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## CONSERVATIVE THINKING AS A POINT OF DEPARTURE FROM THE LABYRINTH OF MODERNITY?

*"And literature is a place on the border,  
a place, where to cross the walls"*<sup>1</sup>

A. Compagnon

I do not deny the fact, that the aim of this paper is the contemplation about the meaning of the art, especially literature, for the modern person. The contemplation about whether and how the literature can influence the direction and development of the course of a person, and thus of the humankind. If it is written by the author and interpreted by the theoretician. This speculation is also openly dealing with specific activity of the author and interpreter in the same person.

My speculations follow the direction of A. Compagnon, who operates with the research of the last two decades: with the theories that in a spiral continuation, ergo on another level, return to the complex understanding of the meaning of the art, to mimesis as recognition. He threads on the strings by Frey, Ricoeur, Ginzburg. These convoluted theoretical questions are elaborated in detail and width in the third chapter *Svet (The World)* of the book *Démon teórie (Literature, Theory, and Common Sense)*<sup>2</sup> (1), after Compagnon has dealt with the term

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<sup>1</sup> Trans. Zuzana Husárová. Z Husárová translated also all the other quotations from Compagnon's monograph *Démon teórie* present in this paper.

<sup>2</sup> In French original: *Le Démon de la théorie*. Since the author of the paper works with the Slovak translation *Démon teórie*, all the subsequent references relate to the Slovak translation by Jana Truhlářová.

literature, focusing mainly on the category of the author and his intention. Compagnon studies the theories that questioned or totally displaced the category of author (and thus also his) intention or cultural - historical - social context) and aimed at the narrative value of the text itself. Compagnon himself distances from these theories: "I would like to step out of the trap of this absurd alternative between objectivism-/subjectivism and demonstrate, that the only possible criterion for the validity of the interpretation is definitely the intention, which, however, cannot be identified with "the clear and prescient purpose" (ibid., p. 84).

The author manages to fulfil this resolution with pointing the complexity of the understanding of the art, including also the literature and its functioning in the society in the discourse with the most exposed theoreticians of the second half of the 20th century.

When considering the last two decades, as Compagnon outlines the most exposed trends of the theories of the literary works research, it needs to be stated, that the majority of my up-to-present research and published monographs correspond almost completely with this period. The subsidizing of the research basis by the cited authors (P. Ricoeur, J. Habermas, C. Levy- Strauss, Foucauld, G. Marcel, R. Guardini and others) also indicates a widely composed, anthropological and interdisciplinary tendency of the research methods by the author of this article.

Since the subject of our research is modernism, it is necessary, right at the beginning, to mention the shift of the time of the beginning of literary modernism, brought by this paper. It stands in contrast with previous studies and thus requires an explanation. The fundamentals of my previous studies (except from the 6th chapter *Medzi náboženstvom a umením* (*Between Religion and Art*) in Pavol Strauss's monograph *Paradoxy* (*Paradoxes*) from 2006) stem from the theories of Wolfgang Iser. I placed an essential milestone in the perception of the starting point of literary modernism at the turn of the 19th century, mainly with respect to the absolute loss of notion or category of God in the thinking and works of F. Kafka and their modification in the concept of R. M. Rilke. These two names are fundamental personalities of the majority of the paradigms of literary modernism and category of God, whose presence, absence or partial presence was for us interesting as the value of the traditional - conservative thinking with all its attributes (2). Besides them, I referred in my previous studies to the theoretical instructions of art theoretician Werner Iser, mostly to his last works, where he is permanently searching for some definition of literary modernism and repeatedly defining its symptoms (3).



Hofmann gave in August 2007 a lecture (actually an extract from an upcoming new book on this theme) "Was ist das Neue und wie neu ist das Neue der Moderne?" of Wiener Vorlesungen at Forum Alpbach (4). I captured there again something, I can totally identify with, something I have published more times, last in the analyses of Pavol Strauss's thinking and work (5).

According to W. Hofmann's lecture, literary modernism is characterised by: "multivocality, image in image, irregularity in regularity, odour of corpse and smell of citron at the same time, as felt by Flaubert"<sup>3</sup>. Although he was not the first one to situate the beginning of modernism into the 16th century, he calls it interestingly "einträchtige Zwietracht" (united variety), assigning thus the on-going characteristic of modernity (6).

I consider this definition important for my research, since it includes something very crucial for thinking in the intentions of the works of European literary modernism I have analysed. Hofmann's characteristic of modernism ("einträchtige Zwietracht") intensely evokes early Christianity, as perceived by Graham Greene (7). The ideal of a person, who does not separate, is not sterile, does not see what is unreal, thus dogmatically just his idea, which he actualizes disregarding the circumstances. Like Jesus eating among the publicans, because he did not come for those who were healthy, but for those in need, in any meaning of the word. This existence "on the border, in the zone of the poor, thieves and sinners"<sup>4</sup> (G. Greene), the consciousness, that it is necessary to count with the evil also in the good and vice versa, this real evaluation of the human existence in early Christianity could be a great base for an eventual shift of the beginning of modernism already to the birth of modernity or origin of Christianity. Thus understood reality is present in the history of art via the works of modernism in this perceived and designated meaning. We will point to it later, in the works of Slovak authors of literary modernism, we have been exploring in the last two decades, namely J. Čiger Hronský and Pavol Strauss, as well as their parallels in the world literature.

It is obvious, that if the world is perceived in this complex way, ergo always in a concrete situation, it is psychically exhausting when regarding an individual and socially-politically ungovernable when regarding the structures of power (8). Therefore secular, and gradually

<sup>3</sup> Trans. Z. Husárová.

<sup>4</sup> Trans. Z. Husárová.



also religious power have manipulated and transformed the agricultural processes, to solidify its status of power. The consciousness of a variety has been squeezed into certain dogmas and schemas, gradually repeated in the modifications of the totalitarian systems of different kinds.

Only several ghosts were able to escape from this manipulation. The ghosts who have been carrying the relay of independence and variety, have often paid with their lives or paradoxically with a reduced existence, turning then even more passionately to the artistic creation, which left the testimony of immortality of freedom and independence or simply of acceptance and cognition of life's variety speak in its name.

Due to clarity of the scheme and strain of the variety, its demands for thinking, but also due to common errors of our existence, if we do not live according to the schemes and dogmas, we talk, as already in the title of the paper, about the **labyrinth of the modernity** (9). A labyrinth is an architectonically solid structure (in opposite to the notion of chaos, so, they cannot be automatically substituted), a symbol of searching in the secular as well as spiritual sense since the archaic building of King Minos in Crete, through the drawings of labyrinths on the floors behind the portals of medieval churches.

In modernism, there is differentiated a spiritual wave emphasizing the clearly distinguishable conservative values. I ask in this paper a central question, considering their distinguishing: can the conservative values (also in the representation of the works of art) be helpful in searching for positive points of departure from everyday dilemmas and labyrinth? (10) What type of conservative values manages the following paradox: value (in a positive way, meaning life-sustaining thinking, ethics, truth?) versus freedom of art?

I will try to answer this question by providing the results-values of research of the works of two striking personalities of Slovak literary modernism and their pendants in world literature, belonging to the canon of literary modernism. We are talking about one of the most productive and well-known Slovak authors, about the multi-genre and polysemantic author of Slovak interwar period, later an exultant Jozef Čiger Hronský and about physician and writer Pavol Strauss, who has been writing poems in German, who was living in a forced "internal emigration" in Slovakia after war and has turned to reflexive diary form and aphorisms in Slovak language (11). The used comparative method differs: it is typological for Hronský (absence of dairies or other proofs of links to World War), genetic for Strauss (12). The comparative method is inspired by the work of Pierre Bourdieu, whose theory of "space of



possibilities" points to the mechanisms of structuring the field of typological connections among the authors of different national literatures with the help of thematic transposition, reflections of social context or literary critiques of that time (13). I found another cornerstone in Foucault's theoretical instruction (Foucault was Bourdieu's teacher), in the "function of author" (14).

We could now choose the chronological sequence of the studied and compared motives, according to the evolutionary sequence of individual authors (projected in the work are social feelings, experience of World War I and World War II, searching for and finding of certainties, etc.) but I will progress again, as well as in the syntheses of individual analyses in monographs, using my right of interpreter for the choice and composition of the acquired pieces of knowledge, in a cross-section way through the problems, themes and motives of individual works and their context.

It is possible to talk, in all the questions we are dealing with, about the tectonics of psychological image of literary modernism, which is very complex, but its analysis - deconstruction with the help of period scientific methods as psychoanalysis (15), beginning sociology and in intellectual circles intensely intervening period philosophy constructs in front of our eyes an image of the serious value hierarchy of the impulses, treated in the works of art.

The first place belongs obviously to the concentration on the man, who is perceived in a double sense: A/as the one, moving the history, demiurg, free renaissance human being, destroying the old and building the new. Hronský's character Andreas Búr Majster is in this sense an avant-garde character, closely connected with K. Hamsun's pioneering and inventing characters (Dreamer/ Telegraph operator). Búr as well as Pontus address at first the God, but both in an "inappropriate" way, so their effort gets wracked (16). What is to be stressed here, is the solution of both authors: Hamsun leaves Pontus in the emptiness, and although the novel *Hunger* is interlaced with biblical allusions and style, he remains at the denial of God. This emptiness and world without transcendental dimension is followed by Franz Kafka, who implements Hamsun's novel as one of his sources (17). While Pontus parts from God (allegorical character of businessman Christ), Búr - rebel against God, realizes his guilt and his journey leads through the sacrifice for people to God, not without other guilts and faults, but still reaches his aim - finds himself in a death as martyr (stoned by the people, he wanted to help), "white".



A character understood in this way – as an exceptional type, can cover also the characters with demonical characteristics, like Adrian Leverkühn of *Doctor Faustus* by Thomas Mann. For humankind dangerous power of a fanatical individual (in the novel of Th. Mann it is Leverkühn's music, inducing a subconscious movement – the fanaticism of masses inspired in Mann's works by fascism in Germany, in Hronský's works the unconscious, immediately resonating singing of Búr, by which he manipulates the crowd) proved negative for humans in the 20th century.

B/Second type is a common, ordinary man, one of many, a man, who “grows anywhere like a grass”, or a man-poppy seed, who is searching for his place on Earth and creates values from zero. It is a man – Nobody as Hamsun's Isaac in *Growth of the Soil*, Jozef Mak in an eponymous novel by Hronský. Both characters have no background (we get to know nothing about Isaac's past, Mak is born out of wedlock, and thus pushed aside, excluded). Both characters work their way through many everyday efforts (otherwise superhuman as before-mentioned exceptional types) to the positive values necessary for existence and securing of posterity. To these characters belong also old Chlebkó from the novel *Chlieb (Bread)* by Hronský, trading more than farmers, also Gráč from the novel *Pisár Gráč (Scribe Gráč)*, recovering from the lost generation, generation marked by war and its own fatal mistakes, by the positive work for the others.

The questions of communication, mutual acceptance or appreciation of man's value, hence honour as social capital – studied in sociological research of the 20th century, are considered crucial also for the questions of artistic modernism, but mainly for life practice, captured also in the analysed novels of the world modernism. The research of M. Butler and Jürgen Habermas, dealing with “greatness” of man, his importance and meaning of existence, match in the democratic idea of “greatness” of man and suggest a) origin of Christianity, providing the space for broad masses through Christ and the possibility to follow him, b) modern opportunity for a man without origin to create, understood by Habermas as one of the symptoms of modernism (18).

Communication – non-communication is also the source of characters' death due to the unaccepted individual's otherness. W. Faulkner deals in his work *Light in August* with racially motivated non-acceptance, otherness of Joe Christmas (allegorical name), implying beside American history of the relationship of black and white population, also the incoming effort for genocide of certain races (Jewish,



Romany and Slavic) in the 1930s and the 1940s. The emphasis on the individual, his rights for the chosen individual fate, his otherness, difference from the average, are found in all the mentioned characters of Hronský's novels (19).

Observation as the means of bullying and violence (physical as well as psychological) are the key motives of the works by J. C. Hronský, W. Gombrowicz and S. Márai (20).

Intricately perceived and treated motive of guilt and subsequent catharsis (in the chosen works), the consciousness of man's participation on his fate form the part of many authorial conceptions especially in connection with Christian ideology (21). Differentiations of various environments, continents, as well as religious confessions are here evident especially in the connection with authorial solutions. (Protestantism, Orthodox, Catholicism, America, Scandinavia, Central Europe etc.)

Literary modernism, emancipated, since the second half of the 19th century, the female world, placed out of taboo her status and emotional space, including sex, marital life etc. (22). Literary modernism is also responsible for the emancipation of a child and children's world at the turn of the 19th century. The emphasis is put on the upbringing, relation with everything animate, modern education, which in the sum makes a revolutionary milestone in the evolution of the relationship to the human being. The realization of the childhood as a key period, endowing the future of each individual, has been addressed by important authors of many cultures. Hronský reacted to this challenge severalfold: he wrote textbooks and readers for all the years of Slovak schools up to the school leaving examination, wrote fairytales for the youngest, having influenced the whole generations of the readers and tales for the older, which also in their film versions (Sokoliar Tomáš, Hawker Tomáš) have been carrying for the youth the universal principles of courage, bravery and other values similar to modern and favourite scouting (23). Hronský, known in the novels for adults by his irony and sarcasm, changes in the fairytales easily to the playing child, drawing the animals' fates careless, with humour and joy. His characters of pigs from the first half of the 20th century resemble the modern American film *Babe*, still charming children's eyes. The reality is often concealed by imagination and humour. Hronský does not dodge reality, excluded are horror scripts, leaving the children scared from the world.

While we introduced, in the typological relations, Hronský's work into the "space of possibilities" and the net of meaning (not significations) of that work (24), we will point out the authorial intention of another



author of Slovak literary modernism, Pavol Strauss. His works provide the example of the genetical connections due to the author's dairy entries, which was not possible when analysing Hronský.

Pavol Strauss experienced according to his own claims two totalities of the 20th century: the fascist and the communist one and two conversions: Marxist and catholic one, and at the latter he stayed permanently and consistently. In comparison with Hronský, who emigrated after World War II, which left a negative influence on his works, Strauss remained in "internal emigration" in Slovakia. Both totalities were commented on in his diaries and aphorisms. The key words of his reflections are freedom of speech, right, possibility of publishing, to be present in public, the way to survive - by output in the conditions of the professional and spiritual ostracism. To his authors of modernism belong: R. M. Rilke (motive of death), F. Werfel (motive of childhood), F. Kafka (motive of helplessness against power), G. Marcel (personalistic approach to reality), M. Proust (psychology of phenomena), R. Guardini (sociology and Christian universalism), G. Green (paradox of Christianity), T. de Chardin (reflections about meaning of life) etc. Strauss appoints a special series in modern music.

His poetry from the 1936/37, which was written in German and published in Prague, becomes the precursor of the Slovak poetry of the 1960s by its discursive, reflexive and meditative character, realistic, even expressive "depiction". This type of poetry does not belong to surrealism, only slightly to poeticism and author does not even belong to catholic modernism (25).

The couple of authors, we have introduced as *pars pro toto* of the Slovak literary modernism, are completely different by their lives (one was known in his homeland, renowned, rooted in the Slovak land, without which he could not work, but still emigrated, the other one "a globe-trotter" by disposition as well as by languages he spoke, and still has lived all his life in Slovakia), by genres etc.

They had the common approach to reality: paradoxical, discursive, real (not referential). What connected them in poetry, was contraction (gesture and ellipsis - internal monologue are also typical of Hronský in his big novels, a rare genre - aphorism is typical of Strauss). Ethos is what they have in common (26), which can be characterised as desire for truth.

This complementary disparity and similarity enables to see the multilayer image and character of the Slovak literary modernism more precisely.



### **Conclusion: Modern and nonmodern type of conservatism**

We pointed, by the research of Hronský and Strauss, the coherent structures of two types of existence (27). These two authors are from the aspect of progress the key and exceptional personalities, because each of them means in its own way a **progressive milestone, both ideological as well as poetological**. This piece of knowledge determines not just the place of two taboo authors in the evolution of the Slovak literary modernism, but shows this movement represented just by these two authors as strongly endowed by **modern conservative values**, which cannot be claimed about many contemporaries of the mentioned authors (28).

The term modern conservative values leads me to the key question, for the sake of which I reconstructed in this paper the research of several decades: to the differentiation of the conservative values to **modern conservative values and nonmodern conservative values**.

It has to be stated, basically, that modernity and conservatism do not need to exclude each other. They exclude each other if conservatism is nonmodern, ergo undifferentiated, dogmatic, tight. The receipts of nonmodern conservatism for elimination of variety are reached by definiteness and absolute truths. Nonmodern conservatism does not link to the variety of modernity and the certainty is searched for in total values. Nonmodern conservative thinking is totalitarian, it considers only its own truth and reality as tight.

Both authors - two personalities of alternative Slovak culture and literature of the 20th century - are not to be seen in this way, rather the Christian conservative values are visible, the value system of the "old" continent. The essence of their creation, as we have shown, is based on variety. It is not the autotelic relativism of all the values, as pointed by J. H. Matlárý in his newest book (29). It is the real perception of the being as variable. Modern Christianity anticipates the evil. Modern conservative thinking preserves **acceptation of the variety of the real**, which brings it closer even in the form of art works through the power of authorial conception to the real image of reality and can thus stand as the cornerstone for the learning of ways of the labyrinth of life.

If we in the conclusion return to the central question of this study, it could be said, that modern conservative values in thinking and art do not obstruct the freedom of artistic creation. On the contrary, nonmodern conservative thinking closes the art into schemas and tends to the spreading of totalitarian and for the existence of humankind dangerous values.



Literary modernism, including the resulting value dyad of the modern and nonmodern type of literary modernism (according to conservative type of author) offers a brand new image and progressive division of the Slovak literary modernism.

#### NOTES

1 Compagnon, A.: *Démon teórie. Literatúry a bežné myslenie*, Bratislava 2006. Trans. Jana Truhlářová. Compagnon's theoretical approaches are close to my analyses, although I have not reflected them more deeply in that time.

2 Welsch, W.: *Unsere postmoderne Moderne*. Acta Humaniora 1987, p. 65–79.

3 Hofmann, W.: *Die Moderne im Rückspiegel. Hauptwerke der Kunstgeschichte*. München: 1998, p. 380–381.

4 Hofmann, W.: „Was ist das Neue und wie neu ist das Neue der Moderne?“, Wiener Vorlesungen, Forum Alpbach, 27th August 2007.

5 Bátorová, M.: *Paradoxy Paula Straussa*, Bratislava 2006.

6 Hofmann visualizes in the lecture his concept on the picture: Pieter Brueghel the Elder "The Tower of Babel", 1563, Kunsthistorisches Museum, Vienna.

7 Greene, G.: *Paradox křesťanství*. Vyšehrad. Praha 1970.

8 The development of the means of manipulation through which the man became the thing catches besides N. Machiavelli and some others, also M. Foucault in his work *Discipline and Punish*.

9 By using the term "modernity", we adapt to the general terminology of this conference, otherwise we use the legitimate term literary modernism.

10 It does not concern the understanding of literature as "instructions for use" as Compagnon ironically described R. Barthes approach (ibid. p. 124) to mimesis as recognition, as explicated by Compagnon (ibid. p. 137).

11 See: my monographs about them.

12 The method is exactly described in the study *Der europäische Roman der literarischen Moderne* („Das Feld des Möglichen" in der Moderne des 20. Jhs) presented in Vienna, from 6th to 9th December 2007. In print.

13 Pierre Bourdieu.

14 "Topos of the death of author enables the fusion, in the biographical or sociological meaning, thus in the meaning of his place in the historical canon, with the author in the hermeneutical meaning of the intention or intentionality as criterion of interpretation". Compagnon, A.: ibid., p. 53.

15 This phenomenon is registered in the literary scientific analyses of the works of Viennese modernism in comparison with subconscious stream of consciousness, which significantly influences the pursuance of characters of Hronský's novels. See: Bátorová, M.: Bratislava - *Wien's Nachbarschaft, Unterbewusstsein, Erotik und Moderne* (S. Freud, S. Zweig, A. Schnitzler, J. C. Hronský). In: *J. C. Hronský und die Moderne*, Frankfurt am Main: 2004, p. 19–38.

16 Brynhildsvoll, K.: *Sult, sprell og Altmuling. Alte und neue Studien zu Knut Hamsuns antipsychologischer Romankunst*. Frankfurt am Main: 1998, p. 92. Bátorová, M.: *Die gelbe Mühle: entmenslichtes Rad der Geschichte*. Kapitel 6 In: *J.C. Hronský und die Moderne*, op.cit., p. 71–81.

17 Brynhildsvoll, ibid., p. 102–103.



18 Habermas, J.: *Die verzögerte Moderne*. In: *Philosophisch-politische Profile*. Frankfurt am Main: 1981, p. 455.

19 See: *Das Leben als Labyrinth oder die Suche nach einem Zuhause*. (Das Motiv des Auenseiters in den Werken von W. Faulkner und J. C. Hronský). In: J. C. Hronský und die Moderne, op.cit., p. 97-107.

20 See: Typologische Zusammenhänge der ungarischen, slowakischen und polnischen literarischen Moderne. (S. Márai, J. C. Hronský, W. Gombrowicz). Ibid., p. 116-129.

21 See: *Der Mensch im Kampf mit der Bestimmung* (F. M. Dostojewskij und J. C. Hronský). Ibid., p. 48-65.

22 See: *Die Frau als Drohung, Schicksal, Vampir* (A. Strindberg, E. Munch, J.C. Hronský). Ibid., p. 65-71.

23 See: *Die Kinderwelt: Widerstandsfähigkeit gegenüber dem Bösen*. (E. Kästner, K. Čapek, J. C. Hronský). Ibid., p. 107-116.

24 "...thanks to the differentiation between meaning and signification, plan and intention we have won over two most difficult obstructions of the other application of intention as a criterion for interpretation of the work: the subject of interpretation is meaning, not signification, intention, not plan (-) there is no reading of literature, which would not actualize the meanings of the work, (-) (after all, the characteristic of the literary work is to have a meaning outside its original context)". Compagnon, ibid., p. 99.

25 See: Bátorová, M.: *Paradoxy Pavla Straussa*, Bratislava: 2006.

26 The necessity of catharsis was one of existentialists' problems of the 1930s and 1940s. See: Camus, A.: *Mýtus o Sifyjovi, Pád, Caligula*. Bratislava: 1993. *Pád*, p. 171-172.

27 Compagnon points out the dispute between R. Barthes and R. Picard in the 1960s, in which Picard convicted Barthes of searching for deep structure, intention in the work of Racine. Compagnon's conclusion: "Structuralism, mixed with anthropology and psychoanalysis, remained a phenomenological hermeneutics". Ibid., p. 69.

28 It would be shown by the comparison of Hronský's works with the works by M. Urban, whose characters are definitely not psychologically elaborated in such a degree as Hronský's. Urban's characters are not self-contradictory neither paradoxical, and thus are not so close to reality as Hronský's novelistic characters are. The poetic work of Pavol Strauss is by its internal balance and expressionistically harsh image significantly different from canon as well as from the notion of poetry in Slovakia or Czech Republic in the interwar period. Strauss's comparison with Kostra, Smrek and others would prove, that Strauss's discursive (thus non-surrealistic!) meditative poetry has nothing in common with melody, rhythm and rhyme, characteristic for Slovak poetry of that period.

29 It concerns the variety of the type of early Christianity or the Christianity of the second half of the 20th century, which is after The Second Vatican Council, when The Church emphasized the way to God through the man-relative, counting with the evil in the good and vice versa.

30 Matlár, J. H.: *L'udské práva ohrozené mocou a relativizmom*. Bratislava 2007.



## MYŚLENIE KONSERWATYWNE JAKO DROGA WYJŚCIA Z LABIRYNTU NOWOCZESNOŚCI

### Streszczenie

Autorka rozwija swoją refleksję o nowoczesności słowackiej literatury na bazie teorii nowoczesności A. Compagnona i W. Welscha. W konkluzji wyróżnia nowoczesne i nienowoczesne typy konserwatyzmu, głównie dzięki analizie ich relacji do idei postępu. Nowocześnie konserwatywne wartości realizowane są w literaturze słowackiego modernizmu Jozefa Cigera Hronský'ego i Pavla Straussa. Wśród wartości kluczowych wymieniane są wolność słowa, prawo i możliwości publikacji. Według autorki artykułu nowoczesność i konserwatyzm nie muszą wykluczać się wzajemnie. Faktycznie nienowoczesne formy konserwatyzmu eliminują różnorodność poprzez absolutne zdeterminowanie i zdefiniowanie prawdy. Wartości totalne zapewniają nienowoczesnym formom konserwatyzmu pewność. Podstawą natomiast twórczości literackiej opisywanych w artykule chrześcijańskich autorów słowackich z I połowy XX wieku jest uznanie dla różnorodności bycia, które niekoniecznie musi prowadzić do akceptacji skrajnej autotelicznej relatywności wszystkich wartości. Zgoda na różnorodność bycia to także akceptacja różnorodności rzeczywistości. Tak rozumiane konserwatywne wartości nie hamują wolności artystycznej kreacji. Nienowoczesne formy konserwatyzmu natomiast prowadzą do dominacji totalitarnych i groźnych dla ludzkości wartości.