of the heavy snow which causes a reduced of human's activity and many unemployment there. Ka also described as a man who has a spiritual relation with

the environment, the old building, the snow, and places in Kars. Kars makes Ka as the main character feel nostalgic for his childhood and inspired him to write poetry. The heavy snow also reminds Ka to God whereas in the novel Ka described as a man who does not believe in God or simply known as an atheist.

The topic discussed above captures the interest of the researcher in analyzing and exploring the environmental concerns highlighted in the story. The researcher aims to identify this novel by focusing on the depiction of the environmental aspect in the literary work and how the relationship between humans and environment such as nature's power over man. In *The Ecocriticism Reader: Landmark in Literary Ecology*, Cheryll Glotfelty and Harold Fromm (1996) explain Ecocriticism as the study of the relationship between literature and the physical environment. Ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character when a significant interaction occurs between author and place, or character and place and landscape by definition includes the non-human aspects of place, rocks, soil, trees, plants, rivers, animals, air as well as human perceptions and modifications (Garrard, 2004).

As a reference, researcher looked at some previous studies from this novel as the study that had been conducted by Kholisa, Huda, and Setyorini entitled *Moslem Women's Resistance Against Secularist's Domination in Orhan Pamuk's Snow Novel* from Darul Islam University Lamongan in 2017. This research based on how secularist dominance of Muslim women is portrayed in Orhan Pamuk's *Snow* and how Muslim women display their resistance to

secularist dominance. By applying Hegemony theory by Antonio Gramsci, they concluded that the secularist dominated through derogation, applied policy, and hegemony. In the meantime, the resistance of Muslim women is expressed in two practiced by demonstration and provocation, and inward resistance practiced by suicide and dialog. Therefore, this research aims to give a further reading by analyzing *Snow* using the Ecocriticism theory to reveal that there is an issue of environmental aspect besides the main conflict described by Orhan Pamuk that is a conflict of political Islam within this novel.

B. Problems of the Study

1. What is the depiction of the environment in *Snow* by Orhan Pamuk?
2. How does the relationship between human as represented by Ka and the environment around him reflected in *Snow* by Orhan Pamuk?

C. Objectives of the Study

1. To give the depiction of the environment in *Snow* by Orhan Pamuk
2. To investigate the relationship between human as represented by Ka and the environment around him reflect in *Snow* by Orhan Pamuk

D. The Significance of the Study

Practically, by reading this research, the readers would be getting more understanding of the knowledge on the environmental topic, especially in literary

work. The readers are required to recognize every environmental essential meaning and its role in motivating living creatures. The readers should be able to be aware of the environmental value.

Theoretically, the readers are supposed to learn more about the theory of Ecocriticism that could be useful in the teaching of faculty literature. The researcher also hopes that this research can give the researcher and the reader any significance and information, especially for those who appreciate novel from the perspective of Ecocriticism. The researcher hopes this research will help the reader understand more about the environmental topic in literary work.

E. Scope and Limitation

In analyzing the environmental issue, this research focuses on identifying the depiction of environmental issues in a novel *Snow* written by Orhan Pamuk that reveals the environmental phenomenon within the story. Besides, this research also explores the relationship between human as represented by Ka and the environment around him using Ecocriticism

F. Definitions of Key Terms

Environment: The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations (Garrad, 2004).

Relationship: When a significant interaction occurs between author and place, character and place. When place affect human or place is being affected by human (Garrad. 2004)

G. Previous Studies

In conducting this research, the researcher looked at some previous studies both between the previous researcher that have had been analyzed *Snow* and those who took the same aspects of this research which is an Ecocriticism study. Many research conducted with different themes and focus within the *Snow*. The previous studies below is used to find the gap and enrich the study about the *Snow* itself.

First is the research that has had conducted by Iis Sugianti, the student of Surabaya University (UNESA) in 2018 by the title *Gender Discrimination in Orhan Pamuk's Snow and Khaled Hosseini's A Thousand Splendid Suns*. This research focuses on revealing the idea that women's life without prejudice or abuse is the equality and dignity to women's rights by the implementation of the feminism approach suggested by the gender discrimination theory by Damewoo. The researcher studies how gender inequality, patriarchal society, and most abuse and injustice occurred in family and country.

The second is *The Relationship between Religion and Politics in Contemporary Turkish Novel: The Case of 'Kars' Novel* conducted by Saban Erdic (2018) an Assistant Professor, Sivas Cumhuriyet University, Faculty of Theology, Department of Sociology of Religion. This research aims at understanding and explaining paradigms of religion-political relations in Kars, which approach the recent religious and political debates in Turkey with literary

fiction, and reflects how religious and political cultures are represented in this context in Turkey. The finding of this research reveals that the instrumentalists of poverty and deprivation ideologically dominated religion in the novel, rather than the character of preventing change according to its place. Politics concerning modernization there is represented as more Jacobean and secular, and also as provincial.

The third is the research that has had conducted by Kholisa, Huda, and Setyorini (2017) entitled *Moslem Women's Resistance Against Secularist's Domination In Orhan Pamuk's Snow Novel* from Darul Islam University Lamongan. This research based on how secularist dominance of Muslim women is portrayed in Orhan Pamuk's *Snow* and how Muslim women display their resistance to secularist dominance. By applying Hegemony theory by Antonio Gramsci, they concluded that the secularist dominated through derogation, applied policy, and hegemony. In the meantime, the resistance of Muslim women is expressed in two practiced by demonstration and provocation, and inward resistance practiced by suicide and dialogue.

Based on the previous research explained above, the previous research has in common with the research that using the approach of literary sociology and literary psychology of the novel. Due to find some gap from the previous study above, this research is conducted on the different kind of topic. This research is focused on how the environment theme described on *Snow* by Orhan Pamuk by using Ecocriticism approach.

To have the understanding about the application of the Ecocriticism theory to analyze the literary work, the researcher used the overview of some research that uses the same material. There are some researchers that use the Ecocriticism theory in conducting their research, as first the research entitled *An Analysis to Environmental Issues Using Ecocriticism in James Cameron's film Avatar*. This work is written by Rohmah Romadhon in 2012 as UIN Jakarta undergraduate thesis. Romlah's work shows the different relationship between nature and its diverse characters: human and non-human. Analysis by Rohmah uses a qualitative descriptive system. The researcher uses the Ecocriticism Theory as the method for interpreting data to address the study questions.

The second is the study that has had been conducted by Crane (2014) who has analyzed Andrew McGahan's *The White Earth* and J. M. Coetzee's *Life & Times of Michael K*. She has studied the pastoral transposition on those two fictions and has shown how various interpretations of pastoral concepts are influenced by the politics of the novels. Crane used the concept of pastoral in Ecocriticism to reveal how the country life described in the novel by politic and tradition interpretation. By using Pastoral concept Crane reveals how the visual metaphor within the novel interpreting the message of the author.

The last is the study that had been conducted by Rofi'atul Azizah and Sufi Ikrima Sa'adah students of UIN Sunan Ampel Surabaya in 2017. Their study focused on the representation of nature and the interaction of Aria and Peregrine as main characters with nature. The results of this analysis as first the city and country distinction reflect pastoral. Second, the Society's biodiversity is depicted

in Biodiversity. Thirdly, the novel's portrayal of foreboding doom and human eradication represents apocalypse. The setting of time and place is the result of a natural disaster and technological development takes control of human life.

H. Research Method

There are six parts in this research method. There are research design, data and data source, data collection, and data analysis.

1. Research Design

This study employs literary criticism since literary criticism regarded as an analysis, interpretation, and evaluation of literary work (Peck & Coyle, 1984). As the aim of this research is to reveal the relationship between Ka as the main character within the novel and the environment around him in Orhan Pamuk's *Snow* using the Ecocriticism approach. Therefore, this is the literary criticism that critiques a literary work from the Environmental view and perspective. In a line, the researcher is analyzing by interpreting the data which in relation with Ecocriticism theory which according to Gerrad that Ecocriticism is the theory of the human and environment interconnectedness.

2. Data Source

The main source of the data is the novel *Snow* written by Orhan Pamuk. This novel is written in 2002 in the Turkish version. Then, translated by Maureen Freely into English version and firstly published in 2004. This novel consists of 429 pages which were published by Vintage Books (2004) in the United State. All

the paragraphs, sentences, words, phrases which related to the objectives of the study are the data source.

3. Data Collection

The steps of the data collection in this research are done as follows: First, the researcher read the entire content of the novel carefully and thoroughly to get a better understanding of the plot, the character, and their roles within the story. Then, the researcher re-read the story comprehensively to get a deeper understanding of the novel, and finally, the researcher noticed every detail datum in the form of word, phrase, sentence, and paragraph related with the research question to determine the answer.

4. Data Analysis

The data analysis was conducted by the following steps:

1. The researcher organizes the data that has been collected by giving a note in accordance with the aims of the research that is the depiction of the environment and the relationship between human and environment told in the story.
2. The researcher read all the data twice and more to ensure the collected data suitability with the Ecocriticism theory.
3. The researcher classified the data that has been organized into two categories related to the first and second objectives of this research.

4. The researcher analyzes the novel by the data that has been classified to obtain the research findings by examining and interpreting the data based on the Ecocriticism theory.
5. The last is the researcher draws the conclusion of the analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

Literature and its existence are a reflection of life which can contain a whole aspect of life itself that reader can find it in real life. Politic, social, economy, or even the environmental problem could be one of the big themes within the literary work. The author's imagination often manifested from the case taken from their daily life. In another word, what the author puts in their work is a depiction of what happened in their real-world society. In line with that, what is written in a literary work is a reflection of all reality, nature, or one's good and bad things (Golban & Ciobanu. 2008). Therefore, the literary work can be viewed from the mimetic point of view. Abrams in his book *The Mirror of the Lamp* said: "the mimetic orientation- the explanation of art as an imitation of essential aspects of the universe" (Abrams. 1971).

According to Abrams quotation above, it means to regard the fact of the literary work that is the imitation of the universe. Literature is a form of global reflection of real-life itself or simply put as a mirror (Golban & Ciobanu, 2008). Departs from the idea that literature is a reflection of real life, and then literature is essentially a response to someone whom as the author to the situation around him/ her. Moreover, as literature is a reflection of real life, it consists of impersonation and combined with the author's imagination or reality of human life which aims to entertain the readers (Golban & Ciobanu, 2008). Therefore, in this

case, the moral messages presented by them can be used by the readers as a reflection.

Literary work such as novel, prose, or drama is considered a model of human life (Golban & Ciobanu. 2008). Those models could be covering all forms of social life, the country, and the state. Here, as reported, the literary work included in the literature has a powerful effect on the readers according to Brock and Green (Gottschall, 2012), the more people are digesting the historical messages, the more the story keeps changing them. Therefore, literature has an important role in changing the readers' perspective in everything, such as the problem, by undertaking the study of literary work through some of the literary critiques aimed at giving the readers a better comprehension of that kind of interaction and trying to digest it in their minds, which ultimately changes their thought. Among them is Ecocriticism theory that used to reveal such the environmental issue within the literary work.

A. History of Ecocriticism

Ecocritical theory first emerged due to concerns about population changes and the scarcity of natural resources initiated by modern environmental movements in the 1960s (Glotfelty. 1996). According to Buell, Ecocriticism is clearly moving to pursue human commitment and enthusiasm to become environmental fanatic or environmentalists. Therefore, Ecocriticism works to provide perspective and awareness about environmental criticism that is centered on the earth's approach through literary and cultural studies (Setiajid, 2016).

Cheryll Glotfelty and Harold Fromm (1996) who presented the idea of ecocriticism or ecocritics, through their essay entitled *The Ecocriticism Reader: Landmarks in Literary Ecology*, in this essay they intend to apply the concept of ecology into literature, where the approach is carried out by making the earth (nature) the center of its studies. Ecocriticism itself can be simply described as a study of the relationship between literature and the environment (Glotfelty, 1996).

Ecocriticism or 'green studies' emerged in the United States in the late 1980s and in the United Kingdom in the early 1990s, and there is still a movement that needs to be noted. Glotfelty is also a co-founder (one of the founders) of the Association for the Study of Literature and Environment (ASLE), publishing the Journal of ISLE (Interdisciplinary Studies in Literature and Environment) in 1993 as a way or effort to campaign for the movement. However, this Ecocriticism differs from its approach to the previous criticisms; Ecocriticism is widely known as a series of assumptions, doctrines, or procedures that appear to emerge within academic boundaries. That is why Ecocriticism appears to be the strongest movement in universities in the Western Region of the United States, out of the big cities.

B. The Definition of Ecocriticism

Ecocritical theory is multidisciplinary. On the one hand, Ecocriticism uses literary theory and on the other hand uses ecological theory. Literary theory is a multi-disciplinary theory as well as ecological theory. From the perspective of literary theory, Ecocritical theory can be traced back to the paradigm of mimetic

theory which has the basic assumption that literature has a relationship with reality.

The term Ecocriticism can be traced through a number of writings (books), such as the Introduction to *The Ecocriticism Reader* (1996). Glotfelty's book is an important anthology of the American ecocritical tradition. What is eco-criticism? Ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from the perspective of gender awareness, and Marxist criticism brings the awareness of production models and economic classes to reading texts, eco-criticism examines literature with an earth-based (natural) approach (Garrard, 2004).

Cheryll Glotfelty explains in simple terms that Ecocriticism is a study of the relationship between literature and the physical environment. The following is a quote in his book:

The Ecocriticism Reader: Landmarks in Literary Ecology 1996. "What then is ecocriticism? Simply put, Ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes the earth-centered approach to literary studies (1996)."

A number of questions posed by Glotfelty with regard to the Ecocritic among others: How is nature represented in sonnets? How is science open to literary analysis? And what are the trades-offs between literary studies and environmental discourse in disciplines such as history, psychology, art history and ethics? Ecocriticism focuses its cultural analysis on the green moral and political agenda. In this connection, eco-criticism is closely related to developments in environmental and philosophy-oriented philosophical and political theories.

Richard Kerridge proposes definitions as found in *Writing the Environment* (1998) as Glotfelty's ecocritical definition. The definition of eco-criticism seems broader, namely cultural eco-criticism. Referring to this definition, eco-critics work on ideas and environmental representations everywhere appearing in various cultural spaces by (Garrard, 2004). Cheryll Glotfelty and Harold Fromm put forward the idea of Ecocriticism through an essay titled *The Ecocriticism Reader: Landmarks in Literary Ecology*, published in 1996. The two experts tried to explain the concept of back to nature towards literary works using an earth-centered approach. Ecocriticism itself can be limited as a study of the relationship between literary works and the physical environment (Glotfelty, 1996).

The urgency of Ecocriticism can be clearly conveyed using a number of questions such as: (1) How is nature represented in poetry? (2) What role can a physical setting (environment) play in the plot of a novel? (3) Are the values expressed in a poem, novel or drama consistent with ecological wisdom? (4) How do the metaphors of land (earth) affect the way we treat them? (5) How can we characterize writing about nature as a genre (literature) (6) In relation to race, class and gender should be positioned as a new critical category? (7) In what ways and in what effects does the critical environment enter contemporary literature and popular literature? (Glotfelty & Fromm, 1996), and in addition, questions that consider the relationship between nature and literature. Its basic foundation is that literary works have a relationship with the environment (nature). Thus, Ecocriticism is a bridge for both (Garrard, 2004).

Ecocritics have a basic paradigm that each object can be seen in ecological and ecological networks can be used to help in the approach to criticism. Ecocritical emergence seems to be a logic consequence of ecological existence that is increasingly drawing human attention. During the dominance of the Cosmocentric, theocentric, anthropocentric, and logocentric orientation, ecological existence is too far from the center of thought orientation and even marginalized so that it is eventually forgotten. Such conditions are caused by an imbalance of cultural domination that is too exploitative of nature. This seems to depart from the dichotomous mindset of nature-culture.

Culture against nature, human may witness that they feel excluded both physically and culturally due to advances in science and technology, which strongly pushed the rise of industrialization. Industrialization led to the emergence of capitalism. The industrial world spearheaded by the capitalists was able to shift the culture and civilization that has been established since the ancestors. For example, farmers who have been relying on agricultural land as a source of livelihood must give up their land to be bought in a rather coercive way by the capital owner for industrial or business purposes. They must move away to the periphery areas or involve themselves in industry and/ or venture capital owners. Thus, for those who leave agriculture, it means that they are alienated culturally, that is, among other things, shifting their lifestyle: from the simple lifestyle of a farmer to a consumerist lifestyle (following the lifestyle of the people around him).

For the most part, ecocritics seek to evaluate texts and ideas in terms of coherence and their usefulness in response to environmental crises. Ecocriticism is a unique theory between literary theory and contemporary culture because of its close relationship with ecology. Ecocritics explore ways of how we imagine and describe the relationship between humans and the environment in all fields of cultural outcomes. Literary ecocritics are a way of understanding literature that emphasizes literary reflection on their environment.

Ecocritics were inspired of modern environmental movements by also as a critical attitude. Greg Garrard traced the development of the movement and explored concepts related to eco-criticism, including the following: (a) pollution, wilderness, apocalypse, housing/ dwelling, animals, and earth (earth). Literary ecocritics will play; contextualize, so as to find meaning in the context of the six things. Humans are almost always in contact with these six things (Garrard in Mu'in and Hermawan, 2013).

C. The Concepts of Ecocriticism

This study is using the big concept of Ecocriticism by Greg Garrard based on his book entitled *Ecocriticism* published in 2004. The big concepts of Ecocriticism by Garrad explain in the following:

1. Pollution

The concept of pollution described by Gerrad as the ecological issue, in line that it tells a rational argument that refers to something in disproportionate

quantities that occurs at the wrong place (Garrad, 2004). Garrad further argues that pollution does not describe a material or product class. He found out that cultural as well as scientific analyzes of environmental problems are needed. It means that the research on cultural and scientific terms is appropriate to look at the environmental problem since environmental issues defined as a product of the science and cultural relationship inflections. Instead, he advises on a study the practice of reading cultural political and moral issues.

2. Positions

Concept of position is classified by Garrad into six concepts, they are Cornucopia, Environmentalism, Deep Ecology, Ecofeminism, Eco-Marxism and Social Ecology, and Heidegger Ian Eco philosophy. Garrad classified this concept to determine in which place the story is relatable with, by looking for the theme described in a story. The first one is Cornucopi, Cornucopia focused on economic circumstances related to natural resource activity. Human welfare is said to have improved alongside population, economic development, and technological advances. It is stated by Garrard that a main resource is more difficult to find and the increase of price, the time has come for capitalist entrepreneurs to utilize advantage of this by providing alternative substitutes. Instead, he stated that each century of new resources increasing. If natural resources are scarce, then economics will be a matter, not an ecological phenomenon.

The second is Environmentalism. The term environmentalism refers to any movement that aims to protect environment by promoting an environmental way of living, such as recycling bottles and bio-food purchases (Garrard, 2004). These

citizens are known to be liberals in the campaign. It is also stated here that, by supporting, for example, the family planning campaign, they are trying to minimize pollution or contamination of such a specific region primarily in developing.

The third is Deep Ecology, deep ecology considers nature as the object of population growth, in both developing and developed countries (Garrard, 2004). The problem in developing countries is connected to poverty and ground pressure. Meanwhile, developed country, it is the upper-class issues with growth in the economy that tends to produce domestic waste with greenhouse gases from the land. Here, deep ecology involves awareness of the intrinsic value of environment that makes the change from a focused person to a value system based on nature as the root (Garrard, 2004).

The fourth is Ecofeminism, ecofeminism often relates to the general dominance that women are associated with the environment, matter, feeling and specificity while men are associated with culture, non-material, moral and abstract (Garrard, 1994).

The Fifth is Eco-Marxism and Social Ecology, Eco-Marxism and social ecology argue that the factors of environmental issues are not just Anthropodic activities but also mechanisms of other people's influence or abuse of humans (Garrard, 2004). Eco-Marxism Identifies class struggle principally as a crucial political issue, but social ecology is opposed to power structures which are seen as afflicting all sorts of society. The last is Heideggerian Eco philosophy, Heidegger is pointing out the necessary of "being" or "the thingness of things" (Garrard,

2004). Garrard said "The usual is different common to the bottom. It's extraordinary "This means that" being "is not just about being there, but about" showing up "or" revealing (Garrard, 2004).

3. Pastoral

Pastoral is much found in British and American literary work. Pastoral focuses on the differences between urban and rural life (Garrard, 2004). Pastoral, perhaps one of the most popular types of the image of the Western environment is almost similar to the notion of returning to a less urbanized, more natural state of existence (Buell, 2005). Pastoralism is a general explanation of nature and rural life and an industrial demonization. These works also present a throwback from urban life into the country, portraying an idealized rural existence that "obscures" the truth of the hard work needed in those areas (Garrard, 2004). Finally, Garrard even provided an understanding of pastoral ecology which encourages conceptions of the vital balance of nature that are still popular in today's environmental discourse (Garrard, 2004).

Garrard also classified the pastoral into three kinds of genre; the first is Classical Pastoral, according to Garrard, Classical pastoral leads the understanding of the common problems in ecological human over the millennia (Garrard, 2004). Therefore, it is also noted that this interpretation provides a collection of literary culture and conventions will assume that transform the construction of their landscapes for Europeans and Euro-Americans. Theocritus's work which claims "idyll" as the main topic is the thing that dealt with. The

pastoralism was described as nostalgia by Raymond William's work *The Country and The City* (Garrard, 2004). Furthermore, he suggests, pastoral is being interpreted as nostalgic, as people might see an escalator everywhere they look in history that brings them back to the better days (Garrard, 2004).

The second is Romantic Pastoral, Poetry written by Wordsworth provides the essence of the environmental nature relating to the human thought as Romantic. Romantic is about Wordsworth and Clare's plays, while the poem by Clare is regarded as the work of modern environmentalism (Garrard, 2004). The last is American Pastoral, American pastoral had already responded to feminist and multicultural criticism (Garrard, 2004). American Ecocriticism is geared towards the reevaluation of the writing of a non-fictional type. American environment article relates to the relationship production rather than to the view of the relationship and the ground. This is distinct from American. British pastoral care deals with Wordsworth's discovery while the American describes David Thoreau's work become the central vision (Garrard, 2004).

The last is Pastoral Ecology, the concept of Pastoral ecology is related to the "balance of nature" (Garrard, 2004). Pastoral Ecology was first recognized in the Judeo-Christian and Greco Roman traditions which considered the divinely appointed environment system. The Scientific Revolution, as in the seventeenth and eighteenth centuries, embraced the agricultural idea of nature from the world's view as God creates a great system. The new landscape then formed the concept of nature as the appropriate machine that remained to the core of new ecological study as nature's point of view (Garrard, 2004).

4. Wilderness

Wilderness characterized as uncontaminated state of civilization (Garrard, 2004). Furthermore, Garrard said that the New World environmentalism is the potential construction of environment. Here, what New World means is that of the United States, Canada, and Australia. Most Ecocritic struggles with the real-life situation concept of creating in the forest theme that only realize in the 18th century.

5. Apocalypse

The concept of the apocalypse was described as different from other theorist's perspectives. The most significant aspect of this idea, however, is recognition of the "apocalypse" itself. Garrard claims that whenever people start believing the world is going to end, they are far from wishful thinking (Garrard, 2004). Hence, he stated "only if we imagine that the planet has a future, after all, are we likely to take responsibility for it". Therefore, the beliefs of the world will be the end of the world exists in the minds of people, because they believe that the future was created as it will soon end, they have nothing to do with the earth. By contrast, they will be ready to live and be committed to keeping the earth if they were confident that the world will continue.

6. Dwelling

The idea of dwelling is divided into primitive and georgic. Georgic refers to the land-to-farm relationship or productivity. The function, manufacturing, and land use to sustain human life are the things that dealt with Georgic dwelling. American Indians as a healthy way of living or shelter, known as Indian Ecology are classified as a primitive dwelling. American Indians are known as wild people who work together with nature successfully (Garrard, 2004).

7. Animal

The animal concept is the important terms in the Ecocritical study. For a human being, the animal is a part of human life, as it was proved the human need (Garrard, 2004). In his writing, he explores how animals represent human victims in any way. The study of the humanities relationships between animals and man is divided into Philosophy examination of animal rights and analysis of culture to animal representation. The animal chapter is divided into two that are domestic and cybernetic animals and beast and biodiversity (Garrard, 2004).

8. The Earth

The definition of Earth is the whole components of the earth and it includes its conditions of the Earth from various viewpoints, including storm, flooding, hurricane, and other environmental problems (Garrard, 2004). He also mentions that human population growth could proceed to the principle of capitalism which causes the earth's structure to collapse. Furthermore, Garrard used Greek goddess

Gaia's idea to point out the uncertain and chaotic occurred on the earth to explain the concept of further earth through the spiritual conception (Garrard, 2004). He used Christianity to provide descriptions of the earth that relate as God created it first. Nevertheless, the ends of its debates on the problem of Ecocriticism further obligate to be done by cultural and political theoretical reading practice (Garrard, 2004).

CHAPTER III

FINDING AND DISCUSSION

This chapter reveals the finding and discussion of the research problems. The first is the discussion of the first problem, which is the depiction of the environment in the novel and the second is the relationship between humans as represented by Ka and the environment around him reflected in *Snow* by Orhan Pamuk. The objectives are presented through the explanation and description of the data findings.

A. The Depiction of Environment in Orhan Pamuk *Snow*

In this section, the researcher discusses the image of the environment by using the Ecocriticism approach. As this research aims to reveal the environment illustrated in the literary work which in this research the novel written by Orhan Pamuk is entitled *Snow*. As mentioned before, Ecocriticism applied to a work in which the landscape itself is a dominant character, when a significant interaction occurs between character and place and the world around the character. The landscape itself by the definition of Garrard includes the non-human elements of place such as rocks, trees, plants, rivers, animals, air as well as human perceptions and modifications (Garrard, 2004). Therefore, the setting where this novel takes place and the surrounding that recognize the interconnectedness between human and physical environment will be as main data in this research.

The story of *Snow* has a strong environmental topic and values. The environment topic illustrated by Ka, a journalist, a poet, and an atheist as main character in this novel who traveled to a place in Northeast Turkey known as the city of Kars. The environment topic described in detail by the experiences of Ka during his traveling. It is an isolated city as the snowstorm that covered the whole area of the city that makes Kars look like a dead city; the poverty, the rural life, the slums, and also Ka's behavior toward his surroundings. Therefore, in this point, the researcher used Ecocriticism concept by Garrard. The seven (7) big concepts of Ecocriticism by Garrard here are pollution, position, wilderness, dwelling, apocalypse, animal and the earth. The interaction of Ka with his surrounding will be taken as an obtained data to answer the second research problem of this research.

1. Pastoral

The pastoral defined as a contradiction between country and city. Pastoral is much found in British and American literature, focuses on the dichotomy between urban and rural life (Garrard, 2004). The portrayal of pastoral presented by two different places in *Snow*, they are Istanbul and Kalealty, one of the districts in Kars. Istanbul represented urban life as Ka's childhood place where he grew up. Meanwhile, Kalealty represented rural life as experienced by Ka when he visits Kars.

As the representation of urban life of Ka's childhood, Istanbul described the region of the city was surrounded by the commercial and modern building as presented in the following datum

Returning to Istanbul after twelve years in Frankfurt, looking up old friends and revisiting the streets and shops and cinemas they'd shared as children (Pamuk, 2004, p. 18)

The statement above showed places, where Ka had been grown-up, is a representation of urban life. It surrounded by the modern building, intellectual society, and known as a metropolitan area as according to Natgeo stated "Urban area" can refer to towns, cities, and suburbs. An urban area includes the city itself, as well as the surrounding areas. Many urban areas are called metropolitan areas (Natgeo Society, 2011) and it no longer depends on Nature environment. As an example, in the above sentence that Ka and his friend shared the childhood memories. For instance, the street, the cinema, and the shops in Istanbul that described above.

In contrast, the portrayal of rural life represented in Kalealty, a village in Kars's region as shown by the following datum

On the opposite bank were two children, a girl and a boy who'd been sent out early to buy bread, and as they danced along, tossing the warm loaves back and forth or clutching them to their chests, they looked so happy that Ka could not help smiling (Pamuk, 2004, p. 18).

The rural area as mentioned in the datum above showed the clear difference between urban and rural life. The rural life is the opposite environment of urban life. The rural people tend to utilize natural resources which defined as a material that humans take from the natural environment to survive, to satisfy their needs, or to trade with others (Natgeo Society, 2011). In *Snow*, rural life described

as an environment with nature-based. In Istanbul, Ka's childhood was playing in the metropolitan area for example cinema. In contrast, the children in Kalealty, they are playing in the natural environment that was shown in the datum that they are playing around the bank.

The other portrayal of Pastoral that presented the contrast between urban and rural life is shown in this novel by the description of Ka's condition in Istanbul contrasted to the people's condition in Bayrampasa, the district of Kars. The condition illustrated between the environment around Ka's childhood and the environment in Bayrampasa. As shown in the following datum

“Raised in Istanbul amid the middle-class comforts of Nisantasi, a lawyer for a father, a housewife for a mother, a beloved sister, a devoted maid, rooms full of furniture, a radio, the window in curtains—Ka knew nothing of poverty; it was something beyond the house, in another world. Shrouded in dangerous and impenetrable darkness, this other world took on a metaphysical charge in Ka's childhood imagination (Pamuk, 2004, p.18)

Ka grew up in Istanbul among the middle-class family completed with full love and affection. The description of Ka's childhood environment, for instance, Ka's house that full of furniture, with a radio, and the window in curtain shows how the family and the environment in urban life look like. In contrast with the rural life by the environment in Bayrampasa as shown in the following datum:

“They sat on old divans and crooked chairs in tiny icy rooms with earthen floors covered by the machine-made carpets, As they sat next to stoves that gave out no heat unless stirred continuously, and electric heaters that ran off illegal power lines, and silent television sets that no one ever turned off, they heard about the never-ending woes of Kars” (Pamuk, 2004, p.12)

The quotation above shows urban and rural life clearly different. An old divan, a room with earthen floor shows that rural life in this novel describes as a place that away far from the modern environment. The other difference between

rural and urban life is also indicated by saying the profession showed by Ka's father in Istanbul; he is a lawyer. While in rural life; people tend to have job related to natural resources. They will have profession such as a farmer, fisherman, or a breeder.

"...Ka found out that the man had just taken his mother to Erzurum. He was a livestock dealer who served the villages in the Kars vicinity," (Pamuk, 2004, p.6)

The other evidence shows the depiction of the environment that classified into Pastoral concept by Garrard which show the difference between urban and rural life is shown through the following datum:

"...the czar's architects went to work along the southern bank of the Kars River, and soon they had built a thriving new city defined by five perfectly straight parallel avenues and by streets that intersected these avenues at right angles," (Pamuk, 2004, p. 20)

The splendor of the street in Kars that is described in this novel also strongly describes that something is contrasting in Kars and Bayrampasa. How the magnificent streets were built meanwhile the people in Bayurampasa were still in a simple neighborhood which is still roofed with zinc, grounded and still in the shape of a hut. Bayramparasa, the northern part of Kar's parts which were described in *Snow*. The places to live there are only in the form of huts made of stone, brick, and zinc.

They headed north to Kalealti and Bayrampasa, The houses here were shanties made of stone, brick, and corrugated aluminum siding. With the snow continuing to fall (Pamuk, 2004, p. 12)

The quotation above proved a very different situation between urban and rural life is the splendor and simplicity. It is in line with the planners of the urban in developing urban areas related to the aims of the urban that have to frequently

do a sustainable development city such that according to Simon sustainable development is a part of developed country's plans to do the development process to a land, city, business and community (Simon, 1999).

The other portrayal of Pastoral in this novel presented as the classical period of pastoral that mentioned by Garrard as Characterized by nostalgia in Raymond Williams's work *The Country and The City* (Garrard, 2004). The classical period of pastoral means, wherever people look in history, they will see an escalator that brings them back to their idyllic past. In this novel, the history itself is in the form of the old building and traditional transportation described in the story.

Classical period showed by Ka who act like he always throwback to his childhood memory whenever he saw the history in his surrounding during his traveling in Kars. As mentioned in the following datum:

“The Snow Palace Hotel was one of those elegant Baltic buildings. It was two stories high, with long narrow windows that looked out onto a Court yard and an arch that led out to the street. The arch was 110 years old and high enough for horse-drawn carriages to pass through with ease; Ka felt a shiver of excitement as he walked under it, but he was too tired to ask himself why. Let's just say it is related to one of Ka's reasons for coming to Kars” (Pamuk, 2004, p.7)

The Snow Palace Hotel is the hotel where Ka would stay for days during his traveling. This building is described as a historical building that was 110 years old with Baltic style building which means that the wall is painted into the Slavic pattern from Salvias. This building made Ka feel happy as he enters this hotel because he finally could his memory presence as mentioned that his felling is

related with the reason why he visits Kars that is to return to his childhood memory as mentioned below:

“...And so it may be hard to understand that Ka’s sudden decision to travel to Kars was at least partly motivated by a desire to return to his childhood” (Pamuk, 2004, p.18)

As mentioned before, another thing that makes Kars as the historical city is the horse-drawn carriage which still lined up on the edge of the street as proven in the following datum:

He saw a hint of the old days in the horse-drawn carriages here and there, waiting in garages (Pamuk, 2004, p.6-7)

The above quotation also proves that Ka is going back to his memory of his old days when he saw the horse-drawn carriage. Because according to Ka, the old building, the traditional transportation which makes Kars as a historic city is a part of a bridge to go back to his childhood that makes Kars special as illustrated below:

It cheered him just a little to see, still standing, and these old stone Russian houses that in his memory had made Kars such a special place. (Pamuk, 2004, p.7)

The datum above shown the other historical building that still standing in Kars is Russian houses which explain is a house made from old stone. This building also cheers Ka up as he still able to see an old building that makes Kars a special place for him. Finally, the classical pastoral is proven by the historical building described in the novel by The Snow Palace Hotel, the horse-drawn carriage, and the Russian that make Ka feel nostalgic and a throwback to his idyllic past.

2. Deep Ecology

Deep Ecology concerns the environment as a subject of human population growth, in both developing and developed countries (Garrard, 2004). The problem in developing countries is connected to poverty and ground pressure. While in a developed country, it is the upper-class problem with growth in the economy that tends to produce domestic waste with greenhouse gases from the land. Here deep ecology involves an awareness of the fundamental importance of nature that creates the change from a dominated individual to a value system based on nature as the center (Garrard, 2004:21).

The portrayal of Deep Ecology in *Snow* is shown from the problem of the environment around places where Ka was experienced. Because Kars here described as a developing country, therefore the problem of the environment that shown in the story is the poverty of this place itself as stated that Poverty is one of the most widespread and persistent social problems in the world especially in the developing (Deguara at all in Cobbina, 2013). Kars in this novel told the city that still struggling in overcoming the problem of poverty since Kars described as a poor and an isolated city due to an extreme snowstorm.

The portrayal of the poverty in *Snow* occurred in some places in Kars that visited by Ka during his traveling. They are Erzurum, Horasan, and Bayrampasa. The journey from Istanbul takes two days of travel in a storm and snow, Ka has to transit at Erzurum first before arriving at Kars, and at Erzurum Ka takes the bus heading to Kars. During his trip from Erzurum, he was served to the views he saw outside the window as shown in the following datum:

“As soon as the bus set off, our traveler glued his eyes to the window next to him; perhaps hoping to see something new, he peered into the wretched little shops and bakeries and broken-down coffeehouses that lined the streets of Erzurum’s outlying suburbs, and as he did it began to snow” (Pamuk, 2004, p. 3)

At the beginning of Ka’s trip to visit Kars after years ago, the route that the bus passed on the way to the hotel where Ka was staying, right at the Erzurum shows how poverty is going on by the view Ka observed from the window next to him on the bus. It is different from what he had expected. He expects to see something better to Kars after a few years. Kars as the city under better circumstances or well-organized building that will make Kars a beautiful and peaceful city to stay. Whereas the opposite, Ka saw Kars become the city that is getting worse. The wretched little shops, bakeries, and broken-down coffeehouse that lined among the street as shown in the above datum shows how Kars’s condition as a part of poverty.

Another example showing the problems of poverty is presented by the datum below. It happens when the bus has arrived at the other place name Horasan while heading to the Hotel.

“the snow-covered streets of destitute villages, the dimly lit, ramshackle one-story houses, the roads to farther villages that were already closed, and the ravines barely visible beyond the streetlamps. If they spoke, it was in whispers” (Pamuk, 2004, p. 5)

The bus finally reaches the Horasan before arriving at the hotel, where among this route, Ka and the other passenger are shown the other area with the same problem. When Ka and the others concentrate their attention out the window, the view outside the window shows the destitute villages, the dilapidated houses, the blocked villages, and the ravines barely visible beyond the streetlamp.

Every landscape outside the window shows the poverty that was going in Kars, while the condition was getting worse as snow continued to fall greatly and almost blizzard.

According to Simon (1999), poverty was perceived based on ‘subsistence needs’ and used indicators such as the availability of food, clothing, and shelter. Thus, in this novel, the data that was obtained reveal the poverty that indicated by the condition of the shelter described in the story. It shows in the following datum:

“the thin ribbons of smoke rising out of the tiny, seedy, shanty houses of Kalealti sitting lifeless under their blanket of snow—made him feel so melancholy that tears welled in his eyes (Pamuk, 2004, p.10)

The above datum shows how the condition of Kalealty’s shelter. The tiny shanty houses identified as unavailability of shelter. Completely, seedy hut does not fulfill yet the standard of living. Therefore, it means that the houses in Kalealty are lack and it identified as poverty as by the World Bank in the ‘World Development Report 2000 explained that poverty is characterized by hunger, lack of shelter and clothing, sicknesses and diseases, and illiteracy. In the story, it illustrated by Ka, while he walking around through a slum area near Bulevar Ataturk to Kalealty as shown below:

Early that morning, before the city woke up and before he had let the snow get the better of him, he took a brisk walk through the shantytown below Atatürk Boulevard to the poorest part of Kars, to the district known as Kalealti (Pamuk, 2004, p.9)

The other evidence that shows the lack of house or shelter that presented poverty is the environment Ka was experienced in Bayrampasa.

Bayrampasa, the poorest neighborhoods. The houses here were shanties made of stone, brick, and corrugated aluminum siding. With the snow continuing to fall, they made their way from house to house (Pamuk, 2004, p.11)

The datum above shows how to lack the house is, made of stone, brick, and aluminum siding as the roof. Entering the houses in Bayrampasa, Ka saw the floor that is still bare ground in a narrow and cold room and a manual heater which the fire has to stir continuously. It considered a lack of houses as in Kars is occurring snowstorm. Because the houses as mentioned in the above datum considered lack as the roof from aluminum siding will not warm up from the cold of snow likewise the bare ground of floor.

As a consequence of the poverty as well mentioned in the above analysis, in this story as told by experiences, thoughts, and feelings of Ka as the main character to his surrounding around him, he was concerned with Kars misery.

It wasn't the poverty or the helplessness that disturbed him; it was the thing he would see again and again during the days to come—in the empty windows of photography shops, in the frozen windows of the crowded teahouses where the city's unemployed passed the time playing cards, and in the city's empty snow-covered squares. These sights spoke of strange and powerful loneliness. It was as if he were in a place that the whole world had forgotten as if it were snowing at the end of the world. (Pamuk, 2004, p.10)

The World Bank in the *World Development Report 2000* also stated that poverty “as a pronounced deprivation in well-being”. It means that poverty leads people to inequality problems. The datum above shows the inequality problem that presented the unemployed. There is a lot of unemployment wasting their time playing cards that Ka found at the teahouses almost every day. Unemployment

occurred to almost all Kars residents because they crowded every teahouse in Kars as stated

You couldn't walk two feet in this city without passing a teahouse full of unemployed men; (Pamuk, 2004, p. 182)

In line with this situation, the not-prosperous inhabitant in Kars was caused by two indications. First is, the endless snowstorm as nature as the central system and being threatened badly by the policy. According to poverty that focused on poor people as they are “particularly vulnerable to adverse events outside their control and are often treated badly by state institutions and society as well as being excluded from voice and power in those institutions” (Sumner, 2007) proved in the story as the following data:

Now they were lost, those endless cold winters, and to listen to Muzaffer Bey, it was as if this explained the city's plunge into destitution, depression, and decay (Pamuk, 2004, p. 21)

For a time they stood there dumbstruck as if witnessing a miracle, watching the endless stream of snowflakes sailing silently through the night. (Pamuk, 2004, p. 21)

The data above showed the poverty caused by nature that indicated the problem out of man's control. The UNDP and UNEP (2009) explain that poor people especially in developing countries depend excessively on natural resources and the environment for their livelihood and are most vulnerable to natural and environmental disasters. As a result, Kars is caught in a cruel downward because poor people are forced to survive day by day leading to the disaster which leads them to further poverty. Hence, the endless storm in the story as the cause of poverty-focused in depriving people of productivities. On the other hand, the

policy, and bad treatment from the state institution as mentioned below also become one of the causes of poverty.

They listened to mothers who were in tears because their sons were out of work or in jail, and to bathhouse attendants who worked twelve-hour shifts in the hamam without earning enough to support a family of eight, and to unemployed men who were no longer sure they could afford to go to the teahouse because of the high price of a glass of tea. These people complained and complained about the unemployment rate, their bad luck, the city council, and the government, tracing their every problem to the nation and the state (Pamuk, 2004, p.12)

The datum above showed the story obtained by Ka as he interviewed with one of the housewives in Bayrampasa. It proved that the city council and the government also take a role as a cause in poverty that occurs. Thus, getting governance right is key in poverty reduction as issues relating to voice and power for the poor and the vulnerable in society center on the appropriateness of the governance system (Adejumobi, 2006). Moreover, population and policy that was implemented also become one of the poverties in Kars as mentioned in the story at the following

Some opened their doors fearfully, assuming, after so many years of police intimidation, that this was yet another search, and even once they had realized that these men were not from the state, they would remain shrouded in silence. (Pamuk, 2004, p.12)

every time they moved from one house to the next, the number of dwellings seemed to have multiplied. Each time they went outside they had to make their way past children kicking broken plastic cars, one-armed dolls, or empty bottles and boxes of tea and medicine back and forth across the way (Pamuk, 2004, p.12)

The other improper governance system which did by the government which increasingly brought Kars into poverty began with the purpose of the

government to make Kars secular and westernized city by exploited nature and build the avenues along the southern bank of the Kars River

This new generation of Turks made the most of the grand plan initiated by the czar's architects forty-three years earlier: The culture that the Russians brought to Kars now fit perfectly with the Republic's westernizing project (Pamuk, 2004, p.20)

"... the czar's architects went to work along the southern bank of the Kars River, and soon they had built a thriving new city defined by five perfectly straight parallel avenues and by streets that intersected these avenues at right angles, something is never before seen in the East" (Pamuk, 2004, p.20)

They forced the construction of roads and avenue while villages in their area such as Kalealty and Bayrampasa were still hit and struggling by poverty. It is proven by the ex-mayor of Kars statement

These were the city's westernizing years, as Muzaffer Bey, the ex-mayor from the People's Party, related with both pride and anger (Pamuk, 2004, p.20-21)

Furthermore, the government's purposes to make Kars into a westernized city increasingly show that the power held by the government has destroyed various conditions in Kars. They began to ban traditional transportation, only because it was considered as old-fashioned transportation, as mentioned in the following datum:

"The owner of the Border City Gazette went on to say that the recently assassinated mayor had been universally despised. It was not because this man, having decided the city's horses and carriages were too old fashioned, had tried to ban them". (Pamuk, 2004, p. 26)

Ka had heard quite a few explanations as to why Kars had fallen into such destitution. Business with the Soviet Union had fallen off during the Cold War, some said. The customs stations on the border had shut down. Communist guerillas who had plagued the city during the 1970s had chased the money away. 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. (Pamuk, 2004, p. 26)

The data above showed that the government in Kars is not proper enough to overcome poverty reduction issues as they are the ones who have power and voice for the poor and the vulnerable in society center.

3. The Earth

As what has been mentioned in the above literary review, one of the Garrard's concepts about Ecocriticism is The Earth. He stated that the concept of the earth is wherever the literary work contains a whole part of the earth and also includes its problem (Garrard, 2004). The whole parts of the earth are everything that exists on our home planet (Garrard, 2004) as from *NASA KNOWS* cited from *Nasa Official* stated that Earth is made up of land, air, water, and life (Nasa, 2018). The land sustains mountains, valleys, and flat places, the air contains any kinds of gases such as oxygen, Oceans, lakes, rivers, streams, rain, snow, and ice are made of water. And the last is our earth has many kinds of life such as people, animals, and plants. Meanwhile, the other part of our earth is that the earth's problem itself such a flooding, storm, climate change, global warming and ozone layers (Garrard, 2004).

Snow is a novel whose one of its big themes raised is about the environment, besides political and religious themes that written. In addition to describing the conflict that occurred in Kars this novel also told how the environmental conditions around the novel taken place. The setting was arranged relatable; it is seen in the story. The story of *Snow* takes place in Kars, Kalealhy,

Erzurum, Horasan, and Bayrampasa are known as the part that covered by snow. The concept of Ecocriticism portrayed in the novel by the characters 'actions which is Ka that often influenced by the condition of the surroundings and weather.

Therefore, the detailed description of the place is needed to be shown to hold the reader's attention. The concept of the earth is in line with the earth's system. Hence, the concept of the earth will reveal its major component such as geosphere, atmosphere, hydrosphere, and biosphere (Olbers, 2012). Geosphere is the part of the planet composed of rock and minerals (Olbers, 2012) it includes sediments, rocks, and magma. The atmosphere is the gaseous layer surrounding the earth and held to its surface by gravity (Olbers, 2012) and it includes carbon, nitrogen, oxygen, and hydrogen. The hydrosphere is consisting of those parts of the earth system composed of water in its liquid, gaseous and solid or ice (Olbers, 2012) they are the layer of water that covers the earth includes lakes, rivers, seas, oceans, snow or glaciers, groundwater and water vapor contained in the air layer. The last is a biosphere that described as all living organisms (Olbers, 2012) it includes plants and animals.

The ongoing winter, the many trees planted, further the setting of the place which is described in detail and depth which is also used as one of the big themes in it make this novel clearly shows the depiction of the environment. There was winter when Ka as the main character in the novel first visited the city of Kars, it was seen by Ka while he is in the bus heading to Kars.

“...it began to snow. It was heavier and thicker than the snow he'd seen between Istanbul and Erzurum. If he hadn't been so tired, if he'd paid a bit more attention to the snowflakes swirling out of the sky like feathers, he

*might have realized that he was traveling straight into a blizzard”
(Pamuk. 2004 p,3)*

That datum above proves how the concept of the earth depicted in the story as snow here is a part of the earth itself that is hydrosphere. Heavier and thicker snow that was illustrated showed the problems of the earth as mentioned by Garrad in the above explanation. Therefore, it is not only the snow that was included in the earth but also the blizzard as the problem of the earth is the pieces of evidence that proved the depiction of the earth concept.

Ka's journey to Kars did not only pass through a very frightening snowstorm, but his bus also passed the prominent cliffs that he encountered throughout the street.

“...Whenever the bus slowed to negotiate a bend in the road or avoid going over the edge of a cliff, he stood up to get a better view; (Pamuk. 2004 p,5)

Another datum showed the depiction of the earth concept in the story is in the above sentence. It described the edge of the cliff, which is a cliff here is also a part of the component of the earth. The bus finally arrived Kars after passed at the Erzurum and Horasan to the hotel. Ka and the other passengers found it strange that they could not see the city because the road was covered in snow and buildings as they seem had been lost in the snow. When he got off the bus, it immediately dodged into a heap of snow and had to walk creeping with a vague vision because the snow was so heavy and thick.

“He stepped off the bus. As his foot sank into the soft blanket of snow, a sharp blast of cold air shot up past the cuffs of his trousers but with the snow falling so thick and fast he couldn't work out who they were (Pamuk. 2004 p,7)

The next day when he had a short walk, he passed the area known as Kalealti. The suburbs of Kars, described as a peaceful place, made Ka feel touched seeing them, seeing that he had never seen such a landscape in the big cities where he grew up. There Ka found Russian buildings surrounded by trees and the river and also the dog barking.

“...to the district known as Kalealti. The scenes he saw as he hurried under the ice-covered branches of the plane trees and the oleanders, the pack of dogs barking at every passerby from a five-hundred-year-old stone bridge as snow fell into the half-frozen black waters of the river below under their blanket of snow—made him feel so melancholy that tears welled in his eyes(Pamuk. 2004 p,9-10)

After a few days of his presence in Kars, while watching the snow that fell without stopping between the various scenes in the city of Kars, *oleander* and *sycamore* trees that lined the streets covered with snow Ka felt calm at the number of snowflakes that fell in its movements which is slow with bright white.

Ka marveled at the snow-laden branches of the oleanders and the plane trees. The snow was falling into a magical, almost holy silence, and aside from his own, the whole world was mesmerized by the falling snow. As he watched the snowflakes fall through the halo of light, he saw how some fell heavily earthward while others wheeled around to fly back up into the darkness.

The above data showed how the concept of earth depicted in the story by the experience of Ka as the main character. Heading to the hotel in Kars he saw the snow that was heavier and thicker until it is getting blizzard in Kars, then in Kalealty showed how the environment around him has depicted the bank with the plane and oleander trees and it was the beautiful landscape he captured.

4. Apocalypse

The most important concept of this term is the acceptance of apocalypse itself. Garrard said that when people tend to think the world will soon end, they are less than confident or optimistic (Garrard, 2004).

The apocalypse in this novel presented while the people in Kars was giving up to the never-ending snowfall. The snowstorm that was getting worse along the time believed to be going until the end of the day until the dying day of this world. This apocalypse presented in *Snow* as shown in the following datum:

The flakes wafting past him were huge and ripe, when storms caused power outages and all through the house Ka would hear fearful whispers—"God save the poor!"—and his childish heart beat faster and he was so glad to have a family (Pamuk, 2004, p. 60)

By that datum above, proof that nature has its power in its storms. The storm gets worse and ruins many places the snowstorm which was feared by most people in Kars is getting more extreme when it caused the power outages, at the same time the tension grew stronger and fearful. At that very moment also, Ka saw with sadness horse-drawn struggling through the snow. the road that covered by the deep snow draining the horse energy in the darkness snowstorm Kars Ka could only see the horse's head trembles to the right and left.

He watched sadly as a horse and carriage struggled through the snow: in the darkness he could see only the head of the burdened creature, swinging from side to side (Pamuk, 2004, p. 60)

The other example of the apocalypse that shows how great the snowstorm was also presented in the following datum:

How large the snowflakes were, and how decisive it was as if they knew their silent procession would continue until the end of time (Pamuk, 2004, p. 60)

The surrounding that was covered by the snow sometimes seems no sign of life anymore in Kars. The street was deserted and buried in snow to the depths of an adult's knee, the houses covered by snow look uninhabited which disappeared into the darkness of Kars. It described details in this novel as Kars had no optimism of life. Because of the snowstorm is growing worse every winter and scorching anything, the inhabitants couldn't stay for much longer. Furthermore, the other datum that shows the apocalypse presented in the following sentence:

It seemed to him that this remote room on this remote corridor had split away from the hotel and floated off to the most remote corner of this empty city. And the quiet of this empty city was as if the world had come to an end, and it was snowing. (Pamuk, 2004, p. 249)

According to Garrard suggestion, apocalypse involves a 'social psychology' that inclines towards 'paranoia and violence', 'extreme moral dualism', and canonization of 'believers'; and because it has always been coming yet, it is always an imaginative act (Garrard, 2004). The datum above is based on Ka's statement. His Paranoia came rushing back as he realized that his room is in the most remote corner of the hotel when he saw the snowstorm at the same time. Instantly, he felt a deep sense of loneliness and he imagined his room floated off to the most remote corner of this empty city which comes to the end of the world. Here also Ka behaves like he thought that the world is going to an end and by looking to his surrounding he seems to have no optimism about his world.

To sum up, the analysis above shows that based on the eight perspectives of environment by Garrard, namely pollution, position, pastoral, dwelling, wilderness, apocalypse, animal, and the earth. *Snow* only shows four main environmental depictions namely Pastoral, Position (deep ecology), The Earth and Apocalypse, while other environmental images are not depicted in the novel such as Pollution, Dwelling, Wilderness, and Animal.

First, pastoral depicted by two places in the novel which have different environment condition that was presented as the differences between urban and rural life condition, they are Istanbul as the urban life representation and Kalealty and Bayrampasa as the rural life representation. The other branches of pastoral shown in the classical pastoral which is depicted the history that brings Ka to go back to his idyllic past. The classical pastoral here is the depiction of Snow Palace hotel, Russian building, and horse-drawn carriage as historical remains of Kars that bring Ka to his idyllic past.

The second depiction of the environment in *Snow* is Deep Ecology. The deep ecology described as the depiction of the problems of a developing country that was poverty. It presented the environment around Kars of the poverty itself in Erzurum, Horasan, and Bayrampasa which depicts slums in the destitute villages, teahouses crowded with unemployment along the street, and the lack of shelter in Kalealty and Bayrampasa.

The third is the earth. It presents the concept of the earth system and its problems. The river, winter, and snow are the representation of hydrosphere and blizzard as its problem. The dog, oleander, sycamore, and plane trees are the

representation of the biosphere. And the last is the edge cliff and mountains that presents the geosphere.

The last is the apocalypse. It expresses the end of the day. It is the imagination of the end of the world that will happen soon. In this case, the novel presents an endless blizzard in Kars that will make Ka as the main character felt his paranoia and loss of optimism that the day will end soon.

B. Human-Environment Relationship Depicted in Orhan Pamuk's Snow

At this point, the researcher discusses the relationship between Ka and the environment around him in the novel. According to Greg Garrard in his book *Ecocriticism*, he explains that Ecocriticism is the study of the relationship between humans and the non-human, thus non-human here described the environment. Furthermore, the relationship between Ka and environment reveals both either human affect the environment or human is being affected by the environment. The researcher finds some relationships that Ka and the environment have in the novel as the following.

1. The environment Controls Ka's Emotion and Behavior

In Orhan Pamuk's *Snow*, the human-environment relationship is mainly presented by the main character named Ka who seems to have relatedness with his environment. Ka as the main character in this novel described as a person who does not believe in God or simply, he called himself an atheist. He grew up in a secularist republican family and had never studied religion courses outside the

school. Therefore, in this novel, Ka frequently told that he felt very strong of loneliness.

“It’s because I’m solitary that I can’t believe in God. And because I can’t believe in God, I can’t escape from solitude. What should I do? (Pamuk, 2004, p.97)

For Ka, Kars brings the peace of mind that which he never felt while in Germany. The feeling that he feels each day by day is just a vague feeling that could not be determined what the meaning is. He will only feel happy when he could admire the beauty of the world.

Ka had grown up in a secular republican family and had had no religious teaching outside school. Although he’d had similar visions on occasion over the past few years, they had caused him no anxiety, nor had they inspired any poetic impulse. At most he would feel happy that the world was such a beautiful thing to behold. (Pamuk, 2004, p.19)

The beautiful world that he means is once Ka stays in Kars, when he saw the snowfall, watching kids playing football slithering in the snow, looking up at the white sky and yellow glare of street light lined around Kars. Right at that moment, Ka feels the immense, the spiritual feeling from the isolation and dejection of this place until he could feel the presence of God inside him.

As he listened to them, shouting and cursing and skidding in the snow, and gazed at the white sky and the pale yellow glow of the streetlights, the desolation, and remoteness of the place hit him with such force that he felt God inside him. (Pamuk, 2004, p.19)

The datum above shows that the environment here helps Ka in increasing his awareness to his surroundings. By seeing the snowfall, he realized that there is no other creature in this world created snow except God. The world and everything in it are from God and Ka begins to believe the God presence by looking to his surrounding as shown in the following datum:

“Then tell me this: Do you or don't you believe that God Almighty created the universe and everything in it, even the snow that is swirling down from the sky?”

“The snow reminds me of God,” said Ka.

“Yes, but do you believe that God created snow?” Mesut insisted (Pamuk, 2004, p. 83)

The story told the conversation by Ka and Mesut who is one of the students in Kars who has a curiosity about what is in the heart of an atheist if they could not believe in God. Ka said that snow remained him to God; it means that the environment around Ka affected Ka's belief. He believes that snow is from God, God that creates the snow and all the things in this universe. He even said that whenever he felt lonely and doubted his presence in this world, never crossed to his mind to commit suicide since he could see the beautiful world that made him pleased.

“The snow reminded me of God,” said Ka. “The snow reminded me of the beauty and mystery of creation, of the essential joy that is life.” (Pamuk, 2004, p. 96)

The other datum that shows the human-environment relationship as reflected by Ka in this novel is presented in the following sentence:

But now I want to believe in that God who is making this beautiful snowfall from the sky. There's a God who pays careful attention to the world's hidden symmetry, a God who will make us all more civilized and refined. (Pamuk, 2004, p. 97)

Ka finally told Mesut that since he visited Kars and life with the falling snow each his days. Ka realized that snow represents all of the creation of God in this world. They were beauty and misery, everything that brings the happiness and joy of life.

As Ka was growing up in Istanbul in the middle class of Nisantas family, he wanted to be like a European who wants the existence of God who does not require his people to obey many rules, God that did not require him to be respected to each other and God who allowed him as a person.

I couldn't see how I could reconcile my becoming a European with a God who required women to wrap themselves in scarves, so I kept religion out of my life. But when I went to Europe, I realized there could be an Allah who was different from the Allah of the bearded provincial reactionaries. (Pamuk, 2004, p. 96)

"I want a God who doesn't ask me to take off my shoes in his presence and who doesn't make me fall to my knees to kiss people's hands. I want a God who understands my need for solitude." (Pamuk, 2004, p. 97)

His story showed his behavior before he believes in God, as a person who does not care about the norm and politeness. He made his own rules, he does not want to see a girl with a scarf and he does not want to take off his shoes while worshipping even to respect the elders or others.

But now I want to believe in that God who is making this beautiful snowfall from the sky. There's a God who pays careful attention to the world's hidden symmetry, a God who will make us all more civilized and refined. (Pamuk, 2004, p. 97)

Snow represents nature and environment influence Ka behavior, as he believes to God, he realized that God's presence is to set the human's life. God makes life better than a human could do. He takes the values from the environment and changes the attitude among the conflict of himself that does not believe in God.

Even he does not want to put his God inside his heart yet, he was struggling to realize that everything in this entire world in the creation of God.

That is God who will make human life better and valuable. He used snow to daydreams to fill himself with the love of God. In Kars, for the first time, he felt pleased by feel into the deep of his surroundings.

Kars brought him that peace of mind he once knew. (Pamuk, 2004, p.18)

After all, the only thing that made Ka feel impressed was the beauty of the snow, every time he saw around him during his traveling in Kars. The peace and holiness of snow that he saw seemed to bring miracles to him

The snow was falling into a magical, almost holy silence, and aside from his own almost silent footsteps and rapid breathing, Ka could hear nothing. Not a single dog was barking. He had arrived at the end of the earth; the whole world was mesmerized by the falling snow (Pamuk, 2004, p.132)

And how beautiful was the falling snow! How large the snowflakes were, and how decisive (Pamuk, 2004, p.163)

After Ka realized that snow has influenced his life, Ka who believes in the beauty that God presents from the snow and the poem that was inspired by the snow. The only thing that he can feel by seeing the snow is how large and deceive the snow is, how mesmerized the world is, and how magical the snow is until it was able to influence him.

2. The Environment Inspired Ka

Ka is a poet. Ka is known as a famous Turkish poet in Frankfurt. While living in Germany, he received invitations to read his poetry. He was invited by Turkish immigrants, libraries, city hall, and private school as well as Turks who want to introduce Turkish poems to their children.

Over time, I had gained some recognition in Turkey as a poet, and now I began to get invitations to give readings. The approaches came from

Turkish immigrants, city councils, libraries, and third-class schools hoping to draw in Turkish audiences, and also from Turks hoping to acquaint their children with a poet writing in Turkish.” (Pamuk, 2004, p. 33)

After around 4 years he lost his inspiration to write a poem, while the visit to Kars when his days are full of snow. The inspiration comes suddenly as if a call from the bottom of his heart that makes him pleased.

For the first time in four years, a poem was coming to him; although he had yet to hear the words, he knew it was already written; even as it waited in its hiding place, it radiated the power and beauty of destiny. (Pamuk, 2004, p. 86)

Kars and its surrounding influence Ka to write a poem as he also felt the presence to God; the poem comes to him back after for several years had gone. Therefore, it proves that the environment could affect the human.

“Before I got here, I hadn’t written a poem in years,” he said. “But since coming to Kars, all the roads on which poetry travels have reopened. I attribute this to the love of God I’ve felt here (Pamuk, 2004, p. 327)

Everything he saw around his surrounding in Kars inspired him to write the poem, even the surrounding around Kars such as the snow, cemeteries, and the black dog running happily around the station building.

The poem was made up of many of the thoughts that had come to him all at once a short while earlier: the falling snow, cemeteries, the black dog running happily around the station building, an assortment of childhood memories, and the image that had lured him back to the hotel: Ipek. How happy it made him just to imagine her face—and also how terrified! He called the poem “Snow.” (Pamuk, 2004, p. 87)

Through the snow, he would write the poem smoothly up to dozens of pages that he wrote in a green small notebook. The poem seemed to whisper itself to Ka without stopping.

a threw off his coat the moment he got into his room, opened the green notebook he’d brought with him from Frankfurt, and wrote out the poem as it came to him, word by word (Pamuk, 2004, p. 87)

It was like copying down a poem someone was whispering into his ear, but he gave the words on the page his full attention nevertheless. Because he'd never before written a poem like this, in one flash of inspiration, without stopping, there was a corner of his mind where he doubted its worth. But as line followed the line, it seemed to him that the poem was perfect in every way, which made his joyful heart beat faster. And so he carried on writing, hardly pausing at all, leaving spaces only here and there for the words he had not quite heard until he had written thirty-four lines. (Pamuk, 2004, p. 87)

When he thought about how he had written this poem, he had a vision of a snowflake. The view outside the window of his hotel which he observed while writing poetry and the beautiful snowflakes before him made him convinced that only by seeing snow could he write his poem to the end.

Before finishing the poem, Ka went silently to the window and watched the scene outside: the large snowflakes floating so elegantly through the air. He had the feeling that simply by watching the snowfall he would be able to bring the poem to its predetermined end. (Pamuk, 2004, p. 87-88)

Even when the environment around us is in bad condition, when we can take good things and measure them, the environment will support us with good things too.

The yellow streetlamps cast such a deathly glow over the city that it looked like a strange sad dream, and for some reason, Ka felt guilty. Still, he was mightily thankful to be present in this silent and forgotten country, now filling him with poems. (Pamuk, 2004, p. 166)

Because his poetry was influenced by the environment around him, his poetry themes are also about the environment around him, he also gives the title of the poem to what he sees around him such as snowy streets in Kars, a quiet, stunning city, and also gripping at the same time due to a snowstorm.

He would later give this poem the title "Dream Streets"; although it opens on the snowy streets of Kars, the thirty-six-line poem also contains numerous references to the streets of old Istanbul, the Armenian ghost town of Ani, and the wondrous, fearsome, empty cities Ka had seen in his dreams (Pamuk, 2004, p. 182)

He also wrote the poem called “Snow” that he read in the national theater along with the performances of the Sunay Zaim theater group that were broadcast live on Kars Border TV.

Ka, the celebrated poet, who is now visiting our city, recited his latest poem, entitled “Snow.” (Pamuk, 2004, p. 92)

The above data showed that the poem written by Ka is mostly influenced by the snow. This part of the story shows that between Ka and snow are having a relationship each other. Ka understands that snow has a lot of beauty and it was also inspirable which make people amazed. As mentioned in the above analysis that show how the snow influenced Ka’s life it proves that between humans and the environment can lead to the harmonious relationship.

As a result, the analysis above shows the relationship between Ka and the environment. It showed that the environment influences Ka in some ways in his life. The environment controls Ka’s emotion and behavior. By seeing to his surrounding, Ka sometimes feels pleased and sad. The environment also made Ka who is an atheist believes in God's presence by seeing the snow. He realized that God who creates snow and every creature in this world. Snow also reminds Ka that God's presence is to make humans more civilized and refined and He brings a joy of life.

The environment also inspires Ka to write poetry. Kars and its surrounding, the visions of the snowflake influence Ka to write a poem as he also felt the presence of God, the poem come to him back after several years had gone. His poetry’s themes are about the environment around him, he even gives the title of

the poem to what he sees around him. It was such as snowy streets in Kars, a quiet, stunning city, and also gripping at the same time due to a snowstorm.

CHAPTER IV

CONCLUSION AND SUGGESTION

After the analysis of the research finding and discussion that was conducted in the previous chapter, the researcher finally comes into the last chapter of this researcher. This chapter consists of conclusion and suggestion. The conclusion sums up the result of the analysis on the depiction of the environment and the relationship between human and environment as portrayed in Orhan Pamuk's *Snow* by using Ecocriticism theory by Greg Garrad. This chapter also followed by a suggestion that deals with any recommendation for further researcher who interested with *Snow* novel as the object of their research.

A. Conclusion

After analyzing the novel in the previous chapter, the researcher could conclude that the novel *Snow* presents some findings related to the objectives of the study. To some extent, the environment appears in a different landscape or depiction. According to Garrard, there are eight concepts of Ecocriticism that might appear in the literary study. They are, pollution, position, pastoral, wilderness, apocalypse, dwelling, animal, and the earth. From these eight Garrard's perspectives in Ecocriticism, the depiction of the environment in *Snow* during the analysis that was conducted, the researcher only found four main concepts revealed as the other concept was not depicted in the story. There are Pastoral, Deep Ecology, The Earth, and Apocalypse.

First, the depiction of the environment is represented by the Pastoral concept, it tells and shows the environment including place and society in the novel. There are two places in the novel which have different environment condition that was presented as the differences between urban and rural life condition, they are Istanbul as the urban life presented the place where the commercial building around them such as shops and cinema as known as a metropolitan place. Meanwhile, Kalealty and Bayrampasa presented the rural life where the children were playing in on the edge of the bank, the place where utilize the natural resource to do the activities.

The Pastoral concept also showed in the classical pastoral, which presented the history that brings Ka to go back to his idyllic past. The classical pastoral here is the depiction of Snow Palace hotel, Russian building, and horse-drawn carriage as historical remains of Kars that bring Ka to his idyllic past.

The second depiction of the environment in *Snow* is Deep Ecology. The deep ecology described as the depiction of the problems of a developing country that was poverty. It presented the environment around Kars of the poverty itself in Erzurum, Horasan, and Bayrampasa which depicts slums in the destitute villages, teahouses crowded with unemployment along the street, and the lack of shelter in Kalealty and Bayrampasa.

The third is the earth. It presents the concept of the earth system and its problems. The river, winter, and snow are the representation of hydrosphere and blizzard as its problem. The dog, oleander, sycamore, and plane trees are the

representation of the biosphere. And the last is the edge cliff and mountains that presents the geosphere.

The last is the apocalypse. It expresses the end of the day. It is the imagination of the end of the world that will happen soon. In this case, the novel presents an endless blizzard in Kars that will make Ka as the main character felt his paranoia and loss of optimism that the day will end soon.

The relationship between Ka and the environment of his surrounding in *Snow* novel illustrates that even though the environment sometimes is in bad condition and dangerous, but it always has connectedness with humans even it could inspirable to humans. It also sometimes influences human to be better either human affect the environment or human is being affected by the environment. In this novel, the relationship between Ka and the environment showed while the environment influences Ka in some ways of his life. The environment controls Ka's emotion and behavior. By seeing to his surrounding, he sometimes feels pleased and sad. The environment also made Ka who is an atheist believe in God's presence by seeing the representation of snow. He realized that God who creates snow and every creature in his world. Snow also reminds Ka that God's presence is to make humans more civilized and refined and He brings a joy of life.

The environment also inspires Ka to write poetry. Kars and its surrounding, the visions of the snowflake influence Ka to write a poem as he also felt the presence to God, the poem come to him back after for several years had gone. His poetry themes are also about the environment around him, he also gives the title

of the poem to what he sees around him. It was such as snowy streets in Kars, a quiet, stunning city, and also gripping at the same time due to a snowstorm.

B. Suggestion

Based on the conclusion of the result that has obtained from this study, above, there are some suggestions by the researcher to the other researchers or the readers of this study who interest in the environmental topic of the study to do better research in the future. If the researchers in the future want to analyze further about environmental writing using Ecocriticism theory, the researcher suggests finding any literary work which has an environmental topic or theme within that works. The researcher in the future must have a comprehensive understanding of both the theories and the texts first. The researcher also hopes this study will give a contribution to the readers especially the student of English Letter who wants to analyze about the same topic. Furthermore, this research hopefully motives others to analyze the literary works using Ecocriticism.

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