

ABSTRACTS

Zoltán Balázs

■ ***Order is the Name of Everything***

Keywords: *order, name-giving, political theory, Robert Musil*

The essay discusses the importance of name-giving in political thinking and political theory. It argues that name-giving is more than a ceremonial and symbolic act. Ever since the Biblical times and ancient politics, naming the polis or the community has been an act of power; and knowing its name has been tantamount to possessing power over the object. Significantly, the founder of political theory, Thomas Hobbes, also acted as a magician when he announced in a solemn way the name of 'his' Commonwealth, the Leviathan. The essay seeks to demonstrate how the failure of naming the Austro-Hungarian Empire is analyzed by Robert Musil in his *The Man Without Qualities*. Musil's chief protagonist in this respect is General S. von Bordwehr, practically, the representative of the soldier-Emperor, who discovers that his Empire has no other name but Order. However, Order is an utterly unpolitical name, or, worse, it is the most absolutist and utopian political name conceivable. Hence the General's foreboding that all order ends in death. In this way, the old Monarchy, notwithstanding her many charms, historical and cultural amenities, rich and colorful traditions, ushered in the greatest catastrophe in modern Europe, and proved to be the womb of totalitarian thinking and practice.

Zsolt Czigányik

■ ***Utopia and Utopianism: Literary and Political***

Keywords: *utopia, literary studies, social science, fiction, politics, dystopia*

The phenomena of utopia lie at the crossroads of literary studies and the social sciences, and their interpretation requires expertise in both these fields. This article, which is based on the introduction and afterword of the volume *Utopian Horizons* (CEU Press, Budapest and New York, 2018), maps the most important issues arising from the interdisciplinary nature of the investigation. The problems of fictionality require surpassing the traditional binary opposition of fact and fiction. Fictions are a part of everyday life and may offer an insight into political reality. The narrative structure of literary works is presented in parallel with the requirement of coherence in the social sciences. The role of the author is a fairly unproblematic concept in the social sciences, but implies a number of difficulties in a literary context – the author is often seen more as a function of the text than a biological person writing books. In addition to these conceptual issues, the understanding of utopias depends on whether they are considered to be unrealistic dreams or feasible options for a society. Utopias are not only present on the page (and screen), but also in political ideologies and intentional communities. Utopianism is experiencing a revival in the 21st century; yet in popular culture it usually and quite often

appears in its negative form, as a dystopia. The genres of utopia and dystopia, however, are presented not as opposing, but rather complementing each other.

Lilla Erdei

■ *Horror in Dystopia, Dystopia in Horror – or the Bloom of the Hungarian Wasteland*

Keywords: *Hungary, utopia, dystopia, post-horror, political regimes*

Dystopia seems to rule contemporary fiction, whether it be literature or film, popular genre pieces or philosophical parables created by representatives of ‘high art’, snapshots of Western or Hungarian zeitgeist. Genre theory and common sense agree in the most likely explanation: dystopia as a strong diagnosis of anxiety ruling our world. (This statement can also be applied on the so-called post-horror in which topics and elements of the horror genre appear as more diffuse and, at the same time, more focused on societal malaise.) It must be added that dystopia does not only criticize particular societal settings but utopian logic – derived from More and his followers – in general as well for making too direct and ambitious plans for the improvement of the human condition, both in the sense of societal institutions and moral values, and therefore legitimizing the efforts of the different regimes to redesign what it should mean to be human. As this short overview of the Hungarian scene emphasizes, neither writers of dystopian fiction like György Dragomán, Zoltán Bene, Roland Acsai and Zsófi Kemény (and Attila Veres, the societally aware Hungarian representative of weird fiction) nor filmmakers like Kornél

Mundruczó and Péter Lichter offer a handbook on how to prevent our society from turning to the totalitarianism, terror, alienation or even annihilation depicted in their works – but the general attitude of warning is still clear to understand.

Péter Gombos

■ *On the ‘Twilight’ of Dystopias*

Keywords: *young adult literature, dystopia, anti-authoritarian literature*

In my study I would like to present the status of juvenile dystopias in literature proceeding from the past and having assumptions about its possible future. First and foremost my intention is to show how they became dominant in juvenile literature and what factors contributed to the sweep of this genre (starting from the appearance of anti-authoritarian literature and the disappearance of taboo topics). I would like to highlight the role of anti-utopias in the 21st century, especially that of “the Twilight of dystopias”, *The Hunger Games*, the series that helped counter-utopia become a dominant genre. Here I cannot avoid talking about the importance of *The Giver* in the process. I am also trying to find the reasons of this almost unbelievable popularity, mostly with the help of American findings, taking into consideration the phenomenon of “white dystopias”. Last but not least, with the help of several studies and analyses, I make an attempt to predict the future of the genre.

Barna Kovács

■ *Nowhere Land*

Keywords: *fake news, ideology, utopia, conspiracy theory, dystopia*

In recent times, the world of the year list is dominated by concepts

as fake news, post-truth, justice. The presupposition of my essay is that there is a crepuscule of the idea in the social imaginary. For a better understanding of this phenomenon, I sketched a matrix of ideology, utopia, conspiracy theory and dystopia. Those forms can be described both on positive and negative terms, but the main accent is on the disproportion between them. The (political) system needs an ideology to legitimate himself, and the ideology requests the utopia in order to contemplate the consequences of his action. The theory of conspiracy seems to be a complex form of popular fallacy, which has the origins in the lack of well elaborated and consensually well-based ideologies. In this sense, the utopia turns to be dystopic. Dystopia could be an expression form, which makes us aware of the fallacies of conspiracy theories, about the weaknesses of ideologies and strength of utopia.

András Láncki

■ ***Utopia Is Never Dead***

Keywords: *utopia, political regime, rationality, J. S. Mill, radicalism*

Both ancient and modern utopias share one feature, i.e. they wish to describe the best political order by bracketing the real regimes, and rely upon what is rational. But there is a major difference between the two forms of utopian thought, namely the judgment of the possibility of the implementation of the best political order. In contrast to the ancient view, the moderns believe that the best order or regime can and should be implemented. Therefore modern utopias discarded the ancient concept of Nature (cf. J. S. Mill's *Nature*), and the limited character of knowledge

(cf., for instance, August Comte). Modern utopias, which abound in and assume several forms based on alleged technological and managerial development, are radical, and ready to act radically if it needs be. Owing to this special form of radicalism, modern utopias are no longer satisfied with refining ideas, but have created a more direct relationship with political reality than any time earlier in history.

Zoltán Peterecz

■ ***Revolutionary Hungary in 1919 – as Seen by an American***

Keywords: *Nicholas Roosevelt, journalist and diplomat, member of the Coolidge Mission, diary from 1919*

The article introduces a diary from 1919 written by Nicholas Roosevelt, journalist and diplomat, who served during the Paris Peace Conference as a member of the Coolidge Mission, which had Vienna as its seat and gathered information about Austria and the other countries in the neighborhood. Based upon his experiences and the diary entries that he wrote, we are face to face with original, first-hand observations about the immediate postwar situation in Central Europe. By accident, Roosevelt was in Budapest when the Hungarian Soviet Republic was proclaimed in March 1919, which adds to the suspense and drama. The language of the diary is interesting, not difficult to read, and often humorous, although sometimes politically not correct in the twenty-first-century sense, as it contains anti-Semitic opinion, and sentiments of American superiority toward Central and Eastern European peoples. However, it gives many a sharp characterization about leading figures of the era, since basically everybody that

mattered is mentioned in one way or another on the pages, from Colonel House to Michael Károlyi, from President Wilson to Pál Teleki. The diary is an important though small addition to our collective knowledge of these months – through the eyes of an American officer.

Dénes Tamás

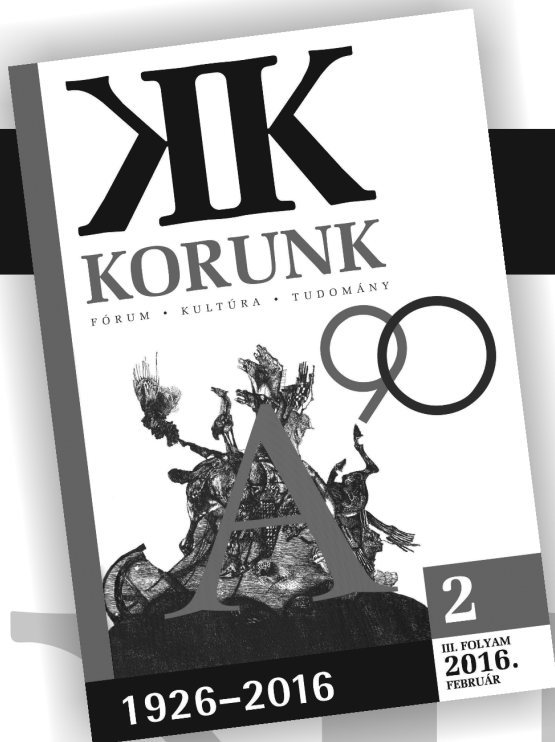
■ ***In the Land of the Materialized Utopias***

Keywords: *utopia, digital world, non-space, information society, Marc Augé*

The essay tries to interpret the effacement of the utopian thinking through drafting the features of the digital world. Utopia is being defined as epoch-marking, a mark

that can indicate best the orientation towards the future of any era. The Enlightenment, Postmodernity, and the information societies can all be examined by this criteria. The central thesis of the essay claims that utopias seem to have disappeared today because we've already entered the world of utopias, of non-spaces. In order to explain this, the author analyzes the space and time related experiences of the information society. In this regard time simplyfies itself to instantaneousness, places become "non-spaces" – using the terms of the antropologist Marc Augé. Through this transformation, as a horizon is being eliminated, and even if not, the future can be conceived without the human factor.





KORUNK

TÁRSADALOMTUDOMÁNY
KULTÚRA
IRODALOM

a Kárpát-medence egyik legrégebbi alapítású magyar nyelvű folyóirata
értelmiségi fórum – kisebbségi szemle – nemzetiségi intézmény
az erdélyi és európai hagyományok ötvözete
híd az erdélyi és egyetemes magyar tudománypublikálás,
irodalom és művészet között

**KORUNK – KORUNK AKADEÉMIA
KOMP-PRESS – KORUNK STÚDIÓGALÉRIA**

**TÁMOGASSA A KORUNK FOLYÓIRATOT
ÉS INTÉZMÉNYRENDSZERÉT**

Anyagi támogatása lehetséges módoszatairól a korunk@gmail.com email címen,
a (0040) 264-375-035 és (0040) 742-061-613 telefonszámokon konkrét felvilágosítást nyújtunk.

www.korunk.org
<http://epa.oszk.hu/00400/00458>

*Segítségével a KORUNK
és intézményrendszere életben maradásához járul hozzá.
Köszönjük!*

SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

Rigán Lóránd

Aczél Géza (1947) – költő, Debrecen
Balázs Zoltán (1966) – politológus, közgazdász, egyetemi tanár, Budapesti Corvinus Egyetem, tudományos főmunkatárs, MTA TK Politikatudományi Intézet, Budapest

Czigányik Zsolt (1974) – irodalomtörténész, PhD, egyetemi oktató, ELTE, Budapest

Erdei Lilla (1987) – író, Szeged

Fülöp Dorottya (1997) – egyetemi hallgató, BBTE, Kolozsvár

Gál Andrea (1978) – bölcsész, PhD, tanár, Áprily Lajos Főgimnázium, Brassó

Gombos Péter (1973) – gyermekirodalom-kutató, olvasáskutató, PhD, Kaposvári Egyetem

Juhos Sándor (1974) – festőművész, Kolozsvár

Kovács Barna (1979) – filozófiantanár, PhD, egyetemi adjunktus, Sapientia EMTE, Marosvásárhely

Kovács Gábor (1959) – filozófiatudós, PhD, tudományos főmunkatárs, MTA BTK Filozófiai Intézet, Budapest

Krakkor Anna (1992) – doktorandusz, Eszterházy Károly Egyetem, Eger
Lánczi András (1956) – filozófus, a Budapesti Corvinus Egyetem rektora

Marosán Bence Péter (1978) – filozófus, PhD, egyetemi adjunktus, Budapesti Gazdasági Egyetem

Murádin Jenő (1937) – művészet-történész, a MMA tagja, Kolozsvár

Peterecz Zoltán (1969) – docens, Eszterházy Károly Egyetem, Eger
Tamás Dénes (1975) – író, egyetemi adjunktus, PhD, Sapientia EMTE, Csíkszereda

Tapodi Zsuzsa (1961) – egyetemi tanár, Sapientia EMTE, Csíkszereda

TÁMOGATÓK



25nka
Nemzeti Kulturális Alap



CONSILIUL JUDEȚEAN
CLUJ



MINISTERUL CULTURII ȘI
IDENTITĂȚII NAȚIONALE



Hungarian American
Council

„Ahhoz, hogy egy gondolat utópikusnak legyen minősíthető, néhány vonást vagy tulajdonságot mutatnia kell, ilyen például: 1. a jelenmel szembeni teljesen elutasító elégedetlenség, de sosem a múlt, hanem az elképzelt jövő nevében (lehetnek mátra alapozó utópiák, de azok nem egyeztethetők össze a modernség feltételeivel); 2. szükségszerűnek kell láttatnia azt, ami legfeljebb lehetséges: a marxizmus történelmi szükségszerűségről, a freudizmus a lelki determinációk szükségszerűségéről, a gondertizmus a természeti determinációval szembeni szükségszerűségről beszél; 3. az akaratot, a gondolatot és a cselekvést szorosan össze kell kapcsolnia; 4. mivel az utópikus akarat aktivista, minden, ami a múlthoz köt bennünket, leküzdendő csökevény: emiatt azt is mondhatjuk, hogy az idő radikális felfogása az utópikus gondolkodás, a haladás eszméjének az abszolutizálása: a marxizmus a legkirkvőbb példája ennek a tulajdonságnak. Ezért hallgatdólagosan mindig a marxista gondolkodásmódra szoktak utalni azok, akik a modern utópia legvirulensebb fajtáját akarják azonosítani.”

(Lánczi András)

ISSN 1222 8338



9 477 1222 8338 4 1 9 0 0 2

5 LEJ
500 FT

UTOPIA