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Summary/Abstract: The article proposes a brief history of mediocrity, whose evolutionary stages are perceived to run parallel to the human condition from antiquity to modernity: from the normative view on evil to the culture of rights and freedoms, in which the force of rationality is doubled by that of passion. The essay attempts to identify the main ways of being of the mediocre individual, in line with collective mediocrity. Concentrating especially on the contemporary, the article shows how compromise becomes the backdrop for contemporary mediocrity and focusing on a literary example, it analyses the axiological crisis in Robert Musil's The Man without Qualities, in which the amoral hero mixes good and evil indiscriminately.
The two different senses of postmodernism are reactions to the two different facets of modernism, respectively. One can observe that the reaction of postmodernity to modernity seems to be more radical than that of aesthetic postmodernism to twentieth-century aesthetic modernism, for whereas postmodernity is a big leap from modernity, aesthetic postmodernism still resembles twentieth-century aesthetic modernism at least in some external ways. They interact, and "the postmodern turn can result from the interaction between" the two "in the postmodern pie."[17] One good example of this interaction is references made by Foucault and Derrida to Belgian artist René Magritte's experiments with