In contemporary debates on social radicalism there is a predominant belief that it carries with it serious threats to the public sphere, similar to all manifestations of extremism and other attitudes that challenge and question the liberal basis of the social order. The persistent and almost obsessive identification...
radicalism with populism and religious fundamentalism, and in general with danger to the social order, seems to confirm this tendency. Meanwhile, the alternative subject literature indicates how much this way of thinking is ideologized and aligned with conservatism in thought, casting a blind eye to the complex motives of the radical subject. We refer here to various applications of radicalism as a philosophical, psychological and social predicament, which prompts the revision of abusive and simplified interpretations. We also assume that radicalism, as properly understood, can be interpreted as a kind of peculiar fever emerging out of the piling up of possibilities brought about by modernity. Radicalism is a disquieting state of mind, which appears not so strongly in a risk society as in a society of infinite opportunities.

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Coloniality and modernity constitute two sides of a single coin. By radicalizing the Levinasian notion of exteriority, Dussel sees a radical potential in those relatively exterior spaces not fully colonized by European modernity. These exterior spaces are not pure or absolute. They have been affected and produced by European modernity, but never fully subsumed nor instrumentalized. Weber seems to suggest that modern (that is, negative) freedom is born in a position of ethical intransigence, when religious virtuosi refuse to obey to political (i.e. worldly) authority in order to follow their own conscience, that is God's voice. Freedom and Ethical Radicalism in Late Modernity, Radicalism, Modernism and Postmodernism. Authors. Authors and affiliations. Stephen Crook. Chapter. Indeed, each makes a strong claim that a wholly new kind of radical theory is now required, a claim which draws on a diffused but potent belief that massive historical shifts and dislocations are underway in culture and society. Whitebook's reaction to these 'postmodernist' themes captures the fin de siècle atmosphere.