
RESUME

Barna BODÓ

Possibilities for Szeklerland's Autonomy

Szeklerland – and its Hungarian inhabitants – was a part of the Kingdom of Hungary from the 11th century. Szekler Hungarians living in the territory of the Principedom of Transylvania, which became independent after the defeat at Mohács (1526), were among the constitutive nations of the estates (they did not pay taxes, not even to the king). On the administrative level, Szeklerland did not belong to the other Hungarian counties: so-called „seats” operated in its territory with their own local administration (till 1876), and in exchange for their collective rights, they assured the military defence of the eastern borders. Ever since the political changes of 1918, Szeklerland has been a part of Romania (except for the period between 1940 and 1944). Today it comprises Harghita, Covasna and partly Mureş counties. According to 2014 census data in Romania, it has a population of about 860 thousand, of whom 71.72% are Hungarians.

At present, two principal factors stand in the way of Szeklerland's autonomy: on the one hand, the elite of the mainstream Romanian society regards ethnic Hungarians living here as potential or „covert” Hungarian citizens, which goes back to the fact that politico-historically, Romanians have always defined themselves as a nation versus Hungarians. On the other hand, no other ethnic minority living in Romania has raised the idea of autonomy, thus it is articulated as a „Hungarian issue”. These two factors have gravely inhibited the effective implementation of autonomy.

Iván HALÁSZ

The Slovakian Parliamentary Elections of 2016 and Ethnic Hungarian Parties

Out of the two ethnic Hungarian parties of Slovakia (Híd – Most Hungarian-Slovakian mixed party and MKP, the Party of the Hungarian Community), it was the mixed party that made it into the Parliament at the 2016 general elections with 14 mandates. This time MKP did not succeed, the main reason for which lies in the political dividedness of the Hungarian community. MKP has lost its earlier hegemon role in the purely Hungarian settlements. As for Híd–Most, it failed to achieve a position for itself comparable to that of RMDSZ in Romania (Democratic Alliance of Hungarians in Romania).

Béla POMOGÁTS **István Széchenyi's Instructions**

Count István Széchenyi (1791-1860), the „greatest Hungarian” (an epithet given to him by Lajos Kossuth, which he himself refused), the initiator and the most prominent figure of the national liberal reform movement, and the founder of the Hungarian Academy of Sciences called for comprehensive civil transformation. In his book entitled *Hitel* (Credit), he advocated the introduction of crediting as the main tool of modern economy. He oversaw the launching of steam navigation on the Danube and on Lake Balaton, the regulation of the River Tisza, the construction of the Danube–Tisza canal, the building of the Chain Bridge and – mostly on English models – the introduction of numerous technological and organizational innovations.

The texts published here represent a selection of Széchenyi's writings on national and ethnic policies that are still relevant today because the ideas expressed in them – unfortunately – have still not materialized in the East-Central Europe of the 21st century. Széchenyi proposed a policy of patience on behalf of the state-constitutive – dominant Hungarian – nation in the first half of the 19th century that would assure the creation and operation of local governments legally guaranteed for the ethnic minorities living in the state's territory.

Mária GYETVAI **The Nationality Problem in 1848. The Széchenyi–Kossuth Debate**

Napoleon was defeated, but not the ideas of the French revolution. The Congress of Vienna re-established the old order, but it could not be upheld for long. In the face of industrial development and the consequent social changes – an emerging proletariat and a growing bourgeoisie striving to have more power – liberalism could not be stopped. It was spreading rapidly throughout the continent. Although Hungary was very much of a feudal state at the time, these new ideas found their way into Hungary, too. The first proponent of liberal reforms was an aristocrat, Count István Széchenyi who had travelled extensively in Europe and had become aware of the growing gap between his homeland and Western Europe. He believed that economic, political and social reforms should proceed slowly and carefully in order to avoid the potentially disastrous and violent interference from the Habsburg dynasty and the country's nationalities. They amounted to half of Hungary's total population and – especially Serbs and Romanians – saw the Hungarian strive for freedom as an opportunity to realise their own separatist designs. Széchenyi conducted a long and heated debate in the press with the leader of the radical liberal opposition, Lajos Kossuth over various issues. The main bone of contention between them was the relationship of Hungary with the Habsburgs and the nationality issue. Széchenyi feared that the galloping nationalism of Kossuth and his followers would turn both Austria and the nationalities against Hungary and make them join forces to defy the common enemy. Hungary, he maintained, could not by any means win a two-front struggle if Russia should intervene. He proved right. On the other hand, Hungary's struggle with its nationalities could only be postponed, but not avoided.

Zsuzsa SZEBENI

The Circumstances and Background of the Evolution of the Transylvanian „Blue Bird” Style in Scenic Design in the Hungarian Theatre of Kolozsvár

The present treatise, include memories about, Transylvania's famous theatre historian József Kötő. Born in 1939 and died in Kolozsvár, 2015 dramaturg, theatre historian, transylvanian politician. The dramaturg of Kolozsvár, (Cluj) Hungarian Theatre, Romania, where he also holds the position director between 1986-1990. He has DLA in the Babeş-Bolyai University in the Department of Theatre and Television, and become the teacher of the institute. Published several important volumes about the Transylvanian theatre history: for example *The Hungarian Theatre of Cluj (Kolozsvár magyar színháza)* with co editors Lajos Kántor 1992, and the most impressive theatre lexicon of Transylvania's theatre history. Performing people in Transylvania (Színjátészó személyek Erdélyben 1919-1940. Polis. Kolozsvár 2009.)

In his works he described detailed the special features of Transylvanian style which appeared, on the stages on the first decade of 20th century. The name of the style is after the famous symbolist play „The Blue Bird” by Maurice Maeterlinck presented by the Ballets Russes. The style in Transylvania based on the main ideas of „arts and crafts” style and applied them on special way using the Transylvanian folkloric treasure. The Transylvanian style inovated and reborned the whole stage design, and play writing of Transylvania, especial in the Theatre of Kolozsvár. The main representatives of the style were writers as: Károly Kós, Áron Tamási, József Nyíró, Jenő Szentimrei, Sándor Kacsó, and fine artista as: Károly Kós, Miklós Bánffy, Rezső Haáz, Sándor Róth, Demian Tassy, Sándor Rajnai, Emil Z. Vásárhelyi.

A SZEMLE ROVAT FORRÁSAI

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Székelyföld
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