

totally different, American slogans and pointed phraseology entered the ideological discourse of various traditionalist political groups. Among such slogans we can find the “right to life”, coined by the Family Division within NCCB (National Conference of Catholic Bishops) in USA in 1970. (All references to the American anti-abortionism are to be found in Petchesky, 1986.) Later on, when the front against abortion broadened, miscellaneous forms of the protestant fundamentalism, groups of the orthodox Jews, Mormons and black Muslims entered in to its ranks. This strongly religiously marked social bases of the New Right was joined by a number of various organisations of far Right such as Young Americans for Freedom, John Birch Society, and World Anti-Communist League to name just a few. Interesting connections to the Republican Party were visible. On the way to power the Republicans made use of zealots in this groups and organisations, but in spite of a degree of anti-abortionist rhetoric and some legislative set-backs concerning women’s freedom of choice, the actual politics under Reagan did not totally succumb to all aspirations of the far right. The problem of abortion appears to be a politically mobilising issue by being always caught in a series of equivalences, which visibly mark the field of the conservative discourse: to advocate “life” means to support “the family”, which further on means to uphold “morality”, that under a historical signifier is identified as adherence to “America”. The logic of such discourse is a reduction of differences: “./.../ the logic of equivalence is a logic of the simplification of political space, while the logic of difference is a logic of its expansion and increasing complexity” (Laclau, Mouffe, 1985: p. 130).

Art and Society

Part three of the book turns to art and its social signification. Are we nowadays abandoning all links between art and human happiness? It looks very much so that one can never get rid of ethics. The perspective taken by Bourdieu – and not only him – does not abolish all these aspects; it actually puts a stronger emphasis on them. However, one question remains pertinent in its radical articulation in the last instance: have artists ever really existed, or were they just figments of theoreticians’ and critics’ imagination? The answer depends on historical moments and on social changes as well as on the shifts in economic and political (power) structures. On this background, another question arises as well: who believes that art has ever been truly defined and clearly determined? This, on the other hand, does not mean that art “functions” without definitions. On the contrary, one can