

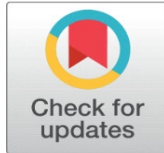
THE GENDERED BLIZZARD: POSTMODERN FRAGMENTATION AND THE CRISIS OF GLOBALIZATION IN ORHAN PAMUK'S SNOW

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ABSTRACT

At the dawn of the new millennium, the shift in local and international paradigms has become massive, marked by a blurring of economic, social, and cultural boundaries. In Orhan Pamuk's *Snow*, the city of Kars serves as a microcosm of this transition, where the "buzzword" of Globalization meets the aesthetic and philosophical fluidity of postmodernism. This paper analyses these two phenomena not as separate entities, but as an intermingled system, the "conjoined twins" of contemporary existence that dictate human behavior and values. However, a critical gap exists in traditional readings of this intersection: the specific role of the female subject. While Globalization offers the promise of "cultural mixing" and hybridity (Said, 1993), it often does so at the expense of women, whose bodies are used as symbols of national or religious "purity." In *Snow*, the suicide of the "headscarf girls" represents a radical postmodern micronarrative, a rejection of both the secular State's forced modernization and the fundamentalists' patriarchal control.

This paper will demonstrate how Pamuk uses a postmodernist framework to depict a Turkish society in flux, arguing that the true impact of Globalization is felt most acutely in the shifting domestic and public roles of women. By examining the tension between Westernized moral values and traditional heritage, we can unearth a "borderless" world that remains deeply divided by gendered lines.

Keywords: Globalization, Cultural Globalization, Postmodernism, Economic, Micronarratives

1. INTRODUCTION

In the milieu of the new millennium, the rapid change in the local, regional, national, and international setup is undoubtedly massive. Economic, social, and cultural paradigms are shifting, and new patterns are emerging. Established norms and ethics are losing their importance as new, westernized moral values are adopted. The present paper seeks to identify and analyse the relationship between the most talked-about movement in contemporary literature, i.e., 'postmodernism', and the buzzword in economics, better known to us as 'globalization'. The two pillars in opposite

directions uphold human culture, values, ideas, and ways of life. The waves of indeterminacy, insecurity, challenges, and overcoming social and economic barriers were cultivated in postmodern movements and globalization as well. Theorists, scientists, and sociologists are contributing significantly to shaping our ideas about postmodernism and globalization, as these two movements are intertwined and their influence on human behavior is immense. In this respect, postmodern theories, the globalization phenomenon, and the theories of cultural Globalization, with emphasis on the changes that Turkey witnessed, will be discussed with reference to Orhan Pamuk's celebrated novel *Snow*.

Postmodernists discard any constant, definite, or universal beliefs and instead view knowledge as relative, local, and shaped by specific culture and values. The echoes of indeterminacy and insecurity are expressed through semantic instability and all-pervasive fluidity. Jean-François Lyotard's *The Postmodern Condition: A Report on Knowledge* (1979) stands tall among many books and mounts an attack on modernity. His main argument is that the postmodern era is marked by the dissolution of 'metanarratives' and the emergence of 'micronarratives'. The grand-scale theories and philosophies of the world, such as the progress of history, the knowability of everything by science, and the possibility of absolute freedom, are 'metanarratives'. In the modern era, narratives of this kind are not believed to be sufficient to represent and contain us all. We have become alert to difference, diversity, and the incompatibility of our aspirations and beliefs, and for this reason, postmodernity is characterized by an abundance of micronarratives. Lyotard introduced the term "meta-narrative" to emphasize that there is no theory, interpretation, perception, knowledge, etc., that is constant and definite (Faramahim, 2010; Philips, 2000; Taijik, 2005).

The scientist Giddens says that globalization is a highly intensified link of social relations in which distant localities are connected in such a way that local events are shaped by activities at a far-off place. That can be the reason: any action, whether positive or negative, can have repercussions felt far and wide around the world. What happens in America, Iraq, Australia, or Bangladesh can be easily followed and accessed on different social media platforms. Globalization should not be viewed as a linear process or an outcome of a singular condition. It must be considered a multidimensional phenomenon, incorporating diverse cultural, technological, environmental, and political dimensions, and each of these spheres involves a range of patterns, relations, and activities (David Held, 2000, p. 170-172).

While postmodernism reflects the socio-cultural aspects of human life, Globalization reflects the economic facets of today's world order. Many researchers consider these two terms distinct measures that reflect separate paradoxes of contemporary human life. However, some researchers have sought to correlate them more fruitfully and highlight the symbiotic relationship between these two phenomena, terming them "conjoined twins". Globalization undoubtedly is a blending of cultures. This bending of culture also creates a struggle against diversity: "globalization offers the possibility of cultural mixing on a scale never before known" (Franz and Smulyan, 2012, p.435). Some social scientists consider globalization an ongoing process that has been underway for the past four centuries. It not only influences the economic condition of the human race but also has a holistic impact on every individual's life, beyond the economic aspect. Human values, beliefs, behavior, outlook, perception, etc., are influenced by globalization. Globalization can be considered as a mechanism to combine different cultures and constitute a new kind of cultural hybridity: "all culture are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated and unmonolithic" (Said, 1993, p.xxv)

In the current study, an honest attempt is made to unearth this relationship through Orhan Pamuk's novel *Snow*. The impact of globalization on literature is readily observed and is considered a reflection of the true face of any society. The present study considers Orhan Pamuk, a postmodern fiction writer who has sought to depict the evolving Turkish society as a postmodern world. The evolution of Turkish society reflects the symbiotic relationship between postmodernism and globalization.

1.1. UNDERSTANDING THE "CONJOINED TWINS" POSTMODERNISM AND GLOBALIZATION

According to Waters, the dimensions of globalization date back four centuries, but this phenomenon was disrupted in the middle of the 20th century. We can say that the dawn of globalization began in the sixteenth century and has continued to date. Economic globalization, the globalization of capital creating a borderless trade union, took its modern shape after the end of the Cold War. Globalization is a tool of epochal transformation in the international arena. Theorists worldwide have developed many definitions that cover all aspects of human life. Renowned author Thomas Friedman (1999) argues that it is difficult to define globalization under a single umbrella. According to him, rather than a term, globalization is a system that gradually affects people across various spheres. Friedman observed that Globalization is

the free-market capitalism in almost every country. According to him, "Globalization is very difficult to reverse because it is driven both by powerful human aspiration for higher standards of living and by enormously powerful technologies which are integrating us more and more every day, whether we like it or not."

The impact of economic influence has spread far and wide. The deep-rooted impact is all-pervasive, and social, cultural, and political changes are quite evident. In the words of W.L. Hill (2008), Globalization is "the shift towards a more integrated and interdependent world economy". He also states two main constituents of Globalization: the Globalization of markets (i.e., the combination of sellers and buyers) and the Globalization of production (i.e., processes and quantities). The integration and interdependence of individual countries may be called globalization. It can be considered that globalization integrates not only economies but also societies. In the words of Sheila L. Croucher (2004), "Globalization can be described as a process by which the people of the world are unified into a single society and function together. This process is a combination of economic, technological, socio-cultural, and political forces. In addition to exploiting natural resources, environmental issues and cultural impact on societies are also its effects. In *The Lexus and the Olive Tree*, Friedman (1999) tries to describe the forces that are globalizing the world at the end of the twentieth century and their effects on the environment, economics, politics, geopolitics, and culture. He tried to define globalization as the "inexorable integration" of markets, nation-states, and technologies to an extent never before witnessed. He tries to reveal the strength of globalization through its ability to enable individuals, corporations, and nations to reach farther, deeper, and more cheaply than ever before. So we can say that the compression of time and space is so evident that the world today is considered a "global village," as proposed by the scholar Marshall McLuhan in *The Gutenberg Galaxy* (1962). The distance worldwide has been reduced geographically with a mere touch of a button. So, treating globalization as an economic phenomenon reflects only a myopic view of this salient phenomenon, as the distance between different geographic areas has reduced due to globalization, offering huge opportunities for cultural interaction and thereby influencing every sphere of human life.

1.2. CULTURAL GLOBALIZATION

Cultural globalization, according to Encyclopaedia Britannica, is a phenomenon by which the experience of day-to-day life is highly influenced by the intermingling of ideas and commodities, which in turn share a common platform of cultural expressions throughout the world. Impelled by the efficiency of electronic or wireless communication, popular culture, and international travel, Globalization has been perceived as a trend toward homogeneity that will make human experience everywhere the same.

To trace the origin of cultural globalization, it can be assumed that it started with the 'Davos Culture' that started in 1971 after holding an annual meeting of the World Economic Forum. These attendees, generally known as 'Davos', shared a common belief lifestyle, and were instantly recognizable anywhere in the world. Later on, Davos culture expanded and was no longer limited to the elite class, as sociologist Peter L. Berger (1988) observed that the globalization of Euro-American academics has generated a worldwide "faculty -club" that shares similar values, attitudes, and research goals. They expressed their existence through issues such as the environment, feminism, and human rights as global issues.

To retain the cultural identity of a particular place, a subgroup of people known as non-governmental organizations (NGO) that lead from the front to preserve cultural traditions in the developing world. The question of cultural survival arises in this highly globalized world, and it has drawn the attention of indigenous groups who proclaim their identity as "first peoples".

1.3. IMPACT OF CULTURAL GLOBALIZATION ON TURKEY

The dawn of the secular republic began with Mustafa Kamal Atatürk, who initiated Turkey's separation from the Ottoman Empire. The vision of Atatürk and his compatriots was to transform the traditional Islamic State into a secular one. The concept of Kemalist secularism was based on universal rights for diverse people. According to Ozbudun and E Fuat Keyman (2002), economic globalization destabilizes the authority of nation-states by crafting "a borderless global marketplace." At the same time, cultural globalization is the interpretation of the idea of national development, which is challenged by the rise of local reactions that help foster "alternate modernities" and cultural identity. (p.396)

The co-existence of Islam and democracy in Turkey has once again been put into question on September 11 in the post-September world. The modern history of Turkey has been characterized by Westernization as a site of secular modernity, economic progress, and democracy; however, Islam has remained a symbolic orientation in shaping cultural identity in Turkey.

In the historical and social setting, Turkey has become a center of attraction and curiosity for its predominantly Muslim population, an active participant in Globalization and the influence of postmodern values in the European Union. The aftermath of September 11 also saw the upsurge of deadly terrorist attacks, and for obvious reasons, the link with Islam. In an article on 9/11, Tony Blair (2002), former British Prime Minister, reiterated that [9/11] brought home the true meaning of globalization, In this globalized world, once chaos and strife have got a grip on a region or a country, trouble is soon exported ... It was, after all, a dismal camp in the foothills of Afghanistan that gave birth to the murderous assault on the sparkling heart of New York's financial center. (Blair, p.119). Blair interprets the event in the interests of the West and suggests that Islam, as the Other of the West (or to be more precise, Islamic Terrorism), has reached the heart of the political and economic institutions of America. Al-Bassam's *The Al-Hamlet Summit* clearly challenges Blair's words when, in an interview, he says that: "The globalization of politics is deceptive." Every Arab knows that George Bush said, "Either you are with us, or you are against us" and everyone in the West now knows that Saddam is bad. This is the Globalization of politics, but it does very little to increase dialogue between cultures. All it does is promote a vacuous world. "Our actors also agreed that, since the 1980s, Turkish society has been subject to "significant change" in which the processes of Globalization operate and generate impacts on social affairs. For them, Globalization in general refers to the increasing interconnectedness between societies, so that events in one part of the world are increasingly having greater economic, cultural, and political effects on distant peoples and societies". (Ergan Ozbundun & E.Fuat Keyman, 2002,p. 300)

This is where culture and literature play a vital role. Pamuk has raised the voice of the Turkish people through his characters.

1.4. POSTMODERNISM

To augment the paper's journey, we are primarily focusing on the advent of postmodernism, which has its roots in the movement called post-structuralism. The term post-structuralism is more stable than postmodernism. Post-structuralism can be considered as a continuation or rebellion against the structuralist movement that originated in France in the 1950s. Swiss linguist Ferdinand de Saussure tried to show how culture, society, and literature can be fully understood through differential relations. In 1966, when Derrida, the French philosopher, delivered his paper 'Structure, Sign and Play'.

The denunciation of totalizing, foundationalist, and essentialist concepts marks post-structuralism. By totalizing, we mean keeping all singularities under one canopy, for, for example, example, democracy/religion/ethics. Democracy may have different forms of representation across the world. Similarly, ethics and religion are not homogeneous concepts. Foundationalism holds that systems are stable and unproblematic representations of a world of facts that is isomorphic to human thought. The essentialist concept suggests that there is a reality that exists independent of, or beyond, language and ideology (feminism/truth/beauty). Derrida argued that no sign, system, or set of signs is ever stable; meaning is always deferred. Reality is not only constructed through language; it is, according to post -structuralist philosophy, always textual. Post-structuralism and postmodernism share a strong kinship, as both movements are anti-foundational, relativist, and skeptical of universal truth.

While listing the characteristics of postmodernism, it is important to note that postmodernists do not place their philosophy in a defined box or category. Their beliefs and practices are personal rather than being identifiable with a particular establishment or special interest group. However, if one has to identify the major points of postmodernism, it can be stated as follows:

- 1) **Absence of Absolute Truth:** There is no absolute truth. In this respect, American philosopher Richard Rorty suggests that any attempt to ground knowledge or truth is pointless. Truth is always contingent, and we must realize that there are no universal foundations upon which we can rely.
- 2) **Morality is relative:** Ethics, values, and truth are always personal. They are always relational; it can be said that it is a consensual agreement within a culture or society that determines what we can believe to be good at this moment and place in time.

- 3) **Disillusionment with modernism:** Modernist art demanded interpretation, whilst postmodern art refuted the very idea of interpretation.
- 4) **Globalization:** Many postmodernists claim that national boundaries are a hindrance to human communication. Nationalism, they believe, causes wars. Therefore, postmodernists often propose internationalism and the unification of several countries.
- 5) **Liberal Ethics:** Postmodernists support the grounds of feminism and the rights of the LGBTQ community

The main characteristics of postmodernism include deliberate amalgamation of divergent elements, combination of different styles of art, integration of images and consumerism, mass production processes, information explosion of post-industrial or advanced capitalist societies towards the end of the twentieth century, heterogeneity in architectural styles, modern art effects, and multi-complex theoretical and philosophical theories (Nozari, 2005, pp. 180-185).

Pamuk's novel *Snow* basically deals with the themes of Turkey and the Middle East: the conflict between a secular state and Islamic government, poverty, unemployment, the scarf, the role of a modernizing army, globalization, and the suicide of the young girls. In this novel, Ka, the so-called elitist from Germany and the protagonist, has come to Kars, a remote corner of Anatolia, Turkey. Ka has come to cover municipal elections and the cause of the rising trend of suicidal activities of girls in that region for a paper named *Republican*, as offered by his old friend in Istanbul, and comes to know that his lost love, Ipek, is also in Kars and is living in separation from his husband, Muhtar. Throughout the novel, we meet Blue, a young, good-looking terrorist and influential speaker, and two young Islamist students, Necip and Fazil. A theatre named *My Fatherland or My Scarf*, led by the actor Sunay Zaim, had come to Kars to stage its drama, which, in turn, unveils many layers of meaning in the plot. Sunay Zaim, as an actor, reminds us of Stephen Dedalus of Joyce's *Portrait of the Artist as a Young Man*, where he declares, "I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile and cunning." (Joyce, 1916, p. 247). Edward Said's (1993) understanding is that the main purpose of the intellectual's activity is to advance human freedom and knowledge. Different dimensions emerge as we delve into the novel. One can, interestingly, find the characters speaking either in the voice of postmodernism or as the mouthpiece of the globalized world. This paper will examine how globalization has influenced Turkey's socio-cultural life on the one hand, and by the imbibing of postmodern values through the situation and characters depicted in Pamuk's novel *Snow*.

2. TURKEY'S SECULARISM: POSTMODERN/ GLOBALIZED WORLD

One of the different faces arising from the impact of globalization is the economic life shaped by the global market and the accumulation of capital. Therefore, the challenge in front of Turkey remains as how to retain its status as an Islamic capital and its co-existence of secular and Islamic cultures. In the research paper, "Cultural Globalization in Turkey" by Ergun Ozbudun and E.Fuat Keyman (2002) when he discussed about the rationality of economic actors and its influence on society in postmodern aspect "In this sense, one of the impacts of globalization is economic life has been the creation of "symbolic capital" internal to economic actors' identity formation, involving postmodern references to lifestyles, tastes outlook, consumption patterns, and human body...Economic Globalization, therefore, generates changes not only in economic organization but in the identity formation of the economic actors themselves." (p. 297) The above stated fact has been very well planted in the plot of the novel which begins with Ka's initiative to unearth the reason of increasing trend of the young girls committing suicide in doing so he came across ex- mayor Muzaffar Bey, he very well narrates that the reason or we can say the conflict in the mind of young girls that drives them to perform this act. According to him, in the late forties, the city's bourgeoisie received a theatre company from Ankara with great enthusiasm to perform *Oedipus Rex*. He himself invited a youth group to perform a revolutionary play in the civic center.

However, now when after forty years the theatre *My Fatherland or My Scarf* which is a new interpretation of Enlightenment masterwork from the early years of republic *My Fatherland or My Headscarf* by Sunay Ziam of is being staged the mindset of people has changed a lot which is clear from the below precept

"This work tells of the awakening of a young girl who has spent her life enveloped in a black scarf", he said. 'In the end, she pulled it off and burned it. In the late forties, they had to search for a black scarf for the play; in the end, they had to phone Erzurum to ask for one to be sent. "(Pamuk, 2004, p.21)

However, now the streets of Kars are filled with women in headscarves of every kind. He added, "And now, because they have been barred from their classes for brandishing this symbol of political Islam, they have begun committing suicide". (Pamuk, 2004, p. 21) The outcome of Globalization is anticipated in the expression "When a country opens to the forces of modernization through globalization, it will begin to lose its tradition, its heritage, and its culture, and thus there will emerge a backlash, a reaction against these forces in an effort to hold on to the past". (Verma et al, 2008, p.20). The same can be witnessed in the dialogue between the assassin and the Director of the Education Department, which requires genuine decoding of what the State is trying to impose in the name of secularism for the common person. When the assassin asks the director "How can you reconcile God's command with this decision to ban covered girls from the classroom?" the Director responds, "We live in a secular state, and the state has banned covered girls from schools as well as classrooms?" In the same vein, the assassin enquires, "Can a law imposed by the State cancel out God's law?" (Pamuk, 2004, p. 41). These are the genuine questions that need to be addressed in a state-led modernizing society, and Pamuk very well scripted the thoughts in his novel. And ultimately, after the murder of the Director, in the words of Sunay Zaim, "We have just learned that the Director of the Education Department has passed away", said Sunay Zaim to the audience, "This lowly murder will be the last assault on the republic and the secular future of Turkey" (Pamuk, 2004, p. 159).

Dr. Oscar Arias (1988) President of Costa Rica, Nobel Laureate, while delivering this speech delivered in York University, Toronto;

In the global era true democrats must be humanists. For when you believe that people controlling their own lives is a truly sound basis for this nation, you begin to recognize the inherent dignity and worth of people in other lands as well as people struggling to exercise their right of self-determination and to forge their own models of development."(Para 5)

3. TERRORISM/FUNDAMENTALISM: POSTMODERNISM/GLOBALISM

In the wake of "global consciousness," which *The Oxford Dictionary of the New Words*(1991) defines as 'receptiveness' of cultures other than one's own, often as part of an appreciation of world socio-economic and ecological issues. Baudrillard (2001) argues that terrorism is "an act that restores an irreducible, particularly in the middle of a generalized exchange system. All particularities (species, individuals, cultures) which today challenge the establishment of global circulation directed by one single power take their revenge with their death through this terrorist transformation of the situation"(p,135). The fundamentalism developed in this novel, *Snow*, is a response to Western hegemony. The global fundamentalism further intensifies religious identity as well as the rise of nationalism, which directs the energy of the youth into a direction where they want to change or challenge the present status quo of society. In the Turkish globalization process, the codification of Islam and the negation of secularism and liberal democracy are very obvious and fundamental to this discourse. The ongoing fight against Terrorism depends to a large extent on the possibility of articulating Islam with modernity and democracy. In this course, sometimes the young minds resort to violence, which often results in bloodshed and amounts to loss of young lives, as we find the same fate of Blue in Pamuk's *Snow*.

When the hero of the novel Ka, interacts with the associate of Blue, who enquires about the cause of his return from Germany, about recent trends among the girls to commit suicide, whether the society or the situation is responsible for the epidemic, a young Islamist student, Necip, approached Ka and told him that there is one more important person in Kars whom he can meet and get the answers to his question. His name is Blue, and he enquired if he knew Blue. Ka admitted that he had read about Blue in a German newspaper. "I read in Turkish papers that he was a militant political Islamist," said Ka. "I read other nasty things about him, too." Necip quickly interrupted him, "Political Islamist" is just a name that Westerners and Secularists give to us Muslims who are ready to fight for our religion," he said (Pamuk, 2004, p. 69).

4. ADVOCACY OF FEMINISM

Whereas the Enlightenment moves towards the unification of the human race towards universal intellectual, moral, and self-realization. Postmodernism rejects the notion of unification, or, better, the doctrine of the unity of reason. It refuses the idea that humanity is striving for unitary cohesion and stability. Postmodern feminism aims to destabilize the patriarchal norms entrenched in society that led to gender inequality. Postmodern feminism believes that if universal truth is applied to all women in society, it minimizes individuality. The main focus of the movement is to establish a

platform for a 'women-centered perspective'. In this perspective, when the hero of the novel Ka asks Ipek Hanim, who is also his love interest, what, according to her, can be the primary reason for girls committing suicide, Ipek answered: "It's not everyone who's committing suicide, it's girls and women", said Ipek. "The men give themselves to religion, and the women kill themselves" (Pamuk, 2004, p. 35).

In the context of the novel, however, the girls who are covering their heads with the scarf here are endorsing their right to choose their way of dressing, or better understood as saying their religious preferences, which the State denied. When Blue wanted to make a declaration in the German paper *Frankfurter Rundschau* through Hans Hansen about the coup through Ka, Ka stated that this socio-democratic paper will never print a statement from a single Turkish Islamist; they need a person like a Kurdish nationalist or a liberal communist. During that conversation, Kadife also wanted to tell about suicide girls, which Ka readily agreed to. 'That would be excellent,' said Ka, without thinking. 'You could sign as the representative of the Muslim feminists' (Pamuk, 2004, p.241).

As the play staged by Sunay Zaim was going to be staged by Kadife, where she was about to flaunt her hair in front of the audience, and a few minutes before she came to know that, following a tip-off, her love, Blue, was assassinated. She confronts Sunay with strength and resolve before going on stage. 'You are very intelligent, Kadife,' said Sunay. 'Does this frighten you? Asked Kadife, her voice taut and angry. 'Yes!' said Sunay, with lecherous languor." It's not my intelligence that frightens you. You fear me because I'm my own person', said Kadife. 'Because, here, in our city, men don't fear their women's intelligence, they fear their independence' (Pamuk, 2004, p. 409). To the contrary', said Sunay. I staged this revolution precisely so that you women could be as independent as Women in Europe. That is why I'm now asking you to remove that scarf (Pamuk, 2004, p, 410).

While globalization, on the other hand, upholds the spirit of individualism, there has been international manipulation of ethical values. Theoretically, it claims they uphold moral principles. At the same time, they continue to violate them in practice: For example, the globalized world claims that they support women's rights while they present women as sex objects. Cao-wat et al. (2026)

5. MORALITY IS INDIVIDUALISTIC

Postmodernism is disdainful of values and systems that consider themselves pivotal and prevalent, and believe that no authority or authoritarianism is acceptable. Blue is a leader of the militant Islamic movement. He is cold, detached, cynical, opportunistic, and manipulative. Blue denounces the sexual license of the West but has multiple love affairs in Kars. At the same time, he had a relationship with both sisters, Ipek and Kadife. Interestingly when Blue use to visit Kars he had kept his wife Merzuka in Istanbul which was also known to Ipek as the narrator quotes "Another time, out of jealousy over Merzuka, the wife he kept in Istanbul, Ipek made clear to Blue that she would not make love to him while her farther was under the same roof" (Pamuk, 2004, p. 365). His charismatic personality compels both sisters to surrender to him.

As we reach the climax of the novel, where Z Demirkol tells Ka about Ipek "This Ipek Hanim, with whom you hope to return to Frankfurt to live ever happily, she was once upon a time, Blue's mistress"(Pamuk, 2004, p. 364).Moreover, although Ipek was Muhtar's wife at the time, their relationship was troubled. Blue tried to visit Kars under the pretext of organizing 'Islamic Youth'. The first person to know about this illicit affair was Kadife Hanim. At this time, only the two sisters were in Kars, and after their father, Turgut Bey, returned to Kars, they took up residence at the Snow Palace Hotel. At some point, according to Z Demirkol, Kadife, the leader of the headscarf girls, began a relationship with Blue. Young Casanova managed to string along both women for some time after. We have proof', said Z Demirkol (Pamuk, 2004, p. 364).

When Ka discloses to Ipek, 'I've found out about your relationship with Blue,' Ipek counters, 'Did he tell you himself?' (Pamuk, 2004, p. 367).She explained that, at first, she was obviously attracted to Blue because of his superiority over her husband, Muhtar, as she was going through a troubled marriage. While her smart sister Kadife, the leader of the headscarf girls, left no stone unturned to come closer to Blue. According to Ipek, the real motivation for associating herself (Kadife) with the movement was her interest in Blue. Since childhood, she had come across her sister's jealousy, and Blue was also fickle in the relationship and reciprocated Kadife's affection. In the words of Marshall Berman (2005), "Blue's sex life is a kind of travesty of the vanished Ottoman sultans and pashas with their harems. But his power over women is postmodern; what turns him on is submission of the free." (p. 116). At the end, we witness the assassination of Blue when Kadife was going to bear her head instead of Blue's freedom. She learns that he was hiding with another girl, Hande. Ipek,

after having an affair with Ka, suffered the pangs of betrayal. They ended up staying separately: one in Turkey, the other in Germany. Kadife ends up marrying Fazil and lives happily ever after.

Given the contrived nature of the human value system, any intransigence and authoritarianism should not be taken into account, and all cultures and value systems should be seen as equivalent and adaptable, with their corresponding social values. Culture should be developed in the postmodern concept.

6. SIMULACRA AND BAUDRILLARD / GLOBALIZATION

In this highly globalized world, we cannot separate technology and communication. Baudrillard claims we have entered a new postmodern era of simulations, administered by information, signs, and a new cybernetic technology. Simulation is where the image or the model becomes more real than real. People start identifying their own persona, success, and failure with the actions on the screen. In the novel *Snow* Turget Bey admits watching the soap opera *Marriana*; it is a Mexican soap opera that is being telecast five times a week on one of the big Istanbul channels. 'Every afternoon at four, my daughters and I sit down on this divan and watch Marriana,' said Turget Bey. (Pamuk, 2004, p. 244). He applauded *Marriana* for his own war against the capitalists, and from time to time even addressed the screen: "Be strong, my girl, help is on its way from Kars". (Pamuk, 2004, p. 245)

In this context, Jameson (2000), in his paper "Globalization and Political Strategy," argues, "The standardization of world culture, local popular or traditional forms driven out or dumbed down to make way for American television, American music, food, clothes and films, has been seen by many as the very heart of globalization" (p.51). The influence of Globalization is far and wide, and therefore, whether one likes it or not, it is all pervasive.

7. EAST VS WEST

The boundaries of the world, whether cultural, geographical, or economic, have invariably been demarcated into East and West. Whereas the nations of Europe and America are considered the West, and countries like India, China, and other Islamic nations are considered the East. Citizens of countries like Bosnia and Herzegovina find it difficult to place. "For Mustafa Kemal, East and West clashed irrevocably; even though he insisted that Islam was a 'rational' religion, he did not believe that Islam could be incorporated within universal civilization and sought to expunge it from public life. For Kemal, the East was associated with Islam/religion and backwardness, and the West with secularism and modernity; and Turkey should belong to the West." (Dalacoura). The Young Turk secularist, modernizing mindset, even if it was attacked from 1950 onwards by those who argued it violated Turkey's 'authentic' identity, had already defined the parameters of debate in terms of 'East' and 'West'. (Dalacoura. p, 5). The novel *Snow*, which we considered for study, is set in Turkey itself, either in the East or the West, finds itself in the dichotomy of East and West.

The young terrorist Blue explains to Ka how the traditional books like *Shehname* are now unavailable in the bookstalls and the people of Turkey are slowly forgetting their past. After telling the story of Sohrab and Rustam, Blue was quite angry about the unavailability of books. "But now, because we have fallen under the spell of the West, we have forgotten our own stories. They have removed all the old stories from our children's textbooks. These days, you cannot find a single bookseller who stocks the *Shehname* in all of Istanbul." (Pamuk, 2004, p. 81) Blue here regrets that the people of Turkey, under Western influence, are slowly approaching cultural bankruptcy.

"When the angry girl tore the scarf off her head, she was not just making a statement about people, nor about national dress; she was talking about our souls, because the scarf, the fez, the turban and the head dress were all symbols of the reactionary darkness in our souls, from which we should liberate ourselves and run to join the modern nations of the West." (Pamuk, 2004, p, 155). According to Sibel Erol, "Events in Kars allow for further investigation of the East-West question within the Turkish context by touching upon the topical issues of Kemalism Turkey's founding ideology based on a strict separation of religion and state, secularism, fundamentalism and militarism" (Erol,2007,p.406).

8. CONCLUSION

Globalization encourages a postmodernist approach. Due to its inherent characteristics, it influences society as a whole to adopt certain postmodern moral and ethical values. On the other hand, postmodernism, due to its characteristics, invites globalization. Orhan Pamuk, in his novel *Snow*, depicts the hidden link between postmodernism

and globalization in Turkish social values as a whole, which is very much portrayed in this fiction. In other words, globalization has become part of the world order.

Considering the present novel 'Snow', whose backdrop is Turkey, it can be said that two major components, religion and secularism, have been through many challenges. Over time, Turkey became the center of modernization and secularism. However, the clash between tradition and modernization persisted throughout the period and continues to this day. Postmodernism welcomes individuality, independence, secularism, democracy, and a scientific view of life. Globalization, with its all-pervasive nature, has changed lifestyles and approaches to life worldwide.

CONFLICT OF INTERESTS

None.

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