Postmodernism in 2020: Is Dhaka a Postmodern City? A Critical Review

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Abstract: This research paper will try to excavate several components of Postmodernism like techno-culture, hybridism, identity deficiency, mingles in socio-cultural norms, and historical progression. In many ways, Modernism is considered as the predecessor of Postmodernism, so this paper will also investigate a little on Modernism to trace the core differences between them based on their traits and reality.What many average readers do not even presume that these terms are no longer occidental or Eurocentric ,therefore globally applicable regarding time and place . It is also unnoticeable in present days, that Western-European 'postmodern conditions' are gradually entering or are already present in the scenario of a developing country like Bangladesh. Will it be befitting to see Dhaka, the capital and the most distinguished city of Bangladesh from a postmodern viewpoint now ? Finally, this article is going to examine likeliness of Dhaka as Postmodern megacity through the light of some essentially established features of Postmodernism, and will focus on whether Postmodernism has knowing or unknowing influence on today's socio- politico-economic and religio-cultural lifestyle of the people of Dhaka city to call it a postmodern city.

I. INTRODUCTION

Postmodernism is a massive term in the discipline of academic studies particularly in the life and literature of present times. But it had not developed overnight. Before Postmodernism, there existed a very widespread term called modernism. Modernism denotes back to the broad actions of the Eighteenth century which refers to a set of new rational, radical and moral ideas that stretch the base feature of it. Thus it is good to examine how Postmodernism grew from modernism. This research paper will try to excavate the diversified components of Postmodernism like techno-culture, hybridism, deficiency of identity, racism, mingles in socio-cultural norms, and historical progression of this later movement.What many ordinary readers do not even assume that these words are no longer Western or Eurocentric, which is why they apply internationally in terms of time and place. It is also imperceptible these days that Western-European' postmodern standards' are slowly entering or already present in a developing country such as Bangladesh. At the end, the intention of this paper is to explore Modernism and Postmodernism from a divergent perception and whether, out of these two terms, the later has influenced the lives and livings of an overpopulated metropolitan, a capital city of a developing country like Bangladesh, significantly.This paper may critically assist activists ,researchers or students who will study or deal issues related to Social Science, literature or commodified-globalization. This research is descriptive and qualitative in nature. Its purpose is to investigate Modernism and Postmodernism from a contrasting perspective to come to a point of finding Postmodernity in lives and living in Dhaka city.

II. MODERNISM

Modernism advanced with a certain literary-cultural association during the end of the 1800s or beginning of the 1900s. Authors and artists side to side created and published a vast quantity of groundbreaking works. Western culture considers it a historical timeframe and takes it for granted as its genesis was in the Enlightenment at the end of the 1800s. The pulverization and dilution of Western civilization is an aftereffect of the extraordinary battle, World War I surely accelerated and rested on Modernist philosophy.

Modernism initially progressed with the idea of Renaissance which deals with the classical values of arts and literature, and followed a second trend during the time of Enlightenment-era started to take a different figure and went on till nearby the time of World War II. The Enlightenment incorporated a scope of thoughts focused on the sway of reason and the proof of the faculties as the essential wellsprings of information and propelled standards, for example, freedom, progress, toleration, brotherhood, established government and

partition of chapel and state. Modernism is a stretch of universal progression for humankind. It transformed traditions, aggregate personalities and past directions with progressive exercises and thought, question, invitation, independence, and future-direction. Enlightenment idealism is a by-product of modernism. The incredible many years of Modernism equaled significant global events, like two devastating World Wars.

According to Encyclopedia Britannica (2020), Modernism in Literature is, "in the fine arts, a break with the past and the concurrent search for new forms of expression. It fostered a period of experimentation in the arts from the late 19th to the mid-20th century, particularly in the years following World War I. The term Modernism is also used to refer to literary movements other than the European and American movement of the early to the mid-20th century. In Latin American literature, Modernism arose in the late 19th century in the works of Manuel Gutiérrez Nájera and José Martí. The movement, which continued into the early 20th century, reached its peak in the poetry of Rubén Darío."

Modernist texts highlighted the inside and alertness of a being. In place of advancement; the Modernist artist viewed a failure of evolution. Despite the emergence of equipment, the Modernist author looked on emotionless mechanical development with expansion of the capitalistic market, which separated the people and directed them to seclusion. In place of a strong beginning, middle, and end, the modernist text followed a kind of a stream of consciousness or the 'time shift' technique.

III. TOPOGRAPHIES OF MODERNISM

Many critics consider the Industrial Revolution, responsible for the movement of today's Modernism. The time period is roughly from 1910 to 1945 including the two vast wars that the world witnessed never before. On one side the industrial progression was at a very high rate shifting responsibilities and labors on to machines from men but on the other side, there was isolation and disillusionment caused by the carnage, nothingness, and devastation caused by the wars. The effects of that time reflected through literature. Previously there was classic harmony in a text with a beginning, middle, and end. But this was probably first in history where people started to see the picture of disintegration and isolation of their existence through the characteristic representation in literature. The loss of religious truth caused disbelief in morality and ethical life living. People started to struggle to comprehend the scenario that they had never faced before. The technology was growing but it was not helping people in their inner development as people were feeling internally isolated out of their experiences in the day to day life. There was an agnostic standpoint of the world since individuals had developed separation from human connection. Furthermore, the society which turned the confidence incompleteness and fellowship. "The love song of J Alfred Prufrock" by T.S. Eliot, which critiques often considered as a typical representation of a modern man's feelings and his confused attitudes towards world, as he is unable to express himself in front of women he used to know, predicting the fear of how his expression could possibly be received :

"Do I dare
 Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse." Eliot (1915).

The character of Septimus Warren Smith from Virginia Woolf's *Mrs. Dalloway (*1925*)*, the typist girl of T.S. Eliot's long poem *The Waste Land* (1922), or the isolated attitude of the protagonist of James Joyce's novel *Portrait of an Artist as an Young Man* (1964) are some of the classic representations of Modern literature.

Around 1900, all new findings and scientific creations altered the world. For example, power, motor, car, plane, X-beams, manures, and so many. These 'modernizations' updated the ecosphere. This expertise turned into a new trend that would transmute the very landscape of human nature. The machinery accelerated so rapidly which people felt like living on a daily formula. Life was confined by the absence of machine-based resources. People started to use technology as a new way of expressing freedom. The more the people were using these new inventions the more they were uncertain about 'what is going to happen next?' So there raised a question of 'crossing the border', what Shakespeare demonstrated through Hamlet's thought "to be or not to be, that is the question" Shakespeare (2008,18-22). Mostly literature of this time reflected the exact scenario that was found in common daily life, the complex urban life. Frustration became the signboard for many of the writers of that time including James Joyce, Virginia Woolf, Oscar Wilde, T.S. Eliot, and others.

What was the outcome of all this modernization in the life and works of these contemporary people? It was Nihilism, rejection of all these religious and moral beliefs which existed previously. In a way, the modern people denied the virtuous encryptions of the society where they lived in. As a circumstance of the renewed scientific workforces, modernists sensed a matter of endless eagerness that did let them be unswerving any particular idealism which might thus yoke originality, eventually controlling and conquering this.

IV. POSTMODERNISM

Postmodernism truly implies after the cutting edge of Modernism. Every single past event was prompted to execute during late modernization which at last went to Postmodernism. Postmodernism is a response to Modernism. Postmodernism responded against Modernist thoughts and perspectives. It was exclusively affected by the advancement in the time and post-World War II period. It criticized Modernism. Postmodernism centers on absurdism, nonscientific and unrestrained ways of thinking, as it repudiated the submission of consistent philosophy.

Simply, Postmodernism suggests 'after the revolution of Modernism.' Although "modern" itself relates to something "relevant to the current," a number of perceptions define the Modernism era and the subsequent response of Postmodernism. It is used in critical principle to refer to some extent of departure for works of literature, drama, architecture, cinema , and design, as well as in advertising and enterprising ,and the interpretation of history, law and culture within the twentieth century.

One way of defining Postmodernism is, it is the "cultural and intellectual phenomenon", particularly for the reason that 1920s' new movements within the arts, whilst postmodernity focuses on social and political outworking and innovations globally, particularly for the reason that 1960s in the West. As Giddens (1991) articulates, Postmodernism is an aesthetic, literary, political or social philosophy, which was the premise of the attempt to describe a condition, or a situation of being, or something involved with modifications to institutions and conditions as postmodernity. He puts it as ''What to do? How to act? Who to be? These are focal questions for everyone living in circumstances of late modernity — and ones which, on some level or another, all of us answer, either discursively or through day-to-day social behaviour" (Giddens 1991,70)

An author from *Icon Dictionary of Postmodernism* talks about a characteristic of postmodernism as "One of the symptoms of the 'postmodern condition' is a hypersensitivity to the ways in which words are strategically defined and polemically deployed. In the early years of this century, the poets of the age of High Modernism seemed each to produce their own virtual thesaurus of the language. Now, towards the end of the century, sociologists and other theorists have been made aware of the constraints imposed by language and engage in related processes of linguistic gymnastics (or linguistic mud-wrestling)" (Spencer, 1998).

One of the founding fathers of postmodernism, Jean-François Lyotard (1984) proposes, 'it is an extreme simplification of the "Postmodern" as 'incredulity towards meta-narratives'. What he meant by meta-narratives— it is 'grand narratives' which are huge, big-scale models and viewpoints of the universe, such as the historical progress, the ability to know almost all by the help of science, and the probability of total liberty. Lyotard claims that people have ceased to consider that chronicles of this kind are good enough to symbolize and incorporate us all.

Walter Truett Anderson (1995) classifies Postmodernism as one out of four views of the world. These four worldviews are the socially constructed truth defined by Postmodern-ironist, the scientific-ethic where truth is valid through using some methods, controlled investigation, the truth, found from social-traditional source by American and Western civilization obtained through heritage and the neo-romanticism where truth is found either overreaching agreement with environment and/or mystical survey of the internal identity.

V. TOPOGRAPHIES OF POSTMODERNISM

Critiques consider Postmodernism as a discontinuity with the past in every sense. It is branded by a supposed wide-ranging cessation of the situations of manufactured postmodernism as the capitalized economy came into a new level. The shift in culture is profoundly noticeable as revision from modernity to postmodernity. Previously the eras were defined by wars, revolutions; Postmodernism was a result of the rapid growth of media culture. Media, Internet. Trendy lifestyles take the hold of society and culture. It is an entire rejection of the existing socio-cultural order. Literature lost its previous grandeur. Postmodern writing utilizes extraordinary attributes of the time after World War II, for example, fracture, conundrum, and response against Enlightenment thoughts are certain in Modernist writing. Rap music, free verse, and hard metal band music are now replacing epic, sonnets, operas or participatory songs. Traditional art is infused with the recent flavor, the presence of jockey in television, radio and online media, YouTube is also noticeable. From Lyotard's account, the 'computer' generation has converted wisdom into data, which results as a hinted resource inside a structure of broadcast and correspondence. Examination of this information requires pragmatics of correspondence to the extent that the starting of messages, their transmission, and gathering, must keep leads so as to be acknowledged by the individuals who assess them. In any case, as Lyotard calls attention to, the situation of judge or lawmaker is additionally a situation inside a game of language, and this brings up the issue of making things legit. As he insists, "there is a strict interlinkage between the kind of language called science and the kind called ethics and politics" (Lyotard 1984, 8).

The 'discontinuity' in Postmodernism is not in the sense that all the people died and new species are now dominating the world. Therefore there was discontinuation in the human race. Rather this is something which the new generation did not inherit from their previous generations which is the mindset of a modern man.

Technology is now further advanced and with an ever-growing force where life has got new assistance. Everyone is busy doing what matters to one, not caring what is happening to others.

In the Postmodern age, people are no longer conscious about benefit or loss; rather, everyone's perspectives seem to be different from the rest. From society to culture, from politics to religion, from ethics to academics, everywhere divergences are obvious. Tradition seems to be playing a very neutral role in the progression of postmortem civilization. Pop art or popular culture is getting more and more acceptance in place of traditionally accepted classics. Lyotard (1984) utters, 'incredulity towards meta-narratives', all the traditional beliefs and customs are shattered. The grandeur of modern theories and principles are sub-sided with some 'Hedonistic' ideologies, where pleasure and self-satisfaction remain the ultimate goal.

Hybridity or Hybridism is another typical characteristic of Postmodernism. This can be social, political, semantic, religious, and so on. These hybrids live "'border lives' on the margins of different nations, in between contrary homelands" (McLeod 2008, 217). It is sort of a mixture of everything available within the reach. For example one individual may support socialism for politics, capitalism for economics, Platonic in philosophy , ritualistic in religion or Hedonistic in lifestyles. An hybrid individual in a sense like the famous old proverb 'Jack of all trades , master of none'

Characteristically, the biggest change that the Postmodern era has encountered is in the field of architectural refinement. Charles Jencks was a prolific writer and a protagonist of a radical change in the direction of architecture. Elie Haddad, in his article, made an attempt to summarize how Jencks' works influenced postmodern architecture. Haddad writes, "Charles Jencks has definitely left his mark on the history of architecture as the main apostle of Postmodernism, as much as Banham is remembered for his championing of a machine aesthetic and Giedion for his definition of Modernism." (Haddad 2009).

Intertextuality is an imperative mannerism that allows the author to take reference from other texts. It fusions structures, traditions, genres, mass media. It melts polarizations between sophisticated and less-valued artworks. The combination of different elements from random sources is Pastiche. If someone goes through Thomas Pynchon or J. D. Salinger, one may find a mixture of songs with pop songs, war fiction with science fiction, or technology with a history together.

Hermeneutics is another phenomenon in the Postmodern era. Hermeneutics is not relativism but critical realism for which personal involvement is essential to how you understand things. That means people don't construct the world but the world discloses itself to us based on the angle of visions. *The Stanford Encyclopedia of Philosophy* (1998), places Hermeneutics in this way: "Hermeneutics, the science of textual interpretation, also plays a role in postmodern philosophy. It focuses upon the functional structures of a text, hermeneutics seeks to arrive at an agreement or consensus as to what the text means or is about. Instead of calling for experimentation with counter-strategies and functional structures, Hermeneutics sees the heterogeneity and diversity in our experience of the world as a hermeneutical problem to be solved by developing a sense of continuity between the present and the past."

Over-dependence on technoculture and hyperreality makes people paranoid. They become excessively dependent on technology. Thomas Pynchon's Crying of Lot 49 (1966) is often referenced as a representation of a paranoid society; where no sequential system exists. Here the protagonist's search for order turns out wasted and bizarre at the end. The concept of searching for a 'touchstone' or 'original' is almost dead in Postmodern age. The practice of replication is so strong that the first replica or duplicate of a piece of art or design is almost impossible to justify. Another great Postmodern theorist Jean Baudrillard (2001), discusses this scenario as 'Simulacra' where the original idea is almost lost. He utters, ''So initially, the real object becomes a sign: this is the stage of simulation. But in a subsequent stage, the sign becomes an object again, but not a real object: an object much further removed from the real than the sign itself – and object . . . outside representation: a fetish'' (Baudrillard 2001, 129).

Last but not the least, discussion on Modernism and Postmodernism without Jacques Derrida seems incomplete indeed. He says(1974, 71), 'Modernism is similar to Logo-centrism'. It refers to the tradition of Western science and philosophy that regards words and language as a fundamental expression of an external reality. It holds the logos as epistemologically superior and that there is an original, irreducible object which the logos represent. But Postmodernists rejected Logo-centrism and argue that trying to tell the "big story" now is impossible as a. Social construction is now in an incessant flux, b. All meaning is comparative now and socially fabricated, c. Reality is friable and confusing. And this is what Derrida argues reconstruction of meaning means that one thing can have multiple or several meanings or implications in different societies or situations as given by the inhabitants of that particular society. So in Postmodern time, it is quite impossible to explain something in a bigger, unique and holistic way. This is Derrida's concept of Deconstruction.

VI. METHODOLOGY

This research paper is descriptive and qualitative in nature. As most of the research in literature, this research is also secondary research in terms of research category, where the primary sources are two established

literary theories named Modernism and Postmodernism. These two theories have been initially discussed to point out the notable characteristic differences between them. Later those characteristics have been used as measurement scales to develop the key argument of the paper whether in 2020 can Dhaka be represented as a Postmodern city or not. Besides, some primary sources like society, culture, language, religious or political phenomena or multiple infrastructures of present Dhaka city have been used at the point of comparison between ages. As a whole, a mixed research methodology is used in a diversified manner.

VII. LIMITATIONS OF THE RESEARCH

Research limitations are those design or methodology characteristics that have affected or influenced the implementation or understanding of one's study results. These are the limitations on the generalizability and usefulness of results arising from the manner in which the author decides to design the analysis and/or the process used to create internal and external validity. This research work is a single-author contribution. The author not was neither offered nor he received any fund for this research . Besides , all data was collected , observed ,analyzed and sourced by the author. So there may still be scope for issues of consideration and rethinking . And Postmodern theory and Dhaka as a megacity both keep ample capacity to be viewed and discussed from multiple windows. so one should keep this in mind in travelling through the research.

VIII. A POSTMODERN CITY IN MAKING

The time when the Postmodern movement started to develop as a theory in the Western-European civilizations in one part of the world, it was close to the independence of Bangladesh from Pakistan in another part. In terms of religion, Bangladesh has over 90% of the total population as Muslims. As a new state burdened with the relics of the war, it was struggling to stand up along with the fight for democracy. Political upheavals also took place where the prime leaders of the Liberation war were assassinated for political and personal rivalry as well as for thirst for power. Almost 30 years from independence, this country did not really receive a direct exposure of the culture and lifestyle of European or Western civilization where Postmodernism had already entered and flourished into multiple phases of life and literature. Time is a mighty leveler that can change an entire situation even if something looked apparently impossible before, may turn it to possibilities. Something which was unchanged and noticeable in the last three decades since the independence of Bangladesh is now changing radically. Those newly entered ideologies now have an immense influence on the growing generation which their predecessors never even imagined. The effects created by the newly emerged Postmodern vibe are noticeable in almost every sphere of life. Dhaka, the capital of this small yet overpopulated country, has become the center of all the activities and changes. People come from different corners of the country in Dhaka city for various purposes. Some of the key reasons why people often stay in the capital are education, profession, business, shopping, and others. Though the life and living of these so many people vary from one another, one thing in common is most of people have access to the mass media and internet which plays a pivotal role in developing Postmodern ideologies or attitudes among them. According to the World Ultra Wealth Report 2018, which defines an "ultra-rich" person as someone with a personal fortune of at least $30 million, Bangladesh has the highest growth rate as 17.3%. So financial conditions are also contributing to the lifestyle of the people where in most cases tradition has almost nothing to do. People come from all walks of life. They have considerable differences in interpreting things, ideas and issues. So the characteristic of sameness of the same thing is also becoming arbitrary here. Besides political upheavals, economic uncertainty, environmental pollution, effects of globalization, etc. do not let people think of perfection in everything. But life has its own speed which people try to adjust their living with. So every individual is creating their own understanding of life no matter what happens to others in the same city or even in the same apartment. The rest of the paper will keep on searching for the resemblance of Postmortem characteristics in the life and living of the inhabitants based on the earlier discussion on Postmodern.

IX. A SUPERFICIALLY HYBRID CULTURAL PROGRESS

Perhaps the most common phenomenon that Bangladesh has recently experienced in the last 20 years is the rapid and drastic shift in a socio-cultural realm. It is quite normal that lifestyle or pattern of behavior change with the passage of time. But in terms of Dhaka, it is far surprising. Dhaka is not a place for people of a particular region. It is the capital of Bangladesh with millions of people, both natives and outsiders. So the changes which happened to people are multi-societal and multi-cultural, multi-layered. Dhaka has become a center for multicultural celebrations. The multi-cultural representation is noticeable in the dress-up of the young generation, the decoration on special occasions, the food habits of the mass population, and the behavior and language(dialects) uttered by individuals. Ihab Hassan in his groundbreaking text on *Postmodernism* (1978), argues about something which had 'purpose' in Modernism, has now become a matter of 'play' in the Postmodern era. Things have changed from 'serious' to 'playful' in the Postmodern times. Considering his notion as a phenomenal characteristic, the lifestyle along with the expectations, practices, and 'carp dime'

mind-set of the dwellers of the city seems to be showing signs of a Postmodern civilization or city-life. Here at one side, people celebrate festivals like Victory Day of Bangladesh (December 16), 31st Night, Pohela Falgun (1st day of spring in Bengali calendar) Valentine's Day, International Mother Language Day, Pohela Boishakh (1st day of the 1st month of Bengali Calendar) or Independent Day of Bangladesh (March 26). These mentioned occasions are just some of the cultural phenomena. Behind each of the occasions, there is a political or cultural, traditional or religious, local or global history is responsible. But unfortunately, a huge number of people at present-day celebrate those programs blindly without having a minimum idea of the history of the event. For example in a report on a YouTube channel (2015), the reporter presented many schools and college-going students who do not really know what happened on 21st February, International Mother Language Day. Another example is thousands of people are excited about celebrating Valentine's Day without knowing who Valentine was, why and what happened to him. This tradition of multicultural celebration with the blind sense of justification seems to be dragging the whole generation into an ultimate superficiality. Here at one side people die by accidents like fire outbreaks, bus or train collision, sunk ships or collapsed buildings; at another side, glamorous programs and celebrations like beauty competitions, award-giving ceremonies of television and media, colorful celebration of anniversaries take place simultaneous festive images. Here nobody seems to be concerned about the neighboring apartment. The generation is entirely dependent on techno-cultural resources like mass media and the internet. There seems to be a lack of knowledge about the past and 'progress' is not the ultimate target for the upcoming or running generation in Dhaka today. A Never-ending charm of virtual reality like taking thousands of photos with the mobile phone and camera and upload almost all of them on Facebook for some chief appreciation with likes and comments or making video clips about any topic from bedroom to bathroom and upload them on YouTube so that it becomes viral in order to be an income source.

X. DOUBLE STANDARD OF CITY LIFE

Postmodernism suggests a dualism or multidimensional situation. If someone walks through the streets of Dhaka city where there are skyscrapers, buildings made of concrete; apartments with luxurious facilities exist side by side, made for every sort of comfort. Top brands of automobiles like Toyota, BMW, Mercedes Benz, Lexus or even a couple of limousines run glamorously across the roads. Multimillionaires and economically upper class-people, who have both financial and physical security, are the owners of those buildings and transport. On the other hand, countless numbers of people are living in the slums just beside or behind skyscrapers. There are too many in number but too little have space for them to live in. In the late hours of the night, one can find numbers of rootless lying on the empty floor of the overpass or underpass having almost nothing under or over their body to cover. These poor, rootless people can only witness the luxury but may never have a touch of it. A certain coexistence of high and low status of life has just cut the line of distance short. This is not an image of a modern city.

XI. SHATTERED METANARRATIVES

Jean-François Lyotard (1979) offers, 'it is an extreme simplification of the "postmodern" as 'incredulity towards meta-narratives'. What he meant by meta-narratives— it is 'grand narratives' are huge, big-scale models and viewpoints of the universe, such as the historical progress, the ability to know almost all by the help of science, and the probability of total liberty. Philosophy is always connected to established theories and practices like politics or religion. Since Bangladesh achieved its independence, the people have been struggling to establish democracy. But interestingly the concept of democracy has been blurred with self-satisfaction. One political party has been leading the country for almost one and a half decades. Consequently, the party has its own way of governing the state. And they call it democracy, no matter how they have been exercising power. The leader of the opposition party is struggling to be free from jail. The opposition party thinks that if they can make the leader free from jail only when democracy will be achieved. The point to be made is no matter what the original definition of democracy, here the situation defines the perception. The metanarrative of patriotism seems smaller than the individual political leaders. Besides, a political party is no longer a 'one' political party; rather each of the parties is clusters of politicians as alliances. For example, Bangladesh Awami League is the biggest political alliance, a 14 Party Alliance: Bangladesh Awami League, Jatiya Party, Jatiya Samajtantrik Dal-JASAD, Workers Party, Liberal Democratic Party, and nine other parties. ("Awami League"n.d.) The law enforcing agencies like the High Court, Police are vulnerable to corruption, leaving behind all the sense of morality and ethics. The theory of 'survival of the fittest' seems to be overpowering all the rules and regulations.

Religion is one step ahead of politics in the process of post-modernization. According to Postmodern philosophy (Encyclopedia Britannica, 2019), in postmodern time society is in a state of constant change. No true version of reality exists, no total facts.. Postmodern religion strengthens the individual's viewpoint and weakens the power of institutions and religions concerned with objective realities. Instead, postmodern religion believes that there are no ' true religious truth ' or laws; reality is influenced by the social, historical, and cultural background that focuses on the person, place and time. People have looked for eclectic drawings. Now there is

no longer a unified moral system. There is no longer trust in institutionalized science or institutionalized structure. It is replaced with individual choice of people. They are left to find their own meaning in life, their own form of logic, their own personal philosophies even identity is now a commodity something people are thirsty for but at the same time completely unsure of frankness that sends in a preposition. Though Islam is the religion for most people here, the practice of Christmas Day celebration (Birth anniversary of Jesus Christ), Durga Puja (the biggest ritual in Hindu religion), Saraswati Puja (a ritual the Hindu Goddess of knowledge and intellect) get equal attention from the people. A postmodernist argues every society is in a state of endless alteration; there are no complete standards, only comparative ones; nor are there any total certainties. Dhaka seems to be holding a postmodern worldview where there are no universal religious or ethical laws. Individuals shape things with their religious impulses, by selecting the bits of various spiritualties that 'speak to them' and create their own internal spiritual world. Dhaka is called the city of mosques, but these numbers seem to be no longer working to stop corruption, hatred, and jealousy. People are not denying the existence of omnipotent, ever-present God, but they are not taking the religions in a high-serious manner so that religion stops evil doings. Rather people have turned special religious occasions into a sort of festival, neglecting the moral perspectives. The circumstance may be described as 'no matter whose religion it is, the festival is for all'! The concept of accepting religious norms as codes of life seems to be blurred in the paranoid postmodernity.

XII. CAPITALISM AND MARXISM WORK AS SIBLINGS

The literary critic Fredric Jameson (1991) and the geographer, economist David Harvey (2010) have recognized Postmodernity in their respective texts with "late capitalism" or "flexible accumulation", a stage of capitalism following finance capitalism, categorized by exceedingly portable industry and wealth and what Harvey termed "time and space compression". They advise that corresponds with the cessation of the 'Bretton Woods' system which, they consider, defined the economic order following the Second World War. When it comes to the market, one can observe a very interesting scenario in the big marketplaces in Dhaka city. The largest shopping centers like Bashundhara City Shopping Complex, Jamuna Future Park, supermarkets like 'Shawpno Super shop' (a local chain shop), Agora or Arong (a local chain shop), are some market places where the price of the products is fixed and a little bit high as well. But people from all walks of life go and buy their necessities without posing questions on social hierarchy, class difference or simply about comparatively higher pricing. In terms of financial activities, almost everyone has mobile banking accounts, commercial banks provide facilities like credit or debit cards verifying some limited credentials, or insurance companies 'guarantee' their clients with 'afterlife' insurance policies. ATM booths, money transfer outlets, and cheaper call rates of mobile companies have made the life of the dwellers somewhat easier, blurring the boundaries between high and low class. On one side the owners of these marketplaces get richer day by day, on the contrary, the lower or lower-middle-class population is ready to spend their 'most' to buy 'happiness'. The economic structure is in a flexible state. One may find it really difficult to define the economic class structures by roaming around the marketplaces. Here Capitalism and Marxism seem to work side by side.

XIII. LITERATURE AND ART IN A NEW DIMENSION

One of the areas where the effects of postmodernism one can notice is the language and literature. As it is an integral part of a region or group of people that if it is excluded from the region or group they will lose their own proprietary. And to know the nature of the pace of life, one has to accept literature as a source. Again an inherently singular feature of postmodernism is, it changes within itself. At the same time, it is also a great feature of the language with its variability. Since language is the prime tool as representative literature, Dhaka-centric literature for example in contemporary plays, advertisements, poetry, novels or films, the changing attitude of characters and language is noticeable. In the last 50 years from the liberation of Bangladesh to the present time, television has produced more or less three trends in drama. One kind is a drama by authors like Humayun Ahmed or Imdadul Haque Milan, where there are beginning, development and end. Humayun 's first television drama, *Prothom Prohor* (1983) *Ayomoy (1988)*, Milon's *Nodi Upakhyan* (The Story of River, 1985) are of this earlier type. Tradition in focus, family-oriented, human relation is important, humane characters and in most cases expected to end are the notable traits of this kind. The 2nd trend is the TV dramas are somewhere it is more of a kind of satire than mere comedy. At the end of these types of drama, the author gives an indirect message (either social, moral or both). Salauddin Lavlu, Brindabon Das and some others are the creators of this sort. Lavlu's *Ronger Manush (2004)*, *Vober Hat (2007)*, *Goru Chor(2004)*, Brindabon's *Service Holder (2010)* are some of the greatest among them. And in the latest or more recent time, Mostafa-Sawyer-Farooqi or Iftekhar Ahmed Fahmi or some others representing young generations with Hedonistic and Hermeneutic notions. In the field of films, it is more widespread and open-ended in nature. Films like *Titas Ekti Nadir Naam* English: A River Called Titas, *(1973)*, *Moroner Pore* English: After Death *(1990)*, *Ekhoni Somoy* English: Now is the time *(1980)* have an entirely different setting, plot, or dialogue constructions compared to their successor like *Made in Bangladesh (2007)*, 2004 telefilm *Bachelor (2004)* or drama film *Third Person Singular Number (2009)*.

There has been a kind of change in the music that was not known to people 20 years ago. Tagore songs, Nazrul Geeti (song), Lalon Geeti (song) and other classics are not extinct now but the trendy music, for example, band music, rap songs, Flash Mobs (a combined dance and song with hard metal musical instruments) and other eye-catchy music videos are in the driving sits. There is also another genre as remixes where the old song is sung with recomposed heavy metal or modified tone or music. One would have to go to the National Museum to see a great painting of Zainul Abedin or S.M. Sultan 20 or 30 years ago but now the replicas of those great pieces of art are sometimes available on the footpath road cheap shops of Shahbag. Walter Benjamin (1935), utters that the mechanical reproduction of a piece of art reduces the value of the aura of the artifact's uniqueness as a piece of art. The"Dhakiya" dialect of traditional old Dhaka is uncommon within this busy jam-packed vehicle's clumsy horns, of present day's mechanical megacity Dhaka. This new phenomenon of language, arts and literature is also driving that old Dhaka into the new trendy culture of the world.

XIV. A PARANOID CITY LIFE

In Postmodernity it is science and technology which lead a generation from the front. The impact of ICT life in the social life of Dhaka is increasing at an alarming rate. People are gradually moving from manual processes to mechanical procedures. For example, from transportation to food delivery, from ticket booking to buying products, everywhere people are used to adopting the technology. Students are less interested in buying hard copies of academic books, rather they have diverted to websites like Google, YouTube, radio, podcast or other ICT oriented sources. Teachers are shifting from providing headnotes to the slideshow. People have started Literally to consider computers, mobiles, internet, GPS, Smartwatches and other technologies as inseparable parts of daily life. What is the outcome then? Paranoia. Paranoia is a condition where there is a danger of complete fascination with someone else's systems. Society becomes paranoid. People are obsessed with the use of excessive usages of technology. Mechanical instruments are making mechanical minds. People are gradually losing emotion and modesty which eventually turns them robotic. Physical sports are vanishing day by day giving places to cyber and software-based recreational sources. The national game of Bangladesh is 'Ha Du Du' which seems to be unknown to the young generation today's, the metropolitan city.

XV. THE PHENOMENAL ARCHITECTURE

Architecture takes a different stand when it comes to postmodernism. Because it has a study on the structure of a convoluted mechanism. Postmodernism in architecture is noticeable by the repetition of external remodeling, which cities to head-to-head structures in metropolitan construction, antique sources in ornamental systems, and non-orthogonal angles. The modernist architectural movement was known as the International Style. It may be a response to Modernist architecture as a new form of Postmodern. Multi-storied buildings like Bashundhara City Shopping Complex, Hotel Westeen or Jamuna Future Park are such representations of Postmodern architecture in the heart of Dhaka. The outward completion is somewhat a mixture of Modern time and 'other' phases of time. The most common characteristic among the mentioned edifices is that none of them are straight or flat in design. They are some combinations of terracotta, curve, and modern designs. One can have shops, restaurants, Jims or swimming pools and other necessary facilities under the same hood in a colossal Postmodern building. In the present day, most multi-structured, multistoried edifices are the representations and demonstrations of Postmodern architecture. Even the concept of overpass or flyover is Postmodern in characters, which seems to be covering the roads under the open sky.

XVI. WHAT NOW?

A famous film has a famous tagline "everything that has a beginning has an end" (Wachowskis,2004). Certainly, Beginning, development, and collapse are universally accepted eventualities of things. Postmodernism is not out of this law of eternity. This is not a question of whether postmodernism is good or bad. Rather, it is noticeable that many dominating and widespread characteristics of postmodernity are already present in people's life and living in contemporary Dhaka city. None of them are directly inherited from the past. Rather, most of them are adopted from mass media, internet, and other techno-cultural instruments. It is not wise to blame the present generation of the city for having superficial thoughts and practices or blind dependence on technology. Because the whole idea of Postmodernity is based on shifting nature. Who knows? This superficiality may turn into a 'super-criticality' with new movement or philosophy coming out of these 'playfulness'.On the other hand, no matter whether it is a transition or modification, it is wise to accept those changes as a normal process of civilization. Subsequently, information and discussion presented here are just a representation of nearly twenty years and based on some established postmodern theoretical characteristics. So this is just a fraction of postmodern conditions. Also, literary Postmodernism and characteristic reality of Postmodernism is not the same. For example, Postmodernism talks about obsession with technology as Paranoia, but people are busy with multilayered responsibilities of job, education, business, or politics and technology is helping them by reducing labor and saving time. Bangladesh is still less developed or a

developing country which is gradually improving its overall conditions. As Dhaka is a megacity and the capital too, it does have more exposure compared to the rest of the regions of the country. As a result, this big city with a huge number of the diverse population gets a touch of globalization more than any other part of the country. So this is not the most common phenomenon all over the country. Besides, Bangladesh has a strong political, cultural, and religious past. It is also difficult to break these shackles of the past tradition entirely. Civilization moves through the wheels of time. It is nothing but time that teaches the experience. The experience tells what to do next. The best thing is to let things happen in order to embrace the new.

XVII. CONCLUSION

Today, Postmodernism is one of the biggest areas of academic disciplines in the study of literature, Arts and Humanities, Social Science, and Anthropology. It is widespread, it is influential, and it is an ever powering ingredient of change. Postmodernism is a method of philosophical thought. It is a lens to view the world through its own. It is harmless. It is like a thought experiment from a historical standpoint. It is so prevalent in politics, entertainment, and education. With postmodernism as a philosophical movement, it is literally impossible to define any concept because there is absolutely no unification of ideals. It has taken the place of its many-sided powerful predecessor, Modernism. Postmodernism has now established itself as a strong contender against other dominating ideologies like politics, religion, and culture. On the other hand, Dhaka city is no stranger as an ancient landscape for human progress in this South Asian territory. It has created its own legacy through the passage of time. According to Abdul Karim (2012), Dhaka was first established as the capital of Bengali province in 1610 during the reign of Islam Khan Chisti, who was a Mughal General of Emperor Jahangir of the then contemporary. So Dhaka is already an experienced city with its own political-cultural, religious and social heritage and clearly much aged than the term Postmodernism, Postmodernity or even Modernism and Enlightenment. Throughout these long periods of time the city has adapted itself to so many changes. And all the changes do not belong to a particular age or place. Now is a time of de-polarization of political views, a blaring field of culture diversity and a multi-layered standpoint of ideologies. All are happening in this very place Dhaka, the beloved domain for millions. The aim of this paper was to have a close look at today's Dhaka city based on some of the dominant characteristics of Postmodern theory that whether 'Postmodern conditions' are available in the lives and lifestyles of the dwellers here. In that stage, it seems that Dhaka has embraced the multidimensionality of Postmodernism with the attitude of being a universal place for living. Several critical readings of this paper would certainly bring the readers to this standpoint accordingly. In the concluding argument, it is to say that Dhaka will be Dhaka as a place (maybe after another 400 years) and Postmodernism will remain as Postmodernism as a philosophical area of study, the people will change and the time will direct them according to thoughts and life-principles.

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