

ABSTRACTS

Áron Bakos

■ *The Phenomenology of Dirt*

Keywords: *pollution, phenomenology, touch, sensory ethnography, small-scale agriculture*
The paper reexamines the role of dirt in anthropological theory through the lens of phenomenological anthropology and Heideggerian philosophy. Drawing on participant observation in a village of the Arieş Valley, it challenges symbolic and cognitive interpretations of dirt, proposing instead that it constitutes a mode of encountering the world – a skillful, disposed caring for familiar materials and beings. Rather than functioning merely as a signifier within a sociocultural framework, dirt emerges as an ontological experience rooted in lived, embodied reality. By engaging with phenomenological anthropology, the paper offers a more grounded, sensory understanding of materiality and the everyday practices of small-scale farmers.

Ion Copoeru

■ *The Meaning of Appearance*

Keywords: *perception, Husserl, experience, intuition, Erscheinung*
Constitutive phenomenology aims to describe in detail how we perceive the things that surround us, of whatever kind they are, including this thing that are “I” or “you”, which is “us”. The thing is something that appears as it appears “before my eyes” and nothing more. Why would such things as “substances”, “ideas”, “spirit” exist behind these things that surround me and in the full familiarity of which I move?

Sarolta Deczki

■ *“With One and One Alone”: Two Volumes by Lóránt Kabai*

Keywords: *photography, experience, heteronomy, chaos, order*
The essay analyses the last two volumes of poetry by Lóránt Kabai through the concept of experience in phenomenology. According to this, experience is an unexpected rupture in the history of life, a new beginning and a new constitution of meaning. Furthermore, Merleau-Ponty’s ideas on raw, wild existence and the spontaneity of the formation of meaning are helpful. The poems of *Moaré* and *El sem kezdett versek* (Poems that Were Never Started) are complex works of art:

they realize the unity of photo and text, based on a complex numerical structure. Both are characterized by the fact that Kabai’s poetry is compressed to the extreme and seeks radical poetic solutions.

Hannah Daisy Foster

■ *Alfonz and Dezdemóna at the Museum – Why They Want Us to Touch?*

Keywords: *touch, gaze, removal, museum experience, museum heritage*
Around the Millennium, museums were loud with the object handling discourse. Shall we support or ban touching? What is an all-in museum experience like? How to respect sensory and empirical diversity? Let us make everything haptic, multi-sensory, hands on – and not only for visitors with sight problems but for all of them and by all means. The focus of attention quickly turned to assuring inclusive, experience-centered, interactive museum encounters to everyone. My essay investigates why museums tried to turn the former sight-based museum experience into a haptic one and what this switch might predict about the current situation, social role and future of museums. I ponder whether the emphasis on tangibility in museums signifies an ongoing struggle for relevance or reflects an ingrained behavior passed down from the modern museum.

Orsolya Horváth

■ *Experiencing the Impossible: the Phenomenology of the Religious Paradox*

Keywords: *phenomenology of religion, paradox, impossible, Luther, Rudolf Otto*
In my article, I explore the experience and phenomenological approach of the religious paradox. In his book *The Idea of the Holy*, Rudolf Otto places this experience at the center of his phenomenological analysis of religion, an experience which Husserl and Heidegger approach in opposite ways. It is against the backdrop of this disagreement that the question emerges: Can phenomenological description encapsulate the religious paradox, and if so, how? Otto provides a phenomenological description, but he still holds up the reader who has no religious experience. It is within this framework that I present the approach of phenomenology to the religious paradox by reinterpreting Otto in three steps: the first step is the horror, the second the paradox of offense, the third the paradox of harmony – only

the latter represents the religious paradox in the strict sense. Since, for Otto, Luther's experience is the main motivation for his analysis, I will proceed in this paper with the help of Luther's experience. The paper concludes that, although the phenomenology of the religious paradox cannot eliminate the esoteric character of experience, the approach to it in the description is a meaningful and peculiarly phenomenological enterprise.

Nóra Máthé

■ ***Júlia Szilágyi's Way of Writing Essays***

Keywords: *criticism, essay, genre, introspection, memoir*

The essay is an elusive literary genre, difficult to define. It changes characteristics easily, depending on its writer and its purpose. This phenomenon is evident in the literary contributions of Júlia Szilágyi, whose essays highlight her intellectual trajectory from the constraints of communist-era censorship to her later works in a freer world. The aim of this paper is to examine her evolving relationship with the essay form. Szilágyi's early experiences, including the trauma of war and political persecution, shaped her literary sensibilities, leading her to develop a unique, deeply personal approach to critical writing. While initially engaged in literary criticism, she gradually embraced the essay as a more flexible, introspective genre, intertwining intellectual rigor with personal reflection. Her works, including *Versenymű égő zongorára* (2002) and *Lehet-e esszét tanítani?* (2007), investigate the nature of the essay, its pedagogical potential, and its intimate connection to reading and intellectual engagement. Szilágyi's writing is characterized by its erudition, wide-ranging literary references, and conversational tone, often drawing from authors such as Montaigne, Borges, and Woolf. The essay further examines how her later works, such as *Álmatlan könyv* (2014), incorporate memoir elements, reflecting on history, identity, and the challenges of minority intellectual life in Transylvania.

Ildikó Oláh

■ ***Mapping Designer Personas within the Romanian Fashion Ecosystem***

Keywords: *fashion designer personas, Romanian fashion, career paths, designer typology, entrepreneurship, fashion education, market strategies, global fashion trends*

This paper explores the concept of fashion designer personas, based on the different types of designers found in the Romanian fashion ecosystem. By adapting the persona model – originally used in software development – the paper categorizes designers into five distinct personas: Entrepreneur, Classic Fashion Designer, Educator, Career Changer, and Hobbyist. These personas reflect various career paths, motivations, and levels of professionalism within the industry. The research was based on interviews with Romanian designers, revealing key patterns in their professional development, educational backgrounds, and market approaches. The study suggests that these designer types can also be observed internationally, as global designers often face similar challenges, such as market competition and brand-building. Understanding these personas helps clarify career trajectories and guides strategic decisions in education, branding, and industry collaborations. The typological framework offers insights into the evolution of designer careers, emphasizing the importance of targeted communication and audience engagement in the fashion sector.

János Péntek

■ ***Transylvania(ns) in the History of the Hungarian Academy of Sciences***

Keywords: *academy, Hungarian Academy of Sciences, science, Transylvania, Transylvanian Museum Society*

The article presents a historical overview of Transylvanian involvement in the Hungarian Academy of Sciences over its 200-year existence. The author reflects on the complex and evolving relationship between Transylvanian scholars and the Academy, emphasizing how the contributions of Transylvanian intellectuals have been significant since the institution's founding. The paper revisits key figures, institutional developments, and turning points from the 18th century to the present, including the role of the Transylvanian Museum Society, the establishment of the Ferenc József University, and the shifts following the Treaty of Trianon. It also examines the impact of political changes on academic recognition, particularly during and after the communist era. The author highlights the transition from marginalization to the reintegration of Transylvanian scholars into the Hungarian scientific community, culminating in

the creation of the Regional Committee of the MTA in Cluj (KAB) in 2007. Ultimately, the article raises critical questions about future cooperation between the “internal” and “external” spheres of the Academy and the role of Hungarian-language scholarship in a globalized academic world. Péntek advocates for continued institutional support, trust, and recognition to ensure that Transylvanian Hungarian researchers remain integral to Hungarian intellectual and cultural life.

Zalán Serestély

■ ***The Three Faces of Death in Borges' Prose: Hermeneutics, Phenomenology, Politics***

Keywords: *Jorge Luis Borges, prose, death, phenomenology, hermeneutics, politics*

In Borges' prose, death alternates between hermeneutic, phenomenological and political levels, even within a single text. On the one hand, death behaves as a literary figure, emphasizing the openness of the literary work and the indeterminacy of interpretation. The phenomenological aspects of Borges' prose point to the paradox that the promise of the otherworld does not close human life, but on the contrary, opens it up to the common human minimum through the bodily existence, vulnerability and the loss of language. The political plane of death exposes the idea that death is never purely individual but also becomes a public issue as a political question.

Marcela Venebra Muñoz

■ ***Ethnological Experience: Phenomenology and Method***

Keywords: *phenomenology, ethnomethodology, Husserl, anthropological theory, experience*

The main thesis of this article is that transcendental phenomenology can function as a methodological tool for scientific anthropology. The application of the phenomenological method would allow for a broader and more radical interpretation of ethnological data, considering them in the larger framework of “ethnographic experience”. I present this thesis

in three moments that structure this work. In the first instance I propose the need to delimit ethnological work in its common aspects with respect to the phenomenological method as a similar kind of experience. Secondly, I compare the phenomenological attitude with the ethnological one. This comparison allows us to understand more precisely the ways of linking ethnology and phenomenology that can be developed in the contemporary context. Finally, I explore the way in which phenomenology radicalizes the ethnological reflection in a reconduction to the subject of the cultural process.

János Konstantin Zsemlye

■ ***“Én Székési Groff Bercheny Miklós”: A Portrait of Bercsényi in the Past and Present***

Keywords: *Miklós Bercsényi, Ferenc Rákóczi II, Rákóczi's War of Independence, general*

Miklós Bercsényi (1665–1725) was the most renowned member of the historically significant Bercsényi family, playing a pivotal role in Rákóczi's War of Independence (1703–1711) as his second-in-command. He was entrusted with leading the Kuruc delegation that negotiated the Treaty of Warsaw with Tsar Peter I of Russia in 1707. After the Battle of Poltava (1709), Bercsényi became the chief strategist of the war's “Russian line” in foreign policy. This study examines key historical sources on Bercsényi and Hungarian scholarly works exploring his life and legacy. It also reflects on Prince Rákóczi's portrayal of Bercsényi and the dominant historiographical narratives that shaped his image. The research question investigates whether these portrayals lean toward heroization or schematization, and the author explores the origins of Bercsényi's status as a leading Kuruc general. Additionally, the article offers an overview of Bercsényi's family lineage, tracing his paternal ancestry (“the Miklós branch”) up to his birth. By analyzing historical sources and historiographical perspectives, the study aims to provide a nuanced understanding of Bercsényi's role and significance.

SZÁMUNK SZERZŐI

A lapszám vendégszerkesztői:

Bakos Áron és Püskö Imola

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TÁMOGATÓK



„A fenomenológiai attitűd a tárgyak tapasztalatára, s nem magukra a tárgyra összpontosít, melyeket nem is tekint magától értetődőnek, valóságuk és valótlanáguk nem érdekese számára.”

(Marcela Venebra Muñoz)

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