

Alpár Gergely P.

Kantian Critical Remarks about the Ontological Argument

Keywords: ontological argument, Descartes, Kant, God (absolute necessary being), existence is not a real predicate

The ontological argument is an argument that has been used to prove the existence of God. The most well-known version of this argument was formulated in the 11th century by St. Anselm of Canterbury. In this paper I will briefly present Descartes' version of the ontological argument, and then I will consider and try to interpret some of Kant's critical remarks about the argument.

János Loboczky

Heroic Struggle and Monumentality – Parallelisms in the Life-Works of Beethoven and Hegel

Keywords: heroic, monumentality, spirit of the age, freedom, love, “music beyond music”, temporality of music

In my paper, I reflect on the parallelisms in the life-works of the giants of philosophy and music history, Beethoven and Hegel. The life-works of the philosopher and composer arose in different spheres of culture, and they have completely different media of distribution. The idea of this study was inspired by the fact that both were members of the same generation (Hegel lived between 1770-1831, and Beethoven between 1770-1827), they lived in the Age of Enlightenment and the birth of Romanticism, thus the spirit of the age made a similar impression on them. In my study, I deal with three questions: the idea of freedom and love from Beethoven's and Hegel's point of view; the main features of Hegel's notion of art from the *Phenomenology* to the *Aesthetics*; and Beethoven's music as “music beyond music”.

Márk Láng

Kierkegaard on Sin as the Basis of Second Ethics

Keywords: anxiety, sin, freedom, alienation, ethics, metaphysics

If we want to grasp the concept of sin in Søren Kierkegaard's oeuvre, we must first turn to the famous original sin analysis of the concept of anxiety, in which the psychological investigation of Vigilius Haufniensis attempts to describe the origin of the concept of sin, as it first comes into existence in man. However, the pseudonymous author does not reassure his reader on this issue, as we can learn from the introduction of the work that if we are to research the real possibility of sin, the best and perhaps the only method is the path of psychology. But in the sense that Haufniensis calls it the second philosophy and related to it the second ethics, which is meant to capture the reality of sin, this method is far from a satisfactory way to do so. For psychology, sin becomes evident only in its origin, i.e. if, in the mediation of anxiety, it reveals the contradiction of existence, which has freedom at its centre; however, it is unable to posit sin in the contradiction between the aesthetic and the ethical, which would open the way to the religious ideal. According to Haufniensis, psychology cannot be the method of the second ethics, this “new science”, but here we can only turn to dogmatics.

The aim of my present paper is therefore to show how the concept of sin appears in Kierkegaard's thinking as the main characteristic of this difference, but in close connection with this I would also like to point out the close relationship that exists between Kierkegaard's specific theology of sin and Schelling's *Philosophical Inquiries into the Essence of Human Freedom*.

Miklós Nyíró

Claude Romano on the ‘Phenomenal Characteristics’ of Events

Keywords: Romano, Heidegger, event, phenomenality, hermeneutics

Claude Romano, Professor at the Sorbonne, has developed his so-called “hermeneutics of events” largely as a result of reckoning with Heidegger's early fundamental ontology. There, Heidegger grasps human existence as (in each case) a singular event of Being, as a unique happening of our own existence. However, Romano is utterly skeptical of the ontologizability of

the concept of event, and rather emphasizes the exposure of man to events. He supports his pertaining doubts, above all, by examining the “phenomenality” of events, and by highlighting their role in human life. Accordingly, the paper first outlines some basic features of the early Heidegger’s event-ontology and Romano’s doubts about it; after that, it examines the question of the “phenomenality” of events – presented as the origins of whatever is radically “new” – by reconstructing Romano’s relevant views.

Attila Demeter M.

The Birth of Modern Philosophy of History. (Annotations to Hannah Arendt's book *On Revolution*)

Keywords: history, philosophy of history, revolution, Hannah Arendt, Immanuel Kant, Georg Wilhelm Friedrich Hegel

The study traces the origins of the modern philosophy of history, largely based on Hannah Arendt's book *On Revolution*. The basic idea is that the birth of the modern philosophy of history coincided with the birth of the modern concept of history, and consequently we can say, strange as it may sound, that the modern concept of history was not created by historians but by philosophers. And this fact is extremely important, since philosophers, unlike historians, were not so much concerned with knowing the facts of the past as with knowing the regularities of history. The first part of the study examines the historical experience that led to the development of the modern concept of history, starting from the assumption that at the turn of the 18th and 19th centuries it could not have been anything other than some experience of the great French Revolution. The second part discusses two characteristics of the modern philosophy of history. On the one hand, it always looks at history from the point of view of the spectator (not the agent) and, on the other hand, considers that it is possible to speed up or to accelerate the course of history. Based on these characteristics, the final part of the study argues that the ideological thinking that came to dominate the totalitarian regimes of the 20th century is undoubtedly the heir of the philosophy of history of the 19th century.

Tamás Valastyán

Is a Cultural Society Possible? The Paradoxical Relationship between Culture and Society in the Thought of György Márkus

Keywords: cultural society, paradox, modernity, creative force

The main term in Márkus' concept of modernity is cultural society. For in this concept lies the so-called Marxist implication of Márkus's thinking, the instance of the sociability, the communal-practical dimensionality of people, as well as the principle of the objectified creative and renewable effectiveness of autonomous action-activity, which can be transmitted from generation to generation. From the late eighties and early nineties, Márkus characterised and elaborated all this by formulating the theoretical and practical dimensions of hermeneutics. In my study, I interpret this grand conception of culture in the context of Immanuel Kant's and Friedrich Nietzsche's ideas on culture.

Ádám Lovász

Niklas Luhmann and Jacques Ellul on the Autonomy of Technology

Keywords: autonomy, autopoiesis, posthumanism, systems theory, technological substantivism, technology

Drawing on the work of Niklas Luhmann, the paper argues that technology can be viewed as a self-referential system which is autonomous from both human beings and other functional systems of society. The paper aims to develop a philosophy of technology from the work of Niklas Luhmann. To achieve this aim, it draws upon the systems-theory work of Jacques Ellul, a philosopher of technology who focuses on the autonomous potential of technological evolution. The paper draws on the work of Niklas Luhmann and Jacques Ellul to explore the theme of autonomous technology and what this means for our thinking about technological issues in the 21st century. The sociological approach of Luhmann, coupled with Ellul's insights into the autonomous nature of technology, can help us develop a systems theory of technology which takes seriously its irreducibility to human functions.

Botond Bakcsi

War and the Theory of Power

Keywords: power, war, force relationships, strategy, Rousseau, Foucault

It is a well-known fact that Hannah Arendt clearly contrasted the notions of power and violence, and stated that “what never can grow out of [the barrel of a gun] is power”. On the contrary, Michel Foucault, having reversed the Clausewitzian formula, claimed that “it is one of the essential traits of Western societies that the force relationships which for a long time had found expression in war, in every form of warfare, gradually became invested in the order of political power”. In my article, I would like to enquire how the concept of war and, respectively, its relationship to power can be understood. Can thinking on war bring any avail in the theories of society and of power, and if so, what are its implications in the extent of modern societies?

Alexandra Mikáczó

“Everything which we call nature, in the last analysis, is a figment of the imagination”

About the Relationship between Suprematism and the Kantian Sublime

Keywords: Immanuel Kant, Kazimir Malevich, sublime, suprematism, visual art

In my paper, I intend to point out to what extent the assumption that there is a close relationship between the Kantian sublime and Malevich's suprematist painting can be considered legitimate. Academic literature available on the subject does not reach a uniform consensus on the issue, since for example, Jean-François Lyotard thinks that modern art emerged from the aesthetics of the sublime, so in the end, Malevich's white square on a white background is the negative representation of the otherwise unrepresentable *infinity*; meanwhile, Branislav Jakovljevic thinks that Malevich's suprematism has nothing to do with the expression of the unspeakable or the sublime.

Bertalan Kemény

The Awakening as a Philosophical Method in the Philosophy of Valéria Dienes

Keywords: Henri Bergson, duration, intuition, élan vital, Valéria Dienes, consciousness, awakening

In my current study, I aim to compare the interpretations of consciousness/awareness and intuition/awakening in the philosophies of Bergson and Dienes. Through an examination of the concepts employed by these two thinkers, I seek to find out whether Dienes' philosophy contains any unique content beyond the shared motifs, which might potentially extend beyond the meanings of the expressions used by Bergson.

Tamás Beck

Heidegger and Immortality

Keywords: immortality, forgetfulness of being, physiological probability, language

In my brief essay I attempt to find out why there is no solution offered for the problem of immortality in *Being and Time*.

Once I've eliminated a potential explanation from the aspect of the sociology of knowledge, I address the inevitable interconnection between the Catholic religion (largely abandoned by Heidegger in the book) and Greek ontology – blameworthy for the concept of forgetfulness of being.

Next, I proceed to demonstrate how human mortality is not an ontological necessity, but more of a physiological probability. I do this by employing certain developments of modern biology. The hypothetical abandonment of the Heideggerian thesis of finiteness should not be related to the concept of the transcendental ego's immortality in Husserl's mature work.

Conclusively, there appears to be no more fitting explanation for Heidegger's abandoning the problem of immortality in *Being and Time* other than the one with which the unfinished nature of the book itself can be given a rationale to.

Róbert Husztig

The Relation between Death and Time in the Philosophy of Karl Rahner. An Approach from the Side of the Infinite

Keywords: death, conversio ad phantasma, infinity, metaphysics, being

In this paper I analysed the concept of death and time by Karl Rahner, a Jesuit intellectual with philosophical roots. Rahner describes the concept of death from the side of eternity.

I tried to show the importance of the dialogue between philosophy and theology. Rahner describes death as a theological and philosophical problem, with philosophical arguments. He continues the work of Pierre Rousselot and Joseph Maréchal in trying to bind Kantian philosophy with scholastic metaphysics. My work was an attempt to describe the concept of death with the help of Karl Rahner who is an example, that religious philosophers can also have valuable criticism about difficult philosophical subjects.

Andrea Sipos

The Transformation of the Concept of Subjectivity in the Philosophy of Jean-Luc Marion and Claude Romano

Keywords: contemporary French phenomenology, event, method, subjectivity, singularity

The present study tries to show how the concept of subjectivity has been transformed in contemporary French phenomenology, through the philosophy of Jean-Luc Marion and Claude Romano. Both thinkers reject the idea of transcendental and constitutive consciousness, instead, they promote the event-like appearance of the phenomenon by itself. The relationship between consciousness and phenomenon is thus redefined based on the concept of the event. However, this question arises in different contexts and is explained on the basis of different methodological theories. Marion expands the range of reductions in the phenomenology of donation, while Romano declares reduction as an unnecessary operation in his eventual hermeneutics. In the meantime, the concept of the subject is also transformed, which in Marion's case takes on a new shape in the form of the "devoted" (*adonné*) and in the case of Romano, the "advenant" (*advenant*). But can the meaning of the events happening in our personal lives be grasped based on the theories

of these two philosophers? Can the subject experiencing the event be considered merely a passive, anonymous, even indifferent observer of the appearance of the event as a phenomenon? According to my point of view, the meaning that emerges through a personal event cannot be separated from the individual subject or singularity that experiences it, in fact, the concept of the event can only be interpreted in the light of the latter.

Erzsébet Kerekes

Miracle, Wandering, Enigma. Ricoeur's Thoughts on Sexuality

Keywords: miracle, sacredness, ethics of tenderness, eroticism, enigma

The text of Ricoeur (*La merveille, l'errance, l'énigme*) presented and analysed in this paper was written as an introduction to an issue of the journal *Esprit*, which deals with sexuality (*La Sexualité*. November 1960). It was later published in the volume *Histoire et vérité* (under the title "Sexualité, la merveille, l'errance, l'énigme"). The issue of the journal offers an inquiry into sexuality, and the editors' goal was to not bypass any of the difficulties that make human existence problematic as a sexual existence. Gender difference crosses humanity differently from racial or social difference and different from spiritual difference. The authors examine what this means. The scientist, the philosopher, the literary critic, the ordinary man speak. As far as Ricoeur is concerned, in the introduction to this collective work, he attempts to allow the most obvious points of our astonishment at the mystery of sexuality to appear. Ricoeur follows a very subjective order: starting from what, to him, is the miracle of sexuality, he arrives at what to him is a mystery, passing through what makes sexuality wandering and aberrant. Meanwhile, he examines two paths of sexuality: tenderness and eroticism. Ricoeur's conclusion is that sexuality proves impervious to reflection and remains inaccessible to human domination. Perhaps because of this opacity, neither the ethics of tenderness nor the non-ethics of eroticism can contain it, it can only be represented symbolically. The mystery of sexuality lies in the fact that it cannot be reduced to the trilogy that defines man: the language–tool–institution trilogy.

Mónika Rancz

**Myth Formation. The Relationships between Myth and Artwork in the Light of Two Essays
by Hans-Georg Gadamer**

Keywords: myth, image, artwork, poetry, metaphor

In my study, while seeking the connection between art and myth, I aim to provide a novel approach to the theory of representation. In my research I draw upon two essays by Hans-Georg Gadamer in which a problem, grounded in its prerequisites but unexplored in terms of its consequences, remains pending. Therefore, I undertake to examine the mentioned connection in light of the prerequisites, with the stakes being the creation of a broader context in which, thanks to the unconventional approach, the possibilities for interpreting artworks are enriched.

Mónika Rancz

Formarea miturilor. Relațiile dintre mit și opera de artă în lumina a două eseuri ale lui Hans-Georg Gadamer

Cuvinte cheie: mit, imagine, opera de artă, poezie, metaforă

În studiul meu, vreau să ofer o nouă abordare a teoriei reprezentării în căutarea relației dintre artă și mit. În această cercetare mă voi baza pe două studii ale lui Hans-Georg Gadamer, în care o problemă rămâne în neexplorare, stabilită în presupuzițiile sale, dar neexplicată în implicațiile sale. Așadar, îmi propun să analizez această relație menționată în lumina premiselor, având ca rezultat crearea unui context mai amplu în care interpretările operelor de artă se îmbogățesc datorită abordării neobișnuite.

Nikolett Nyirő

Can Active Attention Be Given Up?

Keywords: cultural transmission, value creation, subculture, music scene, reception, community, Adorno

This paper aims to present the international music project Sofar Sounds and the translocal community that has organized around it. The study focuses on the preserving, value-creating mission and community-building impact of the project, and the text shows how general phenomena like alienation, lack of attention, disinterest in arts motivated the musical start up to implement it. The study introduces the principles of the translocal community and the work of the Hungarian group, and seeks to highlight the gaps in the reception and interpretation of culture, in this case music, and the processes of artistic activity and initiatives, both globally and locally.