

## Recenze / Reviews

**HOUDA, Přemysl. *Normalizační festival: Socialistické paradoxy a postsocialistické korekce*. Praha: Karolinum, 2019. 180 s. ISBN 978-80-246-4387-8.**

### *Igor Zavorotchenko*

In certain period of the 20<sup>th</sup> century the flag idea of one trendy stream in the Western historiographic was a desire to use mathematical and science methods and instruments in historical researches. Today there are much less enthusiasts of that concept, and for the rest of historians the fundamental distinction between methodologies in Science and Humanitarian studies seems to become obviously. Nevertheless, even today we could see the excellent examples the historian use in his book the mathematical subject.

The subject is the Mobius strip, famous geometrical figure. The historian is PhDr. Přemysl Houda, Ph.D. from Prague. The book is his *Normalizační festival: Socialistické paradoxy a postsocialistické korekce*. And in my opinion the way to applicate the specific mathematical subject to a historiographic text is the pretty best one from all available ways: the Mobius strip serves for the author as nothing else but a brilliant metaphor, which helps to illustrate the ideas of his book about late socialistic era in Czechoslovakia.

In general, using some metaphors, allusions and parallels turned out quite worthy for the monography on the issue. It's not accidentally, because the author concluded the period shouldn't be describe in black and white, nor even in any predeterminate colours at all. He regards the contemporary mainstream discourse using for *normalization* age describing is insufficient for the topic discussion. The phenomena are much more complicated and need much more complex patterns for understanding.

Thus, the book's reader would be happy to confront with the collection of very interesting conception and ideas of the prominent intellectuals, as the American anthropologist A. Yurchak, the Italian historian A. Portelli, the French philosopher M. Foucault, the Italian writer and semiologist U. Eco, the French

sociologist and philosopher P. Bourdieu, the French anthropologist C. Levi-Strauss, the Russian philosopher and philologist M. Bachtin, the French philosopher and literature theoretician J. Derrida, the psychoanalyze founder S. Freud. That's just enough of the outstanding names to make the book's content interesting, isn't it?

And actually, the book not only concerns the ideas mentioned above but is built on the wide base of interviews of active actors of events and some documents from their personal and public archives. What are the actors we are talking about? It's a line of folk-artists and folk-concerts organisers, as J. Nohavice, M. Kaplan, K. Pokeš, M. Petrišček, J. Poláková, Z. Červená, J. Šrejber. Properly, why these ones?

To analyse the period researched P. Houda has pitched upon the specific field and the perspective: the folk music environment of the time. It became possible to him to thoroughly explore all the things. But it also gives him a try to generalize and summarize his conclusion much wider out of the folk music sphere itself as well. Frankly speaking, the proposed patterns likely is suitable for the late socialistic society and public sphere in Czechoslovakia generally.

In this way P. Houda has problematised the present depiction of that time and the use for it the term *grey zone*, or *island of freedom*, or *living in truth/in a lie*, and offer the alternative model. What are the essential points of such a model? Let's read the book!