

Crisis and ideology in the *Utunk*

The history of the 20th century could easily be interpreted as crisis history: world wars, clash of ideologies, revolutions sketch a very turbulent century. Past events can hardly be shaken off: events could mean in one's interpretation loss, failure, crisis, but to someone else these unhappy events are actually a dream fulfilled by a decision, a peace treaty or won war.

The relativity of the events is just one side of the coin: there is a tale about a man who always kept on the distance to everything that happened to him. Who knows if a joyful event was not about to turn into something tragic or vice versa.

The course of history can change the meaning of events, a failure might generate success. Historical events might appear as *other*, as something unknown in the ever changing memory: nostalgia can restructure an event but so can history too—either by the inomissible subjectivity in terms of history writing, either by the simple fact of time passing by: in time some events may grow, reach to a more interpretable form.

An expanding context made possible by the mere passing by of time can offer new perspectives in interpreting the phenomenon of totalitarian regimes created on the base of socialism. These totalitarian regimes had a huge impact on arts—it is a commonplace to categorize Socialist realist artworks as worthless or with reduced artistic value since according to the ideology art had to serve politics, had to serve propagandistic aims.

My research focuses on the *Utunk*, a literary journal from Kolozsvár (Cluj-Napoca), especially on the first few years overlapping with the communist takeover and those periods when signs of change, of new ideological orientation can be tracked down.

Times of crisis can be interpreted from different viewpoints with different results, but the dichotomy of failure and success may give a lead in tracing back those crisis managing strategies that come from either the oppressed one or the oppressor. Obviously those survival strategies of ideas that were condemned by the totalitarian power system do not usually gain ground in a journal whose publicity was very large (Hungarians in Romania), because of this journal of Writers' Association was sort of a sounding board of the Communist party. However, if the results of some events that were initiated by the power/the party were not satisfying, the planned adjustment strategies were (in some cases) widely publicised.