

ABSTRACTS

Tamás Beck

■ **Heidegger's Concept of Guilt**

Keywords: *nothingness, guilt, consciousness, present-at-hand being, responsibility*

In this thesis I intend to elaborate on Heidegger's concept of guilt; doing so by breaking away from the common idea of guilt. Moreover I will attempt to map out how Heidegger employs the concept. This task is inherently difficult, and requires a complex comprehension of the particular interpretation of said concept. Having established that, I will also demonstrate Heidegger's adaptation of certain everyday phrases to use them as existential terms. Following some reflection on the history of philosophy, I will examine the peculiar structure of existence attributed to man by Heidegger. I believe it's important to emphasize that the present-at-hand being isn't self-created; this would suggest that it's an imaginary, half God-half animal creature. Furthermore, the present-at-hand being's nothingness manifests itself in its finiteness, the inherent temporality of it. Consciousness, authenticity, and nothingness might just be mere tools of understanding our own inherent sinfulness. This idea rather arises from the structure of the present-at-hand being than being the result of the individual's own choice. Obviously, this fact does not imply a reduced moral responsibility for the individual's actions. My thesis is based on a text by one of the greatest Hungarian interpreters of Heidegger, at which, however, I must be looking in a strictly critical manner.

Dezső Benedek – Lóránd Boros – Imre József Balázs

■ **The Smell of Fresh Bread as a Starting Point: Discussing the Place of Transylvanian Gastronomy in the World**

Keywords: *anthropology, gastronomy, Paul Kövi, Louis Szathmáry, Taiwanese cuisine*

In a discussion with Imre József Balázs, anthropologists Dezső Benedek and Lóránd Boros offer an analytical description of Transylvanian gastronomy in comparing it with Taiwanese and Middle East cuisine. Their experiences of living abroad for a long time, with a Transylvanian background, offer an important insight into the matter. Benedek, a trained cook, had the opportunity to work with internationally known Transylvanian chefs of the US scene, Louis Szathmáry and Paul Kövi. Their restaurants The Bakery in Chicago, and Four Seasons in New York, respectively, were largely built on principles connected to their Transylvanian background. The discussion highlights also opportunities where eating together creates possibilities for anthropological research.

Gábor Beretvás

■ **Guzzling Non-Stop, a Hungarian Curse: Correlations between Social Ties and Dining in Pre-1989 Hungarian Cinema**

Keywords: *cinema, eating, Hungarian film, social ties, state socialism*

What eating and drinking habits can be observed in Hungarian cinema before 1989? What are the occasions and circumstances under which the characters in the films sit down to eat? Do meals serve merely as the background to dialogues in scenes? When and how do food and drink become the "main course" on Hungarian screen? The social commentary of Hungarian cinema is greatly shaped by the dining scenes in films. The article explores the topic through a selection of classic films made between the two world wars, as well as by looking at the gastronomic depictions in post-war cinema.

Krisztina Ágnes Berke – Sándor Berke – Imre József Balázs

■ **"Let Cooking Surround Life, and Let Life Surround Cooking": Discussing the Challenges of Contemporary Gastronomy Culture in Connection with the Chef's Home Project in Cluj**

Keywords: *creativity, community cooking, gastronomy, innovation, local ingredients*

Interviewed by Imre József Balázs, chef Sándor Berke and decorator Krisztina Ágnes Berke discuss the creation of their innovative project in Cluj called Creative Food Lab, in connection with the selection of ingredients, the sources of recipes, and also the cultural backgrounds and connections of gastronomy. In the Chef's Home the relationship to food is based on collective experience and on creating together. For the owners of Creative Food Lab, every travel inside the country and abroad becomes an opportunity to learn about cooking, about ingredients, and about the passion to create.

Miklós Csapody

■ *The Early Career of Béla Markó*

Keywords: *Béla Markó, career, initial phase, poetry, Transylvania*

The article summarizes the initial phase of Béla Markó's career leading up to his first poetry collection, *A szavak városában* (In the City of Words, 1974). Markó's first writing attempts were published in local newspapers during his school years in Târgu Secuiesc/Kézdivásárhely, later gaining visibility in national daily and weekly publications. Shortly thereafter, Béla Markó's poems were introduced in the *Megyei Tükör* by Árpád Farkas, and in *Igaz Szó* by János Székely. His notable poem *Egyszerű vers* (Simple Poem) is often considered a manifesto of his generation. His years at the university in Kolozsvár/Cluj (1970-1974) unfolded in a briefly liberated political and intellectual atmosphere following the "thaw" in Romania after 1968. During this time, in addition to the *Echinox* student journal, Béla Markó's works were regularly published in various types of publications. Following his publication in *Kapuállító* (1982), his work also appeared in the anthology *Varázslataink* (1974), retaining its title despite censorship cutting Markó's verse. From 1971 to 1973, he led the Gaál Gábor Circle, a forum for young

writers and poets at the university, which served as a valuable platform for public discourse and also attracted the interest of the secret police of the regime, the Securitate.

Kata Demeter

■ *Ritual Commensality or Feeding the Viewer*

Keywords: *eating, theatre, commensality, ritual, community*

Eating has always played a central role in people's lives, serving as an important symbol of togetherness and community-building for thousands of years. In many cultures and religious traditions, communal eating or commensality holds significant importance and is often surrounded by ritual symbolism. These rituals and customs serve various purposes, ranging from expressions of togetherness to honouring gods or declaring peaceful intentions.

Theatre performance, like eating, is a communal event. Throughout different historical periods, these two forms of *communal existence* often intertwined more closely than we experience today: from the ceremonies of the Bacchanalia and Dionysia in ancient Greek and Roman culture, to Elizabethan theatrical traditions, Renaissance and Baroque banquets, and modern experimental culinary and olfactory theatre. As theatre is an art form rooted in ritual and religion, theatrical performance operates with the same tools and mechanisms as ceremonies.

The article illustrates the mentioned aspects through the impact mechanism of the performance *Celebration* – based on the movie *Festen* by Thomas Vinterberg –, presented at the Hungarian State Theatre of Cluj in 2011, under the direction of Robert Woodruff.

Noémi Herczog

■ *Agrarian CULTURE: about the Melon Republic Community Theatre Project*

Keywords: *community theatre, culture, grassroots initiatives, independent art, melon production*

In contemporary Hungary, access to theatre in small villages is very low. To overcome this situation, we can find very different ideas about how to satisfy this need – these often imply different ways of understanding the term ‘culture’. State-supported programs and independent/grassroots initiatives represent two, entirely opposite strategies connected to the very same problem, where the former mostly represents the idea of ‘cultural export’ from the centre to the periphery, whereas there are an increasing number of grassroots initiatives that think in co-productions. *Melon Republic* (Dinnyeköztársaság) – casting participants from small Hungarian settlements, Medgyesegyháza and Nagykanizsa – was the Hungarian phase of a long-term artistic project. It was a ‘collaborative village play’ initiated by Katalin Erdődi and Antje Schiffrer/Myvillages in 2021, after which the artists worked together on two further occasions in Germany and Spain. The article analyses *Melon Republic* to explore a good practice about how participatory/community theatre can give an answer to cultural inequality – by expanding the concept of culture towards agrarian culture and by a particular trend of grassroots propaganda that has regained its popularity today.

Csaba Horváth

■ ***Change your Staff of Life!***

Keywords: *contemporary Hungarian literature, consciousness of death, modern Hungarian literature, representations of eating, substitute of real life*

The article reflects in an essayistic form on the representation of eating as a substitute and compensation of real life in the context of Hungarian literature. The author demonstrates how in the works of Gyula Krúdy, Zsigmond Móricz, Lajos Parti Nagy, György Petri, György Spiró, and Péter Esterházy the biological function of life is subsumed by the representation of the consciousness of death in the act of eating.

Ádám Szabó R.

■ ***The Grilled Taste of Freedom: the Mass Film Symbolism of the Hamburger***

Keywords: *cinema, eating, hamburger, Hollywood, popular culture*

The history of Hollywood and hamburgers is a shared one for the majority of the 20th century. Ever since the 1930's hamburgers often find themselves on the silver screen in the hands of movie stars like Clark Gable, Lauren Bacall or Samuel L. Jackson. This article examines the significance of diners and “greasy spoons” for the popular culture, the rise of fast food chains in the U.S. and around the world, and the symbolism of hamburgers in American films. Do they really have the grilled taste of freedom?

Zsuzsanna Szebeni

■ ***Onion Jam and Herb Garden for the Community***

Keywords: *gastronomy, herbs, local traditions, slow food, volunteering*

The author discusses local gastronomy traditions in the Turda (Turda) zone, in Cluj county, Romania. Based on personal memories, the present-day local gastronomy scene is contrasted with good practices of the interwar period and of the previous centuries. Turda Gastronomy Center, run by a team led by Márta Pozsonyi, is an important example where local knowledge enters the international circuits. Local recipes and locally grown ingredients are the key elements of the Turda experiment.

Boglárka Varga

■ ***The Cultural Calvary of Small Regions: KopiaKollektiva***

Keywords: *art, community culture, grassroots initiatives, photography, village culture*

The project KopiaKollektiva was created in Havadtó/Viforoasa, Romania by young artists from different domains as a project dedicated to the possibilities of village people to access contemporary culture. Visual culture (photography and film) is central in the activity of

the association, and workshops, exhibitions organized in everyday locations, usually non-cultural spaces, offer new possibilities to enlarge the scope of contemporary culture. Zoltán Balla and Emőke Kerekes, the founders of the association offer a detailed description of their vision in the reportage dedicated to their activity.

Péter Váry-Sylvester

■ *The History of Breweries in Háromszék from the Mid-19th to the Mid-20th Centuries*

Keywords: *archives, beer, brewery, factory, industrial history*

The article dives into the tradition of beer brewing from the middle of the 19th century in the historical region of Háromszék, the area known today as Covasna county, Romania. From the smallest brewhouses located in villages which only fulfilled the local needs to the large factories in the towns of Sepsiszentgyörgy (Sf. Gheorghe) and Kézdivásárhely (Tg. Secuiesc) supplying even the surrounding regions, the study also sheds light on the familial relations between brewery owners, their products as well as on what remains today of the once remarkable breweries.



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SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
Balázs Imre József

Balázs Géza (1959) – nyelvész, néprajzkutató, egyetemi tanár, Színház- és Filmművészeti Egyetem, Budapest – Partiumi Keresztény Egyetem, Nagyvárád

Balázs Imre József (1976) – irodalomtörténész, egyetemi docens, BBTE, főszerkesztő-helyettes, Karunk, Kolozsvár
Beck Tamás (1976) – doktorandusz, ELTE Filozófiatudományi Doktori Iskola, Zalaezerszeg

Benedek Dezső (1950) – nyelvész, antropológus, professor emeritus, University of Georgia, Athens, GA

Beretvás Gábor (1978) – filmkritikus, filmtörténész, doktorandusz, Színház- és Filmművészeti Egyetem, Budapest, Debrecen–Kolozsvár

Berke Krisztina Ágnes (1982) – rendezvénytervező, dekorátor, a Chef's Home és a Creative Food Lab munkatársa, Kolozsvár

Berke Sándor (1983) – teológus, séf, a Chef's Home és a Creative Food Lab munkatársa, Kolozsvár

Boros Lóránd (1977) – etnográfus, irodavezető, Erdélyi Híradó Kiadó, Kolozsvár
Csapody Miklós (1955) – irodalomtörténész, PhD, Budapest

Darvai Tünde (1977) – képzőművész, Kolozsvár

Demeter Kata (1989) – teatrológus, doktorandusz, BBTE, Kolozsvár

Gaal György (1948) – irodalom- és művelődéstörténész, PhD, Kolozsvár

Halmosi Sándor (1971) – költő, Budapest
Herczog Noémi (1986) – színikritikus, szerkesztő, Színház, egyetemi adjunktus, BBTE, Budapest–Kolozsvár

Horváth Csaba (1967) – irodalomtörténész, esztéta, egyetemi docens, KGRE, Magyar Nyelv-, Irodalom- és Kultúratudományi Intézet, Budapest

Karácsonyi Zsolt (1977) – költő, főszerkesztő, Helikon, Kolozsvár

Márton Eliz (2003) – egyetemi hallgató, BBTE, Kolozsvár

Nagy Stefánia Andrea (2003) – egyetemi hallgató, BBTE, Kolozsvár

Szabó R. Ádám (1989) – író, filmkritikus, operatőr, Budapest

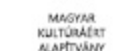
Szebeni Zsuzsanna (1970) – intézetvezető, Liszt Intézet, Sepsiszentgyörgy, doktorandusz, BBTE, Kolozsvár

Szigeti Alex (2001) – egyetemi hallgató, BBTE, Kolozsvár

Varga Boglárka (2003) – egyetemi hallgató, BBTE, Kolozsvár

Váry-Sylvester Péter (2001) – mesterképzés hallgató, BBTE, Magyar Történelmi Intézet, Kolozsvár

TÁMOGATÓK



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(Horváth Csaba)

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