

Otília Ármeán

■ *Trail Based Readings*

Keywords: *anagram, Latin, Ferdinand de Saussure, meaning, readings*
The article presents the mostly forgotten reading method of Ferdinand de Saussure, who is considered one of the founders of 20th-century linguistics. Next to the lectures, which brought him fame, Saussure wanted to show anagrammatically hidden words in Latin texts, but could not prove the intention behind the words revealed. This unofficial interpretation shows us today that every text supports not only the mainstream reading methods, but carries effects which destroy meanings.

Sándor Kálai – Anna Keszeg

■ *Edgar Morin – the Principle of Marginality*

Keywords: *social science, epistemology, cultural criticism, culture*
The aim of this paper is to present the scientific journey of Edgar Morin, a French philosopher and sociologist. The central feature of his work is a certain sense of marginality, which is present in five major fields. First of all, Morin considered himself as an outsider in the French academic field, secondly, in the disciplines of social science as an academic, thirdly, as a cultural critic, and finally, under an ideological and an ethnical perspective, as an intellectual and French citizen. As a conclusion, the authors consider that this marginality is due to a specific global perspective and overall vision about the place that science can play nowadays, according to Morin.

Lajos András Kiss

■ *Markus Gabriel and the Philosophy of Consciousness of the New Realism*

Keywords: *consciousness, free will, naturalism, new realism, scientism, world*

Markus Gabriel is one of the youngest and the most known German philosophers, who is considered as a protagonist of “new realism”. The present paper is focused on his thought on the philosophy of consciousness. Of course, there are planets, humans, toilet pans, cutting tufts, true and false judgements, dreams, aesthetical and ethical values, etc., but such a thing like “world” does not exist; namely, the world has no representation, because the effectuation of all the intention for the representation of the world can be materialised within the world itself. Based on this position, the German philosopher acutely criticises the widespread standpoint of the contemporary neurosciences (neuro-philosophy, neuro-aesthetics, neuro-theology, etc.). By the later one, the content of our thoughts, intentions, and desires is identical with the physico-chemical processes in the brain. By Markus Gabriel, different variants of neurocentrism cannot offer a rational answer for the essence of the free will; and they simply identify the human thoughts and artefacts with the material processes, which are measurable by scientific instruments. The German philosopher pens these ideas with a humorous, plain style.

Zsuzsa Selyem

■ ***Psyche in the Canon***

Keywords: *criticism of ideologies, écriture féminine, literary canons, manipulation, multilingualism*

Analyzing Sándor Weöres's experimental novel entitled *Psyche*, there is the possibility to approach the problems of literary canons. How are they constructed? What is their relationship to the ideologies and power structure of their own age? What is a canon good for? Post-modernism stated that there is no canon, "la vérité est plurielle". It was meant to be liberating. However, today we have to experience the division of the readers according to the rules of marketing in such a degree that there is almost no common language to share something outside your reader group. A literary canon that is subordinated neither to power relations nor to private preferences, a canon that is more a flow than a closed archive would give us the possibility to communicate with the unknown each other – by connecting us to the sensibilities of different ages, by moving the boundaries of language further, by being able to face the non-domesticated life.

Zoltán Szűts – Yoo Jinil

■ ***Korean Cultural Expansion: When Popular Cultural Products Pave the Way for the Success of Literature***

Keywords: *South Korea, hallyu, K-drama, television, pop music, elite culture, literature*

The triumph of Korean popular culture started with the export of television series – dramas – in the late 1990's. It soon ignited the popularity of Korean cultural commodities – more dramas and then music – in early 2000, first in East-

Asia and later in USA and Europe. This tidal wave of Korean popular culture has even got a name – hallyu. Heterogeneous in nature, this phenomenon supports the consumption and distribution of Korean elite culture, especially literature worldwide.

Dénes Tamás

■ ***The Future of the Canons***

Keywords: *canon, cultural transfer, cultural production, virtualization, tribalization*

The study poses a question about the future of canons in a context which is fundamentally opposed to the conditions of formation and operation of canons. When we talk about the canons, in fact, the issue is the way of transferring, the nature and the organization of the culture. The concussion and collapse is related to the changes in the culture's deep structure. The growing volume of cultural production, the diffusion of knowledge and the virtualization refers to a process where culture falls apart in values which are not communicating with each other, which can be indicated with the concept of cultural tribalization. This situation may void the issue of canons as well.

Deodáth Zuh

■ ***Before the Eleventh Hour: Béla Balázs, the Marxist***

Keywords: *Béla Balázs, The Visible Man, Marxism,*

Béla Balázs's Marxism – so the predominant majority of his interpreters – is seemingly conjured up at the end of his 1924 book, *The Visible Man*, just to fulfil his duty towards the old comrades from the Party. Balázs was – again, seemingly – never able to overtly brake up with this urge to compensate his

bourgeois worldview. Accordingly, his film-books are a documents of his reluctance to embrace politically activist Marxism. A closer look reveals that in *The Visible Man* Balázs is literally framing his early film theory through Marxism. In this study, I will list and comment on the keywords and phrases which support a Marxist way of interpretation. On my account, there are dozens of sections in *The Spirit of Film* which do not only have Marxist overtones, but a general Marxist outlook, conceding that his film theory is a legitimate form of doing classical interpretive Marxism in the genre of concise, journalistic essays. All of them are following, for better or worse, *The Visible Man's* ideological framework.

Andrea Zsigmond

■ ***“The Theatre Should go to People”: An Incoming Theatre Model in Transylvania***

Keywords: *Transylvanian culture, theatre, art, entertainment, performativity, postdramatic theatre*

In Transylvanian public life one has often witnessed the outbreak of heated debates about theatre in different towns and cities. Some people resent excessively “artistic” and incomprehensible performances produced in their cities, while others, on the contrary, are anxious about the spreading of a theatre

model offering sheer entertainment. There are also certain approaches which are suitable to meet the challenges of the 2010s. There is a type of Transylvanian theatre which develops in accordance with contemporary theatre theory, international theatre practice, and is accepted by the younger generation (of artists and spectators) as well, however, only on the periphery. One of the goals of this paper is the interpretive presentation and the facilitation of the “emancipation” of this theatrical model. In this model, which could be called “the spectator’s theatre”, the artistic and aesthetic value counts less. In this model, social issues become more important for creators who try to establish a direct relationship with the audience. Improvisational nature, fragmentation, sensual presence, and the existence of civil and natural elements indicate that a performance fits into this pattern. We may also talk about the elements of these performances applying the terms/genre definitions of contemporary theatre theory: performativity, post-dramatic theater, devised theater, applied theatre. In the Transylvanian context, this way of thinking is mainly a characteristic of independent theatre companies (e.g. Tandem Group, Waiting Room Project).