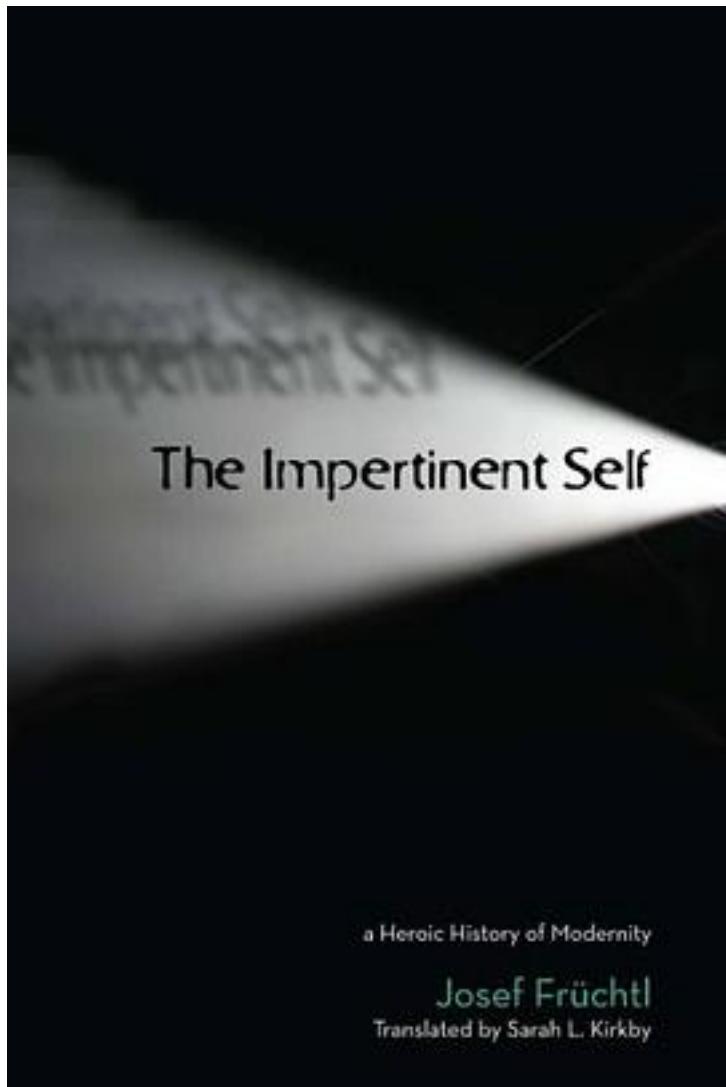


The Impertinent Self



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"The Impertinent Self" provides a philosophical and cultural theory of modernity by constructing a parallel between the philosophical self and the hero figure found in certain cinematic genres. Fruchtl argues that modernity is not unified and should be conceived as a phenomenon consisting of three strata: the classical, the agonist, and the hybrid. He demonstrates this by following a dual trajectory: the shift in the concept of the self from German idealism to Romanticism and so-called postmodernism, and the evolution of the hero figure in the Western and in crime and science fiction movies. Fruchtl takes a clear position within the ongoing discussion in the humanities and social sciences about modernity, a discussion that, in light of the work of Foucault, Lyotard, and Habermas, has too often neglected the importance of Romanticism. Similarly, he embraces the role of film and popular culture in modern society.

作者介绍:

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