

ABSTRACTS

Zsolt Czigányik

■ ***Thomas Molnar's Critique of Utopias Viewed Today***

Keywords: *Thomas Molnar, utopia, perennialism, millenarism, political religion, collectivism, Pelagianism, manicheism*

The paper gives a critical analysis of the Hungarian-born philosopher and historian Thomas Molnar's (1921–2010) concept of utopia. Whereas most contemporary scholars of utopia probably disagree with Molnar's wholesale rejection of utopianism as an essentially misguided concept, his arguments and subtle analyses are worth investigating. The focus is on the 1967 book by the Catholic thinker titled *Utopia: The Perennial Heresy*, and the paper seeks to demonstrate that – even though Molnar employs a somewhat simplified notion of utopia as a collectivist blueprint and tends to overemphasize its dangers – his critique and contextualization of philosophical and literary utopias within religious and metaphysical frameworks offer valuable insights. An interesting dialogue emerges between Molnar and the contemporary historian of ideas and scholar of utopianism Gregory Claeys, both of whom distinguish between utopia and millenarianism and recognize the dangers of political religion manifest in various forms of political thought and activism.

György Csepeli

■ ***The Tragedy of Transhuman Art***

Keywords: *body, existence, faith, network, value atrophy, prompt*

The transhuman space is created as an extension of the original human space through tools made

by humans, from which the human may disappear. The universe of beings, as a quantitatively increasing ensemble of interconnected immortal minds in a network, becomes insensitive to quality, unleashing the self-destructive forces of unsustainable development. The contents of transhuman art, having lost their subjects, are everywhere and nowhere within the networked space. However, this bodiless, timeless, and spaceless medium liberates creativity, which, severed from its human roots, can give birth both to beauty and monstrosity alike. The prompt of transhuman art is Nothingness.

Gyula Gy. Dávid

■ ***Notes on the Art Gallery of Bánffy Castle in Bonchida***

Keywords: *Bánffy Castle, Bonchida, art gallery, Johann Elias Ridinger, John Ferneley*

Preserving, studying, and promoting the rich literary, artistic, cultural and political legacy of Miklós Bánffy remains a vital task – especially now, as we mark the 75th anniversary of his death. Yet beyond this legacy lies the tangible heritage of the Losonczi Count Bánffy family, which, despite the devastation wrought by war and political regimes, still holds a significant place in both historical and art historical memory. A small but telling fragment of this heritage consists of several engravings and graphic works – some extant, others surviving only in recollection. Examining these pieces, even in isolation, offers insight into the broader context of the era's art collections, the work of Johann Elias Ridinger and John Ferneley, and the visual culture of religious tolerance during the Enlightenment.

Nikoletta Házas

■ ***Photography and Ethics: Blind Spot in the History of Ethics, Hidden Thread in 20th-Century Photographic Theory***

Keywords: *photo ethics; structural and ethical paradoxes; categorical imperative; moral norms; legislation*

In my study, I explore key problems, contexts, and scientific stakes in the theoretical writings of three influential 20th-century photo theorists: Walter Benjamin, Roland Barthes, and Susan Sontag. Each of these authors articulated their moral dilemmas in the context of photography. My hypothesis is that analyzing the reference points and contexts of these dilemmas reveals structural principles that are often overlooked today, yet remain valid and unavoidable for understanding photography and many contemporary photographic practices – despite technological developments. I also argue that one of the central aims of these photo theories – different in detail but converging in direction – is to address a gap in the history of science by treating photography as an ethically charged object of research and, *avant la lettre*, by calling for the development of photo ethics. At the same time, these theories enable – and indeed necessitate – the articulation of a “categorical imperative” of photography, which could serve as a foundation for moral norms and legislative practices.

Ferenc Hörcher

■ ***The Philosophy of Philosophy: Self-Knowledge, Way of Life, Speech Act***

Keywords: *philosophy of philosophy, self-knowledge, way of life, speech act theory, existential philosophy, therapy, reflective writing,*

philosophy and literature, spiritual exercise

In this paper, I present three concurrent, provisional answers to one of philosophy’s earliest questions – its own status. Each answer – philosophy as self-knowledge, as a way of life, and as a speech act – emerges from a different tradition, each adding a distinct shade to the overall picture. The paper begins with Nietzsche’s view of philosophy as memoir, alongside Heidegger’s existential insights and Wittgenstein’s therapeutic approach. This section focuses on self-knowledge as a central form of the love of wisdom, from Plato to Vajda. The second section, inspired by Thoreau and Hadot, frames philosophy as a chosen way of life, contrasting academic philosophy with lived practice rooted in Aristotelian practical syllogism and MacIntyre’s narrative ethics. Finally, philosophy is considered as a speech act, following Austin and Collingwood, emphasizing its dialogic and contextual nature within philosophical traditions. As an indirect answer – also pointing to the intersection of philosophy and literature – the paper adopts a reflective, essayistic style, intertwining personal narrative with philosophical argument. Ultimately, it portrays philosophy as a narrative spiritual exercise that unites thought, action, and self-reflection.

Lajos András Kiss

■ ***Mr. Lucifer, I Am Here! Metapolitics and Necrophilia in Aleksandr Dugin’s Interpretation of Heidegger***

Keywords: *Heidegger, evil, war, death, metapolitics, new beginning*
The Russian philosopher Aleksandr Dugin is today regarded as one of

the most influential figures of the radical right worldwide. The ideological roots of Dugin's militant, archeomodern-inspired political philosophy can largely be traced to Martin Heidegger's writings from the period between 1931 and 1945 – works that were committed to paper during that time but, for the most part, only published in recent decades. While most interpreters approach Heidegger's writings from this period with sharp criticism, it is precisely these texts that, for Dugin, constitute the ideological foundation for Russia's 21st-century renewal. This paper aims to explore Dugin's interpretation of Heidegger, focusing particularly on his book *Martin Heidegger: The Philosophy of Another Beginning*. In this work, Dugin claims that Heidegger is the "last prophet of the modern age", whose call for a "new beginning" is not addressed to the citizens of Western liberal societies but – at least in Dugin's view – to the Russian people. This new Russian *Logos* is also a *Logos* of war, as the shaping of the future is inconceivable without conflict and sacrifice. This necessary evil must be confronted with courage. In effect, Dugin radicalizes Heidegger's thought even further, combining it with the necrophilic elements of Russian cultural heritage. The Russian philosopher frequently cites Heraclitus's famous fragment that "War is the father of all things". Humanity, therefore, is fundamentally a being of war – this, one might say, is its ontological root.

Gábor Kovács

■ ***Technology and the Human Condition***

Keywords: *technology, human condition, freedom, mastery, subjugation*

Technology undeniably shapes our lives to a significant degree. Many scholars regard the technological imperative as the primary driving force of our era. This raises the fundamental question: what exactly is technology? Technology is more than a collection of sophisticated devices; it constitutes the horizon of human existence within a globally digitalised civilisation. Central to this context is the issue of human freedom. Two opposing positions emerge within the philosophy of technology. The first maintains that human freedom persists through the capacity to choose among various technologies. The alternative view contends that choice is limited to options predefined by technology itself; genuine freedom would require the emergence of alternatives beyond technological frameworks. Put simply, this debate asks whether humans are masters or slaves of technology. There is no definitive answer to this dilemma. This essay offers a critical reconstruction of the diverse philosophical approaches to technology.

András Lányi

■ ***Slowing Times***

Keywords: *glass ceiling of transformation, deep adaptation, ethics of responsibility, hopeful pessimism*

More than half a century has passed since the warning of the Club of Rome. In that time, the processes leading to ecocide have only accelerated, while social responses have slowed. Public interest in preventing the collapse of civilization appears to be waning. In welfare democracies, an invisible glass ceiling hinders radical transformation of the socio-economic order; in totalitarian systems,

the logic of concentrated power has the same effect. Disillusioned environmentalists are often overwhelmed by hopelessness. Within the theories of collapsology, emphasis has shifted from resistance to adaptation – toward preparing for the challenges of a post-apocalyptic world. This essay links critiques of the various forms of deep adaptation to a justification of our duty to uphold the moral universe. Following Hans Jonas, I argue that it is not the inherent goodness of things that compels us to act, but the vulnerability of the Good – and our recognition of our capacity to defend it. Committed action does not require belief in success. Rather, a *hopeful pessimism* empowers us to continue the struggle, regardless of the outcome.

Réka Szilárdi

■ ***Manipulation and Instrumentalisation in the Universe of Digital Facades***

Keywords: *manipulation, instrumentalisation, digital facades, social media, identity, power, ideology, AI, fake news*

The words in the title are familiar to those who have been involved in the social sciences, politics, or even everyday public discourse in recent decades. Like any form of power (economic, political, religious, etc.) that seeks to reach and enrich its own group – its consumers or even its voter base – it essentially instrumentalises the identity of this community: it provides ideological and consumerist narratives, thereby aiming to deeply motivate its members. This is done not only by generating harmful effects but also by reinforcing its own power. This paradigm could not have emerged on such a scale without

the rise of mass media. However, due to technological advancements – particularly in the realms of social media, AI, and fake news – this form of instrumentalisation is gaining even more ground globally, fostering an increasingly manipulative complexity around itself.

Péter Tóth-Lipták – Veronika Pataki
■ ***A Meaningful Emptiness***

Keywords: *John Williams, Stoner, Buddhism, emptiness, René Girard, mimetic desire*

This article interprets *Stoner* as a kind of Buddhist novel, in which central themes include the futility of desire, the act of letting go, renunciation, and ultimately, emptiness – core tenets of Buddhist philosophy and religion. In Buddhism, emptiness is a key concept, the realization of which is essential for escaping the cycle of existence and attaining liberation from suffering. This state of emptiness brings one closer to their Buddha-nature, characterized not by reaction or attachment but by awareness and realization. As Buddhist practice holds, grasping the nature of emptiness enables one to overcome attachment, since desire for the impermanent is the root of suffering. In this sense, understanding emptiness offers both liberation and a clearer perception of reality. Rather than offering an aesthetic, stylistic, or literary-theoretical reading of the novel, this study begins with the character of Stoner to outline a particular interpretive path that highlights the emptiness of desire within a broader religious-philosophical framework. It places Buddhist teachings in dialogue with René Girard's mimetic theory of desire. Following a brief introduction and a summary of key moments in *Stoner* – emphasizing the near-total

absence of desire and passion in the protagonist – the article presents an overview of the Theravāda doctrine of emptiness and Girard's theory. It concludes by exploring the broader

connections between these two frameworks, offering insights relevant to the psychological challenges of the contemporary zeitgeist.

