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Rhetoric of Paolo Sorrentino

Paolo Sorrentino (1970) is a last generation representative of great Italian film directors like Federico Fellini, Michelangelo Antonioni and Francesco Rosi.

In his movie, “This Must Be the Place” (2011): Cheyenne (Sean Penn), a retired rock star who lives in Dublin returns to New York for his father’s death and he travels across the U.S.A. to take revenge of his father from a former SS officer.

In his movie, “The Great Beauty” (2013): Jep Gambardella (Toni Servillo) is a journalist who lives in a mundane Rome. After his 65th birthday party, he walks across meanders of Roma Aeterna, he questions meaning of life, love, art, entertainment, truth... he recalls his youth, he identifies himself in a magical, miraculous atmosphere.

In his recent movie, “Youth” (2015): Fred Ballinger (Michael Caine) is a retired orchestra conductor and composer of famous ‘Simple Songs’. He spends his holiday in a luxurious resort hotel in the Swiss Alps. Among the other guests, there are his old friend and also father-in-love of his daughter, Mich Boyle (Harvey Keitel) who is a film director and is writing the scenario of his new movie, Jimmy Tree (Paul Dano), an actor who is preparing for his next role ‘Hitler’, a lookalike of Maradona... At that time, Ballinger is invited by The Queen to perform ‘Simple Songs’ for Prince Philip’s birthday.

These heroes of Sorrentino – Cheyenne, Gambardella and Ballinger- are sophisticated, cool, clear mind intellectuals. Through their journeys, they observe, think and talk about basic notions: Life, love, art, beauty, banality, loyalty, truth...mainly in American landscape, Rome cityscape and Swiss Alps landscape. They experience these journeys like a redemption process but by an existentialist consciousness. Therefore, Paolo Sorrentino is a great rhetorician in its classical/ original sense.
But according some critics- especially/surprisingly in Italian Media- he speaks too much! On the other hand, his style is often compared to Fellini’s Cinema; but this is a superficial formalistic evaluation. Because, Sorrentino is nearer to Antonioni rather than Fellini.
I would like to discuss “dramatic and psychological interaction between individual and environments” in a descriptive way by these above-mentioned 3 movies of Sorrentino.

Keywords: rhetoric, Paolo Sorrentino, postmodern discovery of rhetoric, landscape, cityscape
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In .gov We Trust: Assessing E-Governance Performance in Romania

The present analysis highlights two frameworks for evaluating e-governance: the one developed for municipalities by the National Center for Public Performance and Rutgers University (Holzer 2014), and the European Commission survey on Digital Economy and Society Index (DESI), with e-governance indices. Romania performed well at user centricity, but failed to meet e-governance criteria for transparency and e-safety in 2016.

Keywords: e-governance assessment framework, Romania lagging behind EU countries
Spaces in Biographies as a Source of Sharing Collective Representations and Common Experiences

The history of our life is an expression of our identity. It tells us what we think of ourselves, as well as the way in which we would like to see ourselves and be seen by others. This last goal can be reached if we recount our lives in a common language. Consequently, the biographical narrative is a presentation and interpretation of our own person. Also, biography represents an evocation of the past from the perspective of the present. The past is populated with events, places, memories. These can be understood and recounted only through the means provided by the society. On the other hand, our memory is guided by society and culture. It is about the fact that we can all access the past (as well as our future) only by means of our culture’s categories and patterns – or, as Durkheim would say, according to the „collective representations.” In other words, the values of our community help us in considering the trustworthy events and finding an appropriate form to narrate them. Thus, without the support of the surrounding groups, we wouldn’t be able to select from the multitude of events, we would not be able to decide, which are the events that others around us are interested in, as well as the “objectively” important elements in their contexts.

The objective of our research is to understand aspects of the local and national identity evoked by our interviewees who lived in a town undergoing a continuous change, regarding the number, the ethnic structure and role of inhabitants. In our presentation we will focus on the main findings structured around the idea of common experiences based on 45 biographical interviews realized at Oradea, Romania.

Keywords: space, collective representations, events, places, memories
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How to Like the Villain: Associating Emotion and Reason in House of Cards

Political drama television series House of Cards (2013-) presents the political rise of the anti-hero, Frank Underwood and his wife, Claire. Despite the fact that the ethically condemnable fictional male character does not shun crime – as a prominent political leader he commits murder twice, abuses his power and brazenly manipulates everybody around him – the audience becomes emotionally involved with him and “roots for the villain” (Kajtá: 2016 234). Due to his dramatic asides to the audience, in which he gives us a better understanding of his reasons, the unscrupulous, Machiavellian character appeals to our emotions and wins our support to the point of disliking his opponents, the righteous characters. The lack of imaginative resistance (Kajtá) the audience displays is not exclusive to the anti-hero, but extends to all ethically condemnable characters that have the anti-hero’s support. Relying upon Jenefer Robinson’s theory of emotions (2007) - according to which emotional engagement is necessary to understand art - we propose to examine how this lack of imaginative resistance works later in the series when the villain’s female (counter)part turns against him. The equally villainous and unrighteous Claire Underwood turns against her husband and from a full-time supporter becomes his adversary.

Key words: emotional theory, imaginative resistance, television series, anti-hero, emotional involvement
Judging by sympathy. An examination of the communication of the passions and ideas in David Hume’s philosophy

It is not uncommon to give a sharp, contrastive distinction of thoughts and emotions, and it is also prevalent to emphasize the authority of the first over the latter in the wake of the rationalist understanding of human nature. The 18th century Scottish philosopher, David Hume (1711 - 1776), however, offers an alternative account. By providing no clear-cut separation of ideas, emotions and passions, Hume underlines their intertwined and fundamentally similar nature. In differentiating emotions from ideas, Hume presents no definite watershed notion: it is simply their force and liveliness which makes them different. In his Treatise of Human Nature (1739, THN), Hume describes how forceful, violent and calm passions communicate with ideas of fainter vivacity within the individual as well as among people. For the account of the interpersonal communication of the passions, Hume introduces the psychological mechanism of sympathy. In general terms, sympathy is the common feeling of understanding others’ suffering, of caring about others’ trouble and grief, and of supporting others in the form of shared feelings. The origin of the word sympathy, however, is not comprised to the compassionate perception of the calamities of others. The Greek word sympatheia (συμπάθεια) covers the general meaning of fellow-feelings, where pathos (πάθος) refers to any kind of emotion or passion, including pleasure and pain. In harmony with the etymological origins of the word, Hume applied the technical term sympathy in a more extended meaning than today’s common usage of the word. Hume explicates that sympathy is a complex mechanism not to be confused with the feeling of compassion. The operation of sympathy as a principle of communication among human beings allows us to share
emotions, to be directly moved by the feelings of others, as well as to form judgements. Through systematically examining the nature of the sympathetic response accounted in the THN, the current study investigates the delicate manner in which interweaving passions and ideas are intricately entangled in the Humean view.

Keywords: passions, ideas, sympathy, forming a judgment, David Hume
Visuality for decision - Visual argumentation in the Hungarian Competition Authority's proceedings

Our information age is strongly characterized by medialization that is closely related to the expansion of visual experience. Argumentation theory primarily analyzes the verbal content, but in recent years, visual argumentation and rhetoric have also become a new methodology. Thus we may ask the question: what is the connection between verbal and visual arguments? This serious theoretical questions can be raised whether there is a systematic method to judge which images can be seen as arguments. How can we identify symbols which may constitute premises and a conclusion? Furthermore, when the key statements are reconstructed, the conclusion of the visual argument will become clear. If we accept the existence of visual statements, we have to face the problem of ambiguity and vagueness. I assume that images have mostly emotional and visual impact-generating functions throughout the reasoning process, and therefore they could play an implicit, rather than explicit role.

When we are analyzing communication, including the process of persuasion and argumentation verbal and visual elements are both considered important. The most significant characteristics of advertisements are short duration (30 seconds) and a highly heterogeneous audience. In order to reach the maximum effect, these advertisements must be noticeable, informative and persuasive. Consequently, creative professionals's toolbars often include elements which are investigated and sometimes sanctioned by the Hungarian Competition Authority (HCA). Although acting in accordance with regulations pertaining to the Hungarian market, HCA tends to scrutinize the content of verbal communication only, in the process, it is inevitable to also analyze argu-
ments conveyed by visual elements. My aim is to establish the potential value of visual argumentation while analyzing a legally dubious case: Dove vs. Nivea comparison advertisement.

Keywords: visual argumentation, rhetoric, interpretation, comparison advertisement, Hungarian Competition Authority
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Disruption by Word Usage as Rationally Emotional Argumentation

In my talk I shall argue that in certain cases, it is rational to argue emotionally. Though emotional arguments are traditionally considered as fallacies, recent developments in Argumentation Theory suggest that emotions can and do play an important (and often legitimate) role in argumentation (Walton 1992, Ben Ze'ev 1995, Gilbert 1997, Plantin 1999, Micheli 2010, Carozza 2011, etc). Though emotions mostly contribute to rhetorical aspects of argumentation, a growing body of evidence presented by argumentation theorists shows that logos can be just as fulfilled with emotional character as ethos and pathos. The claim that emotional arguments are rational in a weak sense that they serve persuasive goals would be with no doubt uninteresting. I shall, however, argue for a stronger sense of their rationality (in certain cases). Based on van Eemeren and Houtlosser (2002)'s idea of strategic maneuvering between rhetorical and dialectical aspects of argumentation, I shall develop a threefold account of rationality (rhetorical, dialectical and epistemic), claiming that rhetorical rationality, if it satisfies epistemic goals, can sometimes overwrite dialectical criteria without hurting epistemic rationality. For demonstration, I shall take an example for disruption by word usage as a (rationally) emotional aspect of argumentation from a strictly argumentative philosophical text, investigating how some of its rhetorical aspects can serve epistemic goals, even if they violate some elementary norms of dialectical rationality.

Keywords: argumentation, disruption, emotions, rationality, strategic maneuvering

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The Body and Technology: Sense-making through Emotion

Philosophy of Technology has the potential to utilize inter-disciplinary research – from fields as diverse as philosophy of science, psychology, ethics, feminism, aesthetics and sociology – to allow a greater understanding of the relation between humanity and technology. However, the question of technology has traditionally been approached in an essentially reductionist, rationalistic manner. Such an approach cannot allow for a full understanding of the intertwined and mutable dialectical relation between the human and the technological because it under-emphasizes the role of (1) the body and (2) the emotional. Both these aspects are essential for sense-making with regards to modern digital technologies.

The body, as described in the phenomenology of Merleau-Ponty, serves as essential framework for perception and interpersonal interaction (beyond rationalistic and empirical accounts of the body as object). This central role of the body remains true for digital environments as well. If the body is the center of the individual’s engagement with technology, then not just the rationalistic but also the (arguably, more embodied) aspects of emotion is essential for sense making with regards to technology. However, the role of the emotional in this embodied phenomenological account has been underemphasized in both the work of Merleau-Ponty, and also in major works in Philosophy of Technology.

Whilst traditional perspectives on the subject of technology has relied on rationality as basis, the inclusion of the emotional into an embodied account of technology entails a new approach towards understanding human interaction with technology (and with other humans via technology). A more accurate account of modern technology would therefore be fundamentally grounded in these two aspects, the embodied and the emotional.

Keywords: technology, Merleau-Ponty, sense-making, emotion, rationality
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Statements of Facts v. Statements of Opinion:
An Argumentation-Theoretic Perspective

Court decisions on defamation cases often hinge on the question whether the utterances the plaintiff finds damaging to his or her reputation qualify as statements of facts or statements of opinion. Generally speaking, statements of opinion enjoy a much higher level of legal protection (notwithstanding the significant differences between different jurisdictions). False allegations of a factual nature which bring the plaintiff into disrepute are sanctioned by compensatory or even punitive damages, whereas false opinions, however disparaging they may be, are immune to sanctions (unless special conditions obtain). The distinction raises two kinds of concerns. One is the more philosophical issue is whether the discrimination is indeed a reasonable one, for it does not correspond to any of the well-established dichotomies of classes of statements, e.g. the fact-value dichotomy. The second one is a practical issue of how one may argue that a particular utterance falls into one category rather than the other. Judges, trial lawyers and legal theorists all agree that the distinction is extremely different to apply in practice.

As to the first issue, I will argue that the distinction makes sense as it is based on a plausible normative model of how our opinions of others should be formed in light of what is said about them. This idea will be spelled out in argumentative terms: in a dialogue concerning the moral standing of a particular person a statement of fact limits the choice of arguments the defender of the person’s moral character may utilize. As to the second to issue, I will show that there are certain types of good but defeasible arguments pointing towards one or the other conclusion. Having a look at these argument types also explains why the distinction is so difficult to apply.

Keywords: fact, opinion, legal reasoning, strategic maneuvering, defamation
Wikipedia and the Problem of Authorship: Aaron Swartz's Hypothesis

A traditional approach to the question of who is responsible for the most of the content of the Wikipedia, as represented by Jimmy Wales, one of the founders of the project, points out to the core of Wikipedia community — most active and most frequent users with the longest Wikipedia experience. However, an alternative proposal was formulated by Aaron Swartz who analyzed the amount of contribution to an article in terms of words added. He came to a conclusion that most of the content has been produced by occasional, fortuitous users that deliver long pieces of a text or even entire, developed entries.

The paper discusses some methods that could allow to an empirical verification of the Swartz's thesis, continuing the line of research he elaborated. In the final, theoretical part of the paper the conflict between two opposite authorship models, the Wales' and the Swartz's, will be interpreted in frame of communication theory. Wales's point will be confronted with James W. Carey's ritual view of communication, whereas Swartz's approach will lead to a new communication model. It will be called a conflict view of communication, following results of investigations of Dariusz Jemielniak who utters that the main motivation to contribute to the Wikipedia is a conflict between our believes and what we read in the Wikipedia.

Keywords: participatory culture, wikipedia, authorship, new media, communication theory, ritual view of communication
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Female Roles – Beyond Humour

Among the Hungarians from Szeklerland there is a saying: "The woman is not human". Though everybody accentuates that this is only a joke, one still uses. And usually everybody is laughing about it. Rationally everyone agrees, of course, that the women are human being as well, have the same rights, are equal. But still the joke is "good", since "everybody laughs".
The world of humor has always been a space for criticism, sarcasm, irony, often the helplessness, indignation, anger. Often apropos of a current social fact, social phenomenon or habit. The caricature offers a way for a visual humour, a short and funny cartoon with a strong and obvious message. The understanding of this message depends on the collective sense, collective conscious. Our analysis is based on caricatures: we choose to analyze those cartoons created by the graphic artist István Para in the Harghita Népe daily newspaper’s column in the last five years. Those will be the selected caricatures on which actually appear a women character or there is an obvious indication on a female person. Our research question are: How does appear the Woman in this cartoons? What kind of female roles can be identified in this cartoons? What are the rational and emotional domain for “understanding” the humour? And why can one laugh?

Keywords: gender roles, female roles, humour, caricature
Is Calling Someone a Neo-Nazi a Libel? Strategic Maneuvering in Libel Lawsuits

In my presentation, by an analysis of certain judicial decisions, I will demonstrate how strategic maneuvering normally happens in the courtroom. To illustrate this, I analyzed an interesting personality rights lawsuit, the focus of which was on one hand the meaning of the word Neo-Nazi, and on the other hand the question of one’s political right to freedom of speech. In this case the lower and the appeal courts reached different decisions and the Supreme Court had to make the final decision.

In the past thirty years legal argumentation has become an important interdisciplinary field of interest, also on the field of argumentation theory. There are two possible ways to analyze legal case texts: formal and informal logic approaches (Ralph H. Johnson, J. Anthony Blair, Douglas Walton), and/or Pragma-dialectical approaches, such as the ideal model of critical discussion and strategic maneuvering which supplements the dialectical model with rhetoric aspects. Authors working on the field of pragma-dialectics such as E. T. Feteris and H. Kloosterhuis presented law as an example for a rational enterprise that can function as a model for rational discussion. In legal reasoning the judge’s activity plays an important role. I will characterize his argumentative activity in legal proceedings. The judge takes assertive and declarative speech acts in his judicial decision and he must support his decision with arguments.

My presentation will focus on how the judge maneuvers strategically while attempting to convince the plaintiff and the defendant that his decision is justified. In this process the judge must comply with the dialectical and the institutional rules. Therefore, in order to find these hardly noticeable dialectical-rhetoric acts, a pragma-dialectical recon-
struction of the texts must be carried out. The case study I will present attempts to demonstrate how a reflective interaction among judges illustrates some of the major characteristics of the process of strategic maneuvering.

Keywords: strategic maneuvering, critical discussion, judge, judicial decision
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Dada – Dead and Loving it

The historical period of the avant-garde art movements coincided with two phenomena which can be interpreted as the failure of the rationalism characteristic for the modern, capitalist system. One of these is Taylorism, which dehumanized and robotized the person involved in the work process, and the other is the First World War. Several movements of the avant-garde related critically to reason and conscience (expressionism, surrealism), but the most radical was Dada. The manifestos and Dadaist activities reveal that the Dada wants to do away not only with the heritage of the past, but also with the linguistic and logical structures which form the texture of society. Bruitist poems, meaningless words and sentences, simultaneous poems, and the various uses of sound are all aimed at tearing apart language itself. The refusal of logic is most evident in the manifesto of Tristan Tzara, in which the series of mutually contradictory affirmations is concluded with an exceptionally clear statement: “I hate common sense“. Logic, argumentation, and dialectics are all dismissed in the name of freedom and life, which are characterized by Tzara in the following way: “the interweaving of contraries and all contradictions, freaks and irrelevancies: LIFE” (Tzara 1918). In my paper, I supplement the thesis of Peter Burger on the failure of the avant-garde (which is explained by him through its artistic success) by calling attention to the failure of its fight against reason, which is most evident in the search for meaning as an essential part of artistic reception. Thus, Dada is only interesting as long as the meaningless phenomenon is associated with some kind of meaning during the artistic reception.

Keywords: Dada, avant-garde, disappointment with reason, nonspecific art, Tristan Tzara

The object of the proposed paper is to resume some considerations of the results of an ongoing research project dedicated to map and describe some of the narratives and rites focusing on community healing, the "healing of the nation" in the contemporary new Hungarian national mythology and to compare them with similar Romanian discourses.

Keywords: rhetoric of healing, linguistic mysticism, community healing, symbolic re-integration, new national mythology
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Emotions in the public debate. Funny memes about serious matters

What is the role of emotions in the persuasion? How images evoke emotions? What is the function of memes in the public debate? Brevity, wit, emotional, visuals are the features of memes that determine their popularity. Memes for digital natives have become one of the basic tools in disputes. Memes have a dual role: they help to submit arguments in a concise form and help to discredit opponents.

The paper presents the results of the analysis of memes about vaccines, nuclear power, genetically modified foods and pollution. In these contentious issues on the one hand arguments based on science are important, but on the other hand, emotional arguments are very popular. They refer to human fears and hopes.

The paper is part of the research on visual rhetoric.

Keywords: memes, visual rhetoric, public debate
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Symbols in the Paintings of René Magritte

The present study examined the presence of free association in surrealist paintings, more specifically, René Magritte's works. The study takes into account those aspects that form the basis of the free association technique developed by Freud, the essence of this method being that one expresses everything that comes to mind, even spontaneously. Freud called free association "this fundamental technical rule of analysis... We instruct the patient to put himself into a state of quiet, unreflecting self-observation, and to report to us whatever internal observations he is able to make" – taking care not to "exclude any of them, whether on the ground that it is too disagreeable or too indiscreet to say, or that it is too unimportant or irrelevant, or that it is nonsensical and need not be said". (Sigmund Freud, Introductory Lectures on Psycho-Analysis (PFL 1) p. 328) Surrealist painting is based on the Freudian psychoanalytic theory. Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination; by bringing his theory into the field of painting, the artists developed a distinct style. The study examines those elements in Magritte's works that lie on the borderline between the rational thoughts and free association.

Keywords: surrealism, Magritte, free association, rationality, spontaneity, Freud
The role of emotions in the formation and justification of beliefs about the external world:

adaptation to climate change in rural South Africa. Although the influence of belief systems in shaping perceptions about climate change and adaptation has been examined and reported in literature, it is not yet clear how individual and collective beliefs about the climate are formed and justified. Recently, some studies (e.g. Hoijer, 2010; Thagard & Findlay, 2010) have indicated the role of emotions in this regard. To find out how emotions influence belief systems, we studied the flexibility of environmental beliefs in rural communities in South Africa. Through the use of semi-structured interviews and Q methodology, we mapped the beliefs and tested whether participants regard emotion as a contributing factor in both scientific and indigenous explanations for climate change. We found that the belief-, rational- and emotional aspects are irreducible to each other, whilst having coherence through a set of anticipations and retrocipations. This means that complex phenomena such as climate change, can only adequately be understood by using integrated models, which combine the (rational, emotional and certitudinal) faculties of the whole human being. Our findings may lead to the development of a more holistic approach to disaster risk reduction in rural South African communities.

Keywords: belief systems, emotions, climate change, rural South Africa
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The Usage of the Metaphors of Health and Illness during the Transformation of the Scholar Public Sphere in the 19th-century Hungarian Culture

In this paper it will be offered an analysis of the transformation of the structure of the public sphere of the scholars in the 19th-century Hungarian culture, and the contemporary reflections on this transformation fulfilled by the usage of the metaphors of health and illness. This analysis will be focussed on the new structure of the public sphere after the establishment of the Hungarian Academy of Sciences (1825) as a counter-institution of the university, and the changes of the mentality of the Hungarian intelligentsia. At that time the critique of the modernised "new brave world" has often emerged as a description of bodily symptoms of the characteristic figures of the new circumstances. Metaphors of illness were used as tools of a cultural critique of the modernity. This metaphorical language can be analysed by gender perspective: females’ sphere was often used as a healthy counterpart of the males’ illnesses. Both the discourses of the Hungarian philosophical terminology and that of the concept of the reality, facts, especially historical facts are penetrated by the metaphors of health and illness. This cultural use of the metaphors of illness is the root of the political application of these patterns. The importance of the usage of the metaphors of illness is underlined by the fact that it is the age of creation of the nations as modern entities in Central Europe.

Keywords: historical facts; metaphors of illness; public sphere; reality; scholar community.
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Pity, fear and ‘admiration’ for disabled people: The role and function of (paradoxical) emotions in encounters between disabled and non-disabled people

Disabled people tend to be seen as weak and in need of help because of their conditions and impairments or they are ‘admired’ because they have overcome their disabilities. This contribution seeks to show that emotions matter a great deal in encounters between disabled and non-disabled citizens and potentially affect social integration and societal participation of disabled citizens. Based on ethnographic research with congenital visibly physical disabled people in the Netherlands this contribution focuses on how emotions like pity, fear and ‘admiration’ in encounters between disabled and non-disabled people help to (1) reproduce hegemonic sociocultural conceptualizations about what is normal and acceptable, and (2) make it difficult for disabled people to be recognized and treated as ‘persons who have a disability but aren’t their disability’. Additionally, it is discussed how disabled people intentionally and unintentionally seek to manage the pity, fear and ‘admiration’ they encounter in social interaction with non-disabled people. Disabled people tend to use normalisation strategies to avoid or weaken negative responses to their visible disabilities, e.g. avoid or minimize the use of auxiliary aids. This generally increases their social acceptance but may, simultaneously, undermine their physical independence and, ultimately, body-image and acceptance of self. Implications of the study are discussed.

Keywords: social exclusion, awkward encounters, rationality of emotions, inter-subjectivity, ethnography
Local food as emotion. Does it worth the price?

The literature on local food shows that this type of consumption implies not only cold cost-benefit rationalities which emphasize the importance of price, the healthiness of the ingredients or the ethics of production. Local food is also an experiment full of emotions and sensations: taste, smell, visual appearance, nostalgia, deception, frustration etc. are important quality cues of this type of food. Based on this dichotomy, the presentation summarizes those results of a qualitative investigation (focus groups) taken in Romanian urban contexts which outline the emotional and sensorial ingredients of local food consumption. The results show that local food consumption does not represent a dominant consumption choice, and rejection of consumption takes place on the basis of both extrinsic financial constraints (too expensive) or intrinsic quality cues, e.g., when the chosen product ‘does not appeal to consumers’ five senses’. The research revealed a salient emotional discourse (e.g., taste, nostalgia, topophilia, well-being, happiness, etc.) which influences both the ways in which respondents define local food and the experience of consumption. Such emotions are nearly always involved in the discourse about local food, and are important determinants of the process of searching for the genuine local food. Emotions and senses are, however, not enough to determine a continuous attachment to this type of food. The emotional and sensorial encounter with local foods can lead to various scenarios depending on how the advanced positive or negative feelings are supported or disproved by corresponding sensations or other types of product cues.

Keywords: local food, extrinsic cues, intrinsic cues, emotions, focus group
Dialectics of Rationalities

The main issue we would like to present in this paper is the structure of argumentative disputes in the context of different types of rationality. The first step in our research is to determine the maps of argumentative models based on the category of argumentative potential. Among these models we find: (A) non-logical argumentation; (B) emotivistical argumentation; (C) particular audience argumentation; (D) reflexive argumentation; (E) paradigmatic argumentation; (F) relativity argumentation; (G) logically closed argumentation. There are three levels of analysis: argumentation – statement – type of rationality. This theoretical framework disposes us to determine the types of rationality, in which operates models of argumentation. Train of analysis leads us to distinguish the following types of rationality: 1) the rationality of rootlessness, 2) norationality/beforerationality, 3) axiological rationality, 4) reflexive rationality 5) pragmatic rationality 6) notional rationality. Our basic thesis the fact, that there are two types of disputes: 1) the dispute within one type of rationality 2) the dispute within many types of rationality.

Karl Raymund Popper employed this scheme for describing an evolutionary approach to theory of knowledge:

P1 → TS → EE → P2

P1 is the problem - starting point, TS („tentative solution“) is conjecture understood as an attempt for interpretation, EE („elimination of error“). P2 is the problem situation has been inferred from the solution of the former problem.

We have to face the following question: what is the source of the problematic element? According to our thesis this source is another type of rationality and the only proper way of deliberation is a dialectical struggle which leads to conclusive and dynamical development of standpoints. It works by confronting thesis with antithesis from another type
of rationality. It becomes clear in the example of Karl Raymund Popper philosophy of science: the most important part of his theory is demar-
cation of science which is related to confronting rationality of science and rationality of religion.

Keywords: argumentative potential, dialectics, pluralism, deliberation, types of rationality
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"Lavinia coming back!" T. S. Eliot and the Myth of Alcestis

Admetus, the king of Pherae got a gracious gift from the gods, the chance of not being dead if somebody from his family would offers his or her life for him. Of course there was nobody who would like to do this voluntarily, nobody except her wife, Alcestis. Fortunately she was taken back from death by Heracles, but this myth implies many questions, such as if it is ethical to ask someone to die instead of you and if it is worth to be alive at the expense of your beloved’s life.

In Plato’s The Symposium they also talk about her myth and they confront Alcestis with Orpheus. It is a difficult decision if this story has a ‘happy end’ or not, so even Euripides’ dramatic adaptation is also a mixture of comedy, tragedy and satyr play. T. S. Eliot in his play called The Cocktail Party puts his adaptation into a 20th-century scene where his Admetus and Alcestis, Edward and Lavinia live in a bad marriage like the couple in Strindberg’s Dance of Death. Lavinia’s death is only metaphorical and the descent to the underworld will be replaced with psychological treatment and a journey into her unconscious like in Rimbaud’s A Season in Hell, so during the treatment the patients, Edward and Lavina, are emptied and ghost-like entities who will be taken back from metaphorical death by the psychologist, Heracles’ modern equivalent.

In my paper I analyse the connection between the ancient myth and the 20th-century play and its relation with Euripides’ adaptation. According to the myth I would like to study its interpretation and how T. S. Eliot put an ancient Greek play into a contemporary setting where it could also become actual.

Keywords: Alcestis, T. S. Eliot, Euripides, Orpheus
The argument of reciprocity: a unique scheme or not?

In §53 of New Rhetoric: A Treatise of Argumentation, Perelman and Olbrechts-Tyteca presented an argument scheme of reciprocity. Arguments of reciprocity show that two situations should be treated in the same way with regards to a presentation of a relation between elements as reciprocal. According to authors, the similarity with the logical relation of symmetry is a source of their rhetorical effectiveness – people tend to be persuaded by argumentation imitating logical demonstration. The argumentative use of reciprocal relations was illustrated by 24 examples.
Later, arguments of reciprocity were integrated into a typology of argument schemes of pragma-dialectics. Reciprocity is considered as “giving in return”, particularly as a subtype of analogy argumentation. In the paper, New rhetoric’s category of reciprocity is approached from the pragma-dialectical perspective, which is extended by the concept of strategic maneuvering (i.e. dimension of rhetorical strengthening argumentation). It proceeds from argument reconstructions of New rhetoric’s examples and is focused on the function of symmetrical relations in them. It is suggested that Perelman’s category of arguments of reciprocity is not intended to be one unique scheme in a pragma-dialectical sense. We should consider this category rather as a group of different strategic maneuvers that strengthen argumentation rhetorically. The reason for rethinking reciprocity is the fact that there is only small part of Perelman’s examples that is possible to reconstruct via a pragma-dialectical scheme of giving in return. Most of the examples do not fit into this scheme and it is evident that symmetrical relations play a different role. The paper focuses on two points: What type of reciprocal/symmetrical relation is realized in the argument? What role does this rela-
tion play in the argumentation from the point of view of a model of critical dialogue? The paper presents a typology of strategic maneuvers realized by arguments of reciprocity.

Keywords: Argument scheme, New rhetoric, pragma-dialectics, reciprocity, strategic maneuvering
"If my virtue be a dancer's virtue..." - Nietzsche's transformation of the Ciceronian rhetoric

In 1874 Friedrich Nietzsche as a professor of classical studies gave lectures on rhetoric at the University of Basel. In his own notes the most referred authors were Aristotle, Quintilian and Cicero. Nietzsche thoroughly followed the arguments of Cicero in the lectures, but he passed ironic or critical remarks on the notions of Cicero from time to time. Nietzsche rejected the Ciceronian concept on the origin of metaphors and the "decorative" aesthetical ideas of theantic author. Nietzsche considered Cicero an important historical figure of the Roman culture and a symptomatic thinker of the retrogressive antic philosophy. In some fragments Nietzsche debated with Luther about the significance of Cicero, and he agreed with Mommsen that Cicero had been a philosophical journalist of his time. What are the causes of this negative attitude except for the different rhetorical ideas? In the oration of Cicero in defence of Lucius Murena he showed the activity of dancing as the "the last of all vices", because "no man (...) ever dances when sober, unless perhaps he be a madman". Cicero frequently used the metaphor of the "dancer" or the "dancing" as a pejorative attribute, contrarily Nietzsche considered the dance-metaphor as a symbol of thinking. This opposition is not only a contrary in the metaphors, but an essential difference in the attitude to philosophy. In my paper I would like to demonstrate that the critical comments on Cicero represent the individual style and emotional character of Nietzsche's rhetoric. The German philosopher transformed the antic concept of metaphor and he affirmed the non-rational potential of the rhetoric and the risk of madness as Dionysian activity. Because of some changes in the epistemological foundations Nietzsche could regard the vice of the dancing as a virtue of Zarathustra.

Keywords: Friedrich Nietzsche, Marcus Tullius Cicero, dance, rhetoric, sober
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"Description of the Contrarious Emotions in a Lover:" The Story of Orpheus and Eurydice

With a reference to Thomas Wyatt's 16th century sonnet in the title, this paper intends to look at different versions of the Orpheus and Eurydice myth in a selected body of old and modern literature. I am interested in the presence and meaning(s) of the myth in Ovid's Metamorphoses (8 A.D.), in the Middle English narrative poem "Sir Orfeo" (14th century, trans. J. R.R. Tolkien) and in R. M. Rilke's "Orpheus. Eurydice. Hermes." (1904) and Carol Ann Duffy's "Eurydice" (1999). Following Maurice Blanchot's reading of the myth, I examine the contrasting Orphean and Eurydicean emotional conducts: Orpheus desiring but, at the same time, destroying the other and Eurydice declining the other's approach. I argue that Orpheus’s and Eurydice’s contrasting behaviours can be looked at as manifestations of a failure of love, one for its violence, the other for its neglect. I read the unaccomplished encounter between Orpheus and Eurydice as a story about the failure of intersubjectivity.

Keywords: Orpheus, Eurydice, love, intersubjectivity, encounter
Particularist Visual Arguments

It is now generally assumed that visual arguments can be translated into verbal form, and the verbal arguments thus obtained can be valid and sound (Groarke). These translations rely on an understanding of bare visual stimuli, which is both immediate and pre-conscious (hivatkozás). In our paper we address one question concerning how this kind of understanding operates, namely whether it involves what we call ‘visual principles’, i.e. general rules for interpreting visual. We will argue that the distinction between the generalist and the particularist stance taken from moral philosophy offers a way to answer this question.

On the generalist view visual arguments need building boxes of interpretations which may be expressed in the form defeasible generalizations. So the very possibility of visual judgments and arguments depends on the availability a suitable supply of visual principles which interpret the stimuli in a form which is appropriate input to the process of verbal translation.

On the particularist view visual principles (if there are any) are incapable of that feat because the visual meaning of a particular visual stimulus (such as a specific shape) is always context-dependent. Instead of appealing to visual principles, the particularist would contrast different situations in a way that their relevant features resemble each other. In doing so they could typically accept something like Wittgenstein’s ‘rule-following considerations’ (Wittgenstein). Different visual arguments resemble in certain limited ways, supposing a loose connection between cases.
We are going to argue that visual arguments can only be interpreted in a particularist way. There is no fixed building blocks of interpretation of visual understanding. Interpreting visual arguments is always context-dependent, and thus requires case-by-case reasoning.

Keywords: visual arguments, particularist understanding, visual processing