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THE EVOLUTION OF MEDIA FROM POSTMODERN TO HYPERMODERN: THE END OF POSTMODERN

POSTMODERN'DEN HİPERMODERN'E MEDYA'NIN EVRİMİ: POSTMODERN'İN SONU

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Abstract

In this study, by considering the evolution of the media since the first humans, the character of the media is evaluated from the transition processes from traditional to modern, from modern to postmodern and hypermodern. From traditional times to modern times and beyond, from the physical structure of the world to its metaphysical structure, from values to approaches, everything has changed; the tools called media have also experienced unimaginable transformations. The 20th century, with its many global transformations, has started a debate about the legitimation of the theories of the "modern" period and whether people live in postmodernity in a completely new global phase. This study, on the one hand, tries to clarify the concepts of modernity, postmodernity and hypermodernity, which still cannot be defined clearly, on the other hand, it deals with the technical developments and the evolution of the media over the course of nearly 200 years. In the study, starting from conceptual explanations and theoretical structure, it is evaluated how the media has evolved in different periods, up to the problems in new media applications. It is emphasized that with every modern transformation, new problems arise. Few people now use a home phone or analog camera, and very few communicate by letter. High communication technology has changed all habits. The modern style has gone further and turned into the postmodern and that into the hypermodern.

Keywords: Media, traditional, postmodern, hypermodern, evolution.

Özet

Bu çalışmada, medyanın ilk insandan günümüze evrimi ele alınarak, gelenekselden moderne, modernden postmoderne ve hipermoderne geçiş süreçlerinde medyanın karakteri değerlendirilmektedir. Geleneksel zamanlardan modern zamanlara ve ötesine, dünyanın fiziksel yapısından metafizik yapısına, değerlerden yaklaşımlara kadar her şey değişmiştir; medya denilen araçlar da akıl almaz dönüşümler yaşamıştır. Pek çok küresel dönüşümün yaşandığı 20. yüzyıl, "modern" dönem teorilerinin meşrulaştırılması ve insanların tamamen yeni bir küresel evrede postmodernite içinde yaşayıp yaşamadığı konusunda bir tartışma başlatmıştır. Bu çalışma bir yandan henüz net olarak tanımlanamayan modernite, postmodernite ve hipermodernite kavramlarına açıklık getirmeye çalışırken, diğer yandan medyanın yaklaşık 200 yıllık süreçteki teknik gelişmeleri ve evrimini ele almaktadır. Çalışmada kavramsal açıklamalardan ve kuramsal yapıdan yola çıkılarak, medyanın yeni medya uygulamalarındaki sorunlara kadar farklı dönemlerde nasıl bir evrim geçirdiği değerlendirilmektedir. Her modern dönüşümle birlikte yeni sorunların ortaya çıktığı

vurgulanmaktadır. Artık çok az insan ev telefonu veya analog kamera kullanmakta ve çok azı mektupla iletişim kurmaktadır. Yüksek iletişim teknolojisi tüm alışkanlıkları değiştirmiştir. Modern biçemp daha da ileri giderek postmoderne, o da hipermoderne dönüşmüştür.

Anahtar Kelimeler: Medya, geleneksel, postmodern, hipermodern, evrim**.**

1. INTRODUCTION

On the one hand, developments such as the concentration of rural life in urban areas with the Industrial Revolution, the increase in the search for freedom and the reorganization of law, the discovery of electromagnetic waves, and the invention of the radio herald the end of a traditional era and the beginning of a new one. Postmodernism originated in France and was significantly influenced by three Frenchmen, Jean Francois Lyotard ("Postmodern Knowledge", 1979), Michel Foucault ("The Archeology of Knowledge", 1969) and Jacques Derrida ("Grammatology", 1968) (Budde, 2019): 198). Like many movements, the first effects of the postmodern movement began to be seen in the field of literature.

People who were overwhelmed by the difficult and oppressive conditions of the traditional age felt the need to change the whole world, from their thoughts to their body appearance, and created the modern age, and then the postmodern and hypermodern ages by not being content with it (Dimitriou, 2019: 89). In each period, different elements of life have been renewed, In this context, many metaphysical values and behavioral approaches have gained new forms.

Humanity now lives in a changing world, also called the "hypermodern age", in which instability, internal tensions, turbulence and unpredictability are mentioned in every aspect of life due to ever-increasing complexity and globalization. Chaos, insecurity, fear and surrender have not only prevailed in many war zones on his planet, but have also become characteristics of the world market, stock market, politics and computer world (Kostakeva, 2006: 204). For this reason, it is considered natural that apocalyptic feelings about the future of the world have been awakened in philosophy and art.

There have been rapid transitions from the traditional ages to the Neolithic Revolution, from the Age of Technology to the Postmodern Age; however, who played a leading role in the development of history, who won and who lost, has not been questioned much. Simply recording, but not questioning, history is one of the historical mistakes and is at the root of many problems in the hypermodern age. While this study deals with historical processes, actors, winners and losers on the one hand; on the other hand, it evaluates it on the basis of the views of postmodern theorists.

According to the French philosopher Jean Baudrillard, the art of the postmodern age appears as a total simulation of the world in which things act as the illusion of their own selves. People oscillate between an illusion and a reality (Ajvazi, 2021: 68). The concept of postmodernism often reveals important connections in the history of art and architecture.

While the transition from Renaissance to Baroque and from Baroque to Classicism takes place in various stages, it is not possible to give precise and precise dates chronologically for the age of modernity. The construction of the London Crystal Palace is a new page in the history of Paxton architecture, and the building, which stands out with its lightness, gives the impression of tension and fragility, marking a beginning in the history of art (Barz, 2011: 7). This means a new era for civil engineering.

The question of the status of the individual in contemporary society has been revived in social science debates for some time now. Contrary to the older critical theory, alongside the

problem of the growing supremacy of social relations over the will and consciousness of individuals, it also deals with the problem of a progressive destruction of subjectivity under late capitalist conditions. The thesis that old identities, in which the social world has long stabilized, are in decline, giving rise to new identities, and disintegrating the modern individual as a unified subject, is also discussed (Scherr, 2000: 194). The necessity of tools emphasizing the process character of social reality and observing the heterogeneity and diversity of postmodern life styles also paves the way for change.

In the postmodern process, there is a growing fear of the increasing dominance of "internationally linked networks of interests" that threaten the "sovereignty" and "autonomy" of individuals as well as nation states. While networks are not disruptive, they encourage new addictions and opportunistic behaviors. Under the spell of the epistemic model Net, people close in on themselves and draw limits to their environment (Pause, 2011: 15). In a sense, digital networks have imprisoned people in closed digital worlds.

2. THE QUALITY OF THE MODERN

After handwriting, the typewriter emerged as a modern technique. After the typewriter, the computer introduced a newer technique, the postmodern style. The new media developed on the basis of computers have invalidated all old techniques and brought hypermodern approaches to the world (Allmendinger and Spies, 2013: 187). While every new is modern, some new ones create new eras.

Scientific universalism and cultural development have formed the basic laws of scientific rationality, universal validity laws that can be realized by people and science have spread all over the world in a systematic way (Orser, 2013: 37). Not only scientific studies, but also changing economic conditions due to the conditions of the time, new techniques paved the way for modernity and changed the existing situation (Sombart, 1902: 494). In every age, everything that is renewed due to conditions has been perceived as modernity.

Modern is the adjective given to the new. Every new is modern and becomes outdated as it ages (Wu et al., 2021: 8). Each era has produced its own modern. Modern media studies, which started in the 17th century, were further renewed with the development of technology in the 20th century, and from the 21st century, they reached the most modern level with high communication technology. The new media age, which is described as the postmodern age, is also known as the most modern age reached (Radu, 2020: 93). New media, as impressive modern tools, has entered people's lives with countless possibilities as well as many problems.

The basic approach of modernity is to separate the old again. Older and newer is a historical “a priori” experienced in history. Originating from the Middle Ages, the distinction between "antiquus" and "modernus" is much older than that between modern and modern. A bond between the past, present and future emerges depending on the continuity, protection, progress or process (Schug, 2010:311). When it comes to modernity and postmodernity, there is also talk of "deconstruction of all representations of the subject", "destruction of lifestyle" or "losing oneself". The transition from traditional to modern, from modern to postmodern, in a sense, points to radical changes (Bertele, 2000: 10). It is said that postmodernism is not a new period after modernity, but a "transformation under different indicators".

It is argued that with the modern transformation, the meta-narrative, which is generally expressed as tradition, has been destroyed by new information and communication technologies, and the loss of cultural bonding forces that enable people to define themselves through their own traditions. According to Adorno, modernity is about what is added to the

existing. Neither modernity nor postmodernity emerge independently of what existed before and tradition (Kögler, 2014: 50). Everything that is put on the old creates the modern.

While the concepts of modernity and modernity are constantly being discussed, positive and negative views also clash. While talking about the possibilities provided by modernity, Martin Heidegger defines modernity as "the collapse of the west" (Hiroshi, 2018: 26). Karl Marx also defines modernity as the beginning of alienation (Hannings, 2012: 163). As a radical change, modernity is perceived as the replacement of old respectable situations and behaviors with less valuable ones.

3. THE RISE OF POSTMODERNISM

Postmodernism, which cannot be fully defined, is a problem founded on another undefined concept, modernism, which gives its name to a period, and is a subject of discussion among artists (Welsch, 1990: 26). As in the thoughts of popular culture critics such as Slavoj Žižek, Jordan Peterson and Yuval Noah Harari, the increasing digitalization of daily life, preparing one's own life as a story and providing opportunities for the efficient use of personalized propaganda is considered as one of the representations of postmodernism (Boehm, 2020). : 114). Digitalization, and especially new media, is considered one of the main indicators of the postmodern era.

The Neolithic Revolution, which is believed to have started about 12,000 years ago and coincided with the Holocene, the end of the Last Ice Age and the beginning of the current geological period, is a very important turning point in the history of humanity that changed the eating tradition and many behaviors forever. paved the way (Blakemore, 2019). It cannot be denied that there has been a social change since the end of the Second World War, which, according to Fredric Jameson, can very well be defined by the term "postmodernism". Discussions aiming to clarify how the postmodern age should be understood exactly and how its influence or especially its application in literature is noticeable (Blochinger, 2013: 185). In fact, the problem is not only the perceptions in literature, but also an intellectual and physical problem that covers the whole life.

According to some views, a number of people have studied and defined the point in time with traditional methods of sociological analysis. While the research object is postmodern, the scientific approach is classical. On the contrary, 'post-modern theory' seeks to change the scientific view in the post-modern sense, whatever the purpose of the research. So here the approach is new, the subject is traditional (Kapitel, 2003: 116). As every new thing is modern, postmodern and hypermodern are new ones; however, all the new ones are built on the old ones and make use of the traditional ones. New media, like traditional journalism, broadcasts by making use of the principles and techniques of traditional media.

As Hans Ulrich Gumbrecht describes, the present “has become an expanding dimension of synchronicities. This diagnosis is primarily evaluated in relation to the prevailing understanding of time, which does not see the present as a passing moment between the past and the future, and integrates all the knowledge of the past and the forward-looking prediction of the future (Gunst, 2012: 216). Although the concept of time and its applications have been discussed since the first people, time always takes place above the previous one and each new time and its content is based on the past.

The second half of the 20th century is called the era of postmodernism, following various dates and defined modernism (Strasser, 2022: 44). It is characterized by the rapid succession and interrelation of violent developments in the political, cultural and social fields. It is seen that these developments follow a two-way basic trend (Karaduman, 2010: 2896). On

the one hand, one can observe a clear individuation of worldview and a growing awareness of the relativity and bias of self and worldviews when compared with the more collective social orientations of the first half of the century, particularly the 1930s. On the other hand, the replacement of traditional ideas of society and culture, which had already begun in the modern era, is taking place at an accelerated pace, both in the alienating sense of the increasing anonymization of life references and in the sense of loss, which is often experienced traumatically. In addition to values and identity patterns, it is seen that the design of new, alternative life and community forms based on pluralist, increasingly ecologically oriented ways of thinking and artistic creation has changed in the liberating sense. In keeping with the diversity of this transition, American literature emerging from the mid-century ranges from traditional realist forms of representation to radical experimentation and a pragmatic turn to post-colonial life situations. On the one hand, it reflects the positive and negative effects of the electronic age, on the other hand, it creates opportunities for a non-hierarchical coexistence in a multicultural society (Zapf, 2010: 327). It can be said that the mentioned time has experienced a radical holistic change from physical structure to intellectual understandings.

The paradigms of the younger generation of writers are significantly different from those in the heyday of postmodernism. The debate on the literary embodiment of postmodern ideas in the field of historical novels is over; Even writers who have steadfastly shaped postmodern literature have set different priorities in new works expressed in the (re)construction of the subject. The idea that postmodernism should no longer be spoken of as the time after the end of a modernity, which is considered as successive ages, has become dominant (Schilling, 2012: 293). Postmodernism is a unique process independent of its before and after.

The era has changed. Looking at the different forms of education and qualifications in the social sector, the proliferation of different forms of offer and intervention has become visible. Postmodern social work is a theoretical perspective in social work that assumes that social work can be considered a postmodern profession, and the social work profession is postmodern because, among other things, it responds to the problems that arise from the modernization of society and hence from the development of society according to modern principles (Kleve, 2005). : 39). Postmodernism, which is hotly debated even within itself, is a process in which the accumulation formed in the process up to itself changes radically and is embraced willingly or unwillingly.

The Postmodern approach, which was formed by passing through different stages of intellectual history, was also shaped differently in Zygmunt Bauman, whose own life also went through different stages. According to sociologist Zygmunt Bauman, “The main feature attributed to postmodernity is the constant and substantial pluralism of cultures, social traditions, ideologies, lifestyles or language games, or the recognition and awareness of this pluralism. In the postmodern world, things that are plural cannot be arranged in an evolutionary sequence or classified as right or wrong solutions to common problems, nor can they be seen as superior or unimportant to each other. No knowledge, culture, tradition, language games etc. that make it possible. cannot be evaluated out of context. Therefore, any “validity criteria” that can be verified outside of this context should be disregarded. Without universal values, the postmodern problem is not how to universalize the upper culture, but how to ensure mutual understanding and communication between cultures” (Platt, 2020: 281). The postmodern approach has brought unprecedented approaches from economy to culture.

As economist Dallas Smythe has pointed out, mass media (especially commercial television) is an invention of the monopoly capitalist system. The purpose of these tools is to establish the 'agenda' of problems, values and policies for the leadership of the whole

population and other organizations (Şener, 2020: 36). Initially limited to art, architecture, and philosophy, the concept gradually encompassed the social sciences and almost all organizational and management research. One reason the issue was viewed with suspicion was the inflationary and therefore almost unmanageable development the term took (Weik, 1999: 24). The evolution of time has probably been the result of the new current replacing the old one getting out of control after a while.

These tools also mass-produce audiences and sell them to advertisers. In a sense, television is obliged to make this visual. Because he is aware that he was founded only with a commercial concern. For him, the public interest is just a cover. The viewer should consume what they produce, staying in front of the glass screen as much as possible. Every way is permissible with a Machiavellian understanding to attract the audience and potential consumers to the screen.

Postmodernism, which aims to express the departure of contemporary culture from the aesthetic, philosophical and ideological principles of modernity without confronting them with a clearly defined alternative, suggests that it is not possible to talk about overcoming modernity through new intellectual formation, but rather it is a matter of quantitative changes in modern thought that still exists. advocated (Watrowski, 1999: 379). Postmodernism is not entirely against modernity, but in favor of its revision.

Negri and Hardt define postmodernism as the transformation of capitalism into a new formation in society. While the main orientation of capitalism was modernism for a period, it has been replaced by postmodernism in the new century. Although modernism or postmodernism dominates life for a period, it should not be forgotten that the main determining form of this is capitalism (Tuider, 227). The only thing that has changed is the transformation of living conditions into a more conformist structure and the creation of new living spaces in parallel with these transforming needs. When the functioning of the social structure becomes invisible from the world envisioned by modernism, postmodernism, which makes life more flexible and offers more creative solutions to social problems, appears as the new face of capitalism. Because postmodernism talks about art, literature, the reality of the local. As a social reflection, the fact that social media can penetrate all areas of life so easily today is based on the theoretical background of postmodernism. Social media, which dominates a wide and inclusive field such as politics, religion, culture and fashion, also transforms thoughts and the physical structure arising from thoughts (Can, 2021: 428). Along with the social networks that virtual living spaces influence daily life, communication and orientation skills have also undergone a significant change in this area.

Michael Hardt is an American literary theorist and intellectual. He is currently a professor of literature at Duke University. In addition to his own book on Gilles Deleuze (Gilles Deleuze: An Apprenticeship in Pholosophy) in 1993, he has collaborative works with Antonio Negri (Labor of Dionysus and Empiere). He also collaborated with Paolo Virno in 1996 (Radikal Tought in Italy) and with Kathi Weeks in 2000 (The Jameson Reader). His studies on modernism and realism continue in 20th century literature. In the field of political theory, together with Negri, he is in a position to reconceive and change the world in the new situation, and he only shows different orientations from the traditional left-opposition positions in the evaluation of these new situations (Arnold, 2006: 69). Foucault seems to have had a significant influence on the work of the duo, especially in the context of power analyses. It reintroduces the concept of dual biopower. It can be said that they are in search of developing a counter-thought within the postmodern situation.

Revolutionary theory construction has been renewed and updated since the 1990s, thanks to the Italian political scientist Antonio Negri (born 1933) and the American literary

theorist Michael Hardt (born 1960). Their joint work created excitement and triggered heated discussions on behalf of the Empire and the new world order (Berger, 2014: 37). While Negri and Hardt put forward theories for a favorable democracy, they emphasized that conflicts hinder the practice of these theories (Kannapin, 2005: 344). However, the approaches of Hardt and Negri seem to lack analytical determinations.

While Michael Hardt and Antonio Negri mention that the concept of imperialism has lost its validity in their work called Empire, they argue that the globalized world is governed by a war-oriented domination approach and that the understanding of supranational administration that emerged with the effect of globalization legitimizes wars with a new kind of right and justice approach (Tuider, 2008: 227). As a result, each new era creates its own rules, its own style and its own values.

4. HYPERMODERN AGE AND MEDIA

Contrary to most of the movements and periods, the hypermodern period, which started with sportive evaluations and views this time, not with literary approaches, emerged as a movement developed to almost completely invalidate the tradition, again with post-war impressions (Tartakover and Grigor′evich, 2013: 32). Many new techniques and approaches have been tried, with the psychology of the war that caused great destruction, overwhelming for some and provocative for others, and the world has acquired a new style physically and intellectually. After the traditional ages, the successive modern and postmodern ages have left their place to the hypermodern age with an ultra-high technology and new concerns (Haase, 2017: 191). In the hypermodern age, every element of life, from political affairs to economic models, from educational programs to communication tools, has been renewed.

The influence of the German chess player Tarrasch, considered one of the most powerful chess theorists and most influential chess theorists of the late 19th and early 20th centuries, was influenced by how, before the First World War, the masters adopted an increasingly sterile technical style, and even the great Capablanca's made him think that chess was approaching a dead end. In the words of Ksawery Tartakower, "hypermoderns" entered the chess scene in the 1920s, and the essence of hypermodern philosophy is that each position must be evaluated on its own, and thus the scientific school's complete rejection of the concept of general rules (Saidy, 1986: 15). As after every war, traditional styles have changed after the First World War and have been replaced by newer approaches that are suitable for current conditions.

The hypermodern development seen on the way to a biocibernetic world civilization through intelligence and world-wide intelligence, after the high technical developments that man has revealed with his unbridled mind, points to an era beyond the postmodern (Irrgang, 2003: 26). After the electric communication tools that became widespread at the beginning of the 20th century, electronic media and computer-based communication tools called new media in the last stage have reshaped the whole world and approaches. The world of high communication technology is now living in the hypermodern age (Bretzke, 2015: 207). In the hypermodern age, everyone from heads of state to ordinary people is dependent on technology and directs their lives especially with new media.

While the cities that developed after the industrial revolution, big, flamboyant roads, exhibition areas, colorful demonstrations point to the existence of a more active and colorful period than before, the memories in people's memories also moved and the minds produced new concepts (Zinganel, 2008: 33). Communication actions, which started with sound, passed through stages such as written tablets, letters, telegrams, telephones, and evolved into a

process in which electronic devices were used and eventually electromagnetic networks encompassed the whole world.

Hypermodern and therefore a new pedagogical image of human has emerged with hypermodern media. The very possible media of the hypermeodern age has opened up ways for people to show themselves (Wölm, 2017: 304). In addition, the adoption of hypermodern communication technologies as one of the main actors of the global economy paved the way for the production of faster and more attractive products in hypermodern media technology, and hypermodern communication technology has turned into a class indicator in a way (Bonenfant, 2020: 362). In the hypermodern age, digital media, which is used in a wide area from educational institutions to other state institutions, from the business world to private individuals, carries countless messages from economic data to private life messages.

5. EVOLUTION OF THE MEDIA

The voice, which has the distinction of being the first medium, has left its place to simple shapes, motifs and writing in time, in line with the development tendency of human beings. As the civilization evolution of man continued, the evolution of the media continued and reached mind-numbing stages (Cereci, 2021: 17). Social change in modern societies has also changed technology in interaction with technology, and new media technologies have emerged. Every new technology has accelerated and facilitated communication as modern approaches (Imhof, 2003: 178). The evolution of the media has also accelerated with the communication technology being the main income tool of global capital.

The media, which has evolved with the development of technique first and then technology, has gone through complex stages from simple human actions to communication with technical tools. Communication technologies, which progressed rapidly after voice, gesture and writing, have evolved into vehicles that cross the oceans and lands and carry messages to the four corners of the universe (Sesink, 2008: 411). On the one hand, communication technology develops, on the other hand, media, politics and sociology become interdependent. The progress in information and communication technologies is now creating a fundamental turmoil in the socio-political centralized media economy (Tschörtner et al., 2009: 12). Media and politics, media and economy, and even media and terror relations are often discussed. In this process, the media is constantly being developed technically, creating faster and more entertaining content.

In any case, the hypermodern media, which has become an indispensable element in people's lives, is accepted not only because it makes it easier to do some work, but also because it provides entertainment and ego satisfaction opportunities for people (Stöber, 2012: 395). Digital media, which are the main communication tools of the hypermodern age, seem to influence and direct all life. Political, economic and cultural developments in the world are planned and realized on the basis of digital media (Stüwe, 2004: 20). New possibilities the attention of all communication and attract a very common usage area.

Digital communication technology attracts the attention of a large audience, especially unaware of traditional communication techniques, and is used for personal sharing. This approach emerges as a result of the intellectual and emotional atmosphere created by the hypermodern age (Beisch and Schäfer, 2020: 479). In the hypermodern age, the media provides great opportunities for people to meet their needs such as communication, personal sharing, official transactions, shopping and entertainment at the last point they reach. However, like any technology, hypermodern media technology also causes problems when misused.

6. CONCLUSION

Biopolitics is synonymous with the relevant productive potentials of life, namely the production of affects and languages through the social cooperation and interaction of bodies and desires, and the invention of new forms of relationship to self and desires. Biopolitics affirms the creation of new subjectivities that present themselves as both resistance and subjectivation. In the works of the American literary scholar Michael Hardt and the Italian philosopher Antonio Negri, the concept of biopolitics takes on a completely different meaning than in Agamben. Like him, although they take their starting point in Foucault's analysis of biopolitics, they arrive at different conclusions from these two lines of research. Hardt and Negri use the term biopolitics in a theoretical perspective that seeks to understand current relations of production and the developing world society. The authors assume that the classical categories of modernity are not suitable for understanding current changes in politics and production.

The postmodern era, in which the existing is quickly obsolete, the modern ones are obsolete, technology encompasses all life, and freer, more careless and more brutal styles are dominant than before, has spread to the world with its own thoughts and tools. The concept of postmodern, which cannot be fully defined, characterizes a post-modern period, but it is an era with its own unique approaches and techniques. The postmodern era, which has come with crowded cities, heavy traffic, the ambition to have more, ruthlessness, violence and occupation, has revealed insatiable selves despite all the possibilities of social media, the most popular product of high technology (Kettner, 2020: 9). People thought they were happy by using high technology, but they were not satisfied.

The politicization of religion as the driving force of global conflicts is also one of the postmodern developments. Sovereign powers realize their aims of preserving and strengthening their dominance over religion and sects, and they make profit calculations over religion (Wydra, 2009: 246). In the postmodern and the following hypermodern era, almost all operations are carried out with high technology, and messages are given and received via social media. This makes social media, which emerged in the postmodern age, the basic tools of the hypermodern age.

The media of the hypermodern age has turned into one of the main elements of life with the great opportunities it provides to people. However, as in every innovation, there are those who use hypermodern media for malicious purposes. In order to be protected from the dangers of the media of the hypermodern age and not to harm others, it is necessary to use the media moderately and correctly.

In the hypermodern age, where postmodern influences are rapidly disappearing, great dangers arise along with great opportunities. For this reason, the hypermodern age, unlike the previous ones, is a process that needs to be lived much more carefully.

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