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Between Marxism and Romanticism: Childhood and Education in the Works of Ernst Bloch

Marksizm ve Romantizm Arasında: Ernst Bloch'un Eserlerinde Çocukluk ve Eğitim

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Abstract

Ernst Bloch is a 20th-century German philosopher, associated with the Frankfurt School of critical theory. His most important philosophical works are *The Principle of Hope* (1959) and *The Spirit of Utopia* (1918). The aim of this paper is to explore Bloch's views on childhood and education in the context of his own upbringing. Special attention will be paid to two important influences on Bloch's thought: Romanticism and Marxism. This paper will be divided into three parts: The first part will provide a portrait of Bloch's childhood and youth. It will trace his early inclination toward Marxism and Romanticism and elucidate Bloch's attitude toward conventional education and learning. The second part will focus on the relationship between childhood, education and the human imagination. It will contain references to the following literary texts: William Blake's "The School Boy", Samuel Taylor Coleridge's "Frost At Midnight", William Wordsworth's "My Heart Leaps Up" and Johann Wolfgang von Goethe's *The Sorrows of Young Werther*. The third part will focus on the role of critical thinking in education. It will outline Bloch's critique of conventional education in capitalist society and his vision of a different kind of education. Please note that all translations from Bloch's *Das Prinzip Hoffnung* (*The Principle of Hope*), *Pädagogica*, *Spuren* (*Traces*) and *Literarische Aufsätze* (*Literary Essays*) are my translations.

Keywords: *Ernst Bloch, childhood, education, Marxism, romantic literature, Blake, Coleridge, Wordsworth*

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Özet

Ernst Bloch, Frankfurt Ekolü eleştirel teori ile ilişkili bir 20. yüzyıl Alman filozofudur. Güneybatı Almanya'da bir işçi şehri olan Ludwigshafen'de 1885 yılında doğmuştur. Kant, Fichte, Schelling, Hegel ve Marx'tan etkilenmiş, Freud'un psikanaliz teorisini ise eleştirmiştir. Theodor W. Adorno, Georg Lukács, Bertolt Brecht ve Walter Benjamin ile yakın ilişkide olup fikir telakkisinde bulunmuştur. Esas ilgi alanı insanlığın ütopyaya ulaşma arzusudur. Onun en önemli felsefi çalışmaları, birinci Dünya Savaşı esnasında bir pasifist olarak sürgünde bulunduğu İsviçre'de yazdığı *Ütopya Ruhu* (1918) ve ikinci Dünya Savaşı ve sonrasındaki soğuk savaş döneminde sürgünde yaşadığı ABD'de (Bloch bir yahudi olduğundan Nazi rejiminden kaçmak zorunda kalmıştır) yazdığı *Umut İlkesi* (1959)'dir. Bu makale Bloch'un daha az bilinen Pädagogica (1971) eseri hakkında olup, makalenin amacı, Bloch'un çocukluk ve eğitime yönelik görüşlerini ortaya koymaktır. İnceleme üç bölüme ayrılır: Birinci bölüm Bloch'un çocukluk ve gençliği hakkında olup, odağında Bloch'un doğduğu, merkezinde büyük bir kimya fabrikası bulunan işçi şehri Ludwigshafen ile daha varlıklı ve kültürlü ailelerin yaşadığı komşu şehir Mannheim arasındaki karşıtlık bulunmaktadır. İkinci bölüm çocukluk ve eğitim üzerine Bloch'un düşünceleri ve Romantik düşünce arasındaki yakınlığı mercek altına alıyor. Bu bölüm Bloch'un çocukluk ve eğitim hakkındaki düşünceleriyle, bu iki konunun aşağıdaki Romantik edebi metinlerde ele alınışı arasındaki paralellikleri inceliyor: William Blake'in "Okul Çocuğu", Samuel Taylor Coleridge'ın "Geceyarısı Soğuğu", William Wordsworth'un "Kalbim Hopluyor" ve Johann Wolfgang von Goethe'nin *Genç Werther'in Acıları*. Üçüncü bölüm Bloch'un geleneksel eğitim sistemine eleştirilerini ele alır. Bu bölüm Marksist ve Romantik fikirlerin onun üzerindeki etkisine dikkat çekiyor ve Bloch'un olası farklı bir ütopik eğitim anlayışı hakkındaki vizyonunu özetliyor. Lütfen şu metinlerdeki tercümelerin tamamının tarafımdan gerçekleştirilmiş olduğunu dikkate alınız: *Das Prinzip Hoffnung (Umut İlkesi), Pädagogica, Spuren (İzler) ve Literarische Aufsätze (Edebi Denemeler).*

Part One

Ernst Bloch is a 20th-century German philosopher. His major philosophical works are *The Spirit of Utopia*, written towards the end of WWI in Switzerland, and *The Principle of Hope*, written during WWII in the USA. He is also the author of *Traces* (1930), a collection of stories, aphorisms and essays, of *Literary Essays* (1964) and of *Pädagogica* (1977), a work on education. In all these works, Bloch has commented on childhood and the importance of education. Bloch's works have been influenced by Marxism and Romanticism. His main interest has been utopia. He has argued that the most important characteristic of human beings is utopian longing. Bloch (1959, p. 356) has claimed that human beings are determined by utopian longing or "the Not", which he has defined as "a lack of something" and also as "an escape from this lack", "a driving toward what is missing". As Bloch has argued, this becomes particularly obvious in children: "From the very beginning, we are looking for something. We are desirous through and through. We cry because we do not have what we want" (Bloch, 1959, p. 21). According to Bloch, we do not even know what we want. Therefore, we are constantly trying to find out what we want. Again, this becomes particularly obvious in children: "A child takes up and handles everything he sees, to find out what it means. Throws everything away, is

restlessly curious and does not know of what. […] Boys destroy what one gives them. They are looking for more, unpack it. Nobody could name it and nobody has ever gotten it" (Bloch, 1959, p. 21).

Nobody could name it and nobody has ever gotten it. Something is missing, but we do not know what it is. We can only look for it or try to imagine it. In any case, according to Bloch, utopian longing is the most important driving force in human life and particularly strong in childhood and adolescence. Utopian longing appears to have been a strong driving force in Bloch's own childhood and youth. In *Traces*, Bloch (1930, p. 12) has remarked: "Children like it best at someone else's home. Only, they soon notice what's wrong there too. If it were so nice at home, they wouldn't leave so eagerly. They often sense early that, here as elsewhere, much could be different". Bloch was born in Ludwigshafen in 1885. His family and school did not hold much interest for him. From an early age onward he felt drawn to a "somewhere else", somewhere different. He felt drawn to books about adventure and far-away places, to the theatre, music and the plays of Lessing, Goethe and Schiller. As a university student, he felt drawn to Marxist ideas. It is important to note that Bloch's hometown Ludwigshafen was a workers' city. It was founded in 1865 as the location of the chemical plant BASF. The neighbor city Mannheim was founded in the 17th century as residence of the Prince-Elector of the Palatine. The two cities were fundamentally different in terms of their history, architecture and population. Bloch noticed these differences at an early age. In Ludwigshafen, the air was dark with smoke. The streets were dirty, and the workers looked tired and hopeless. But after one had crossed the bridge, everything was different: The air was clean. There were old taverns and citizens' houses, which looked pretty and well-preserved (Markun, 1977, pp. 12/13). Mannheim was a neat and pleasant city. As Bloch has sarcastically remarked (1965, 408), the citizens of Mannheim used to eat "what had been earned by the labor of the workers of Ludwigshafen". Bloch identified with the plight of the workers. Like them, he loved to cross the bridge and venture into Mannheim, which he characterized as "a beautiful free afternoon or evening for the neighboring city of Ludwigshafen - Sunday, from which one carried back all kinds of cultural treasures"(1965, p. 405). His favorite hunting grounds were the Mannheim Library, the Mannheim Theatre, the annual Mannheim Fair, the harbor and the vast plains alongside the rivers Rhine and Neckar. In the Mannheim Theatre, Bloch listened to classical music and watched performances of plays by Goethe and Schiller. Works such as Beethoven's *Fidelio* and Schiller's *Die Räuber* introduced him to "the True, Good and Beautiful" (Bloch, 1965, p. 406). The True, Good and Beautiful did not exist outside the theatre, but Bloch believed that it should and could exist in the real world. These early experiences in the Mannheim Theatre had a profound and lasting influence on him. In the Mannheim Library, Bloch read the works of Hegel and the German Romantics. It is important to note that the library did not possess any books written after 1860, which means that Bloch remained untouched by positivistic ideas (which he later detested and refuted in his works). As a boy, he eagerly read the books of Karl May, a writer of adventure stories, which are set in far-away exotic places. Bloch (1959, p. 29) has argued that boys long for "adventures", "audacity, color, width and height". This desire for adventure, space and color drew

Bloch to places like the Mannheim Fair, the harbor and the plains between the Rhine and Neckar rivers. At the Mannheim Fair, he watched mermaids, magicians, cowboys and men who swallowed and regurgitated frogs. The fair consisted only of "six rows of stalls", but it gave him an idea of "how big the world is" (Bloch, 1965, p. 405). The harbor also gave him an idea of how big the world is because it was full of ships from distant countries. He loved talking to the sailors and listening to their stories (Bloch, 1930, p. 68). On the vast plains between the Rhine and the Neckar, Bloch and his friends used to take long walks and to act out imaginary adventures. Every stone and every tree could become the hero in a story. When they had tired themselves out, they felt the impact of the solitary landscape between the two rivers: "We were drawn into the beauty of trees, clouds, of the evening sky – to such an extent that it hurt and that we suffered from our speechlessness, which almost caused hallucinations" (Bloch, 1930, p. 70). Compared to these pastimes, school appeared boring to him. Bloch did not like school, and he was not a good student. Once, he even had to repeat a class. However, while he was still a high school student, he exchanged letters with several eminent German philosophers, such as Ernst Mach, Theodor Lipp, Eduard von Hartmann and Wilhelm Windelband (Markun, 1977, pp. 16-18). Besides, he wrote his first philosophical essays at this time. In one of them, Bloch (1930, p. 71) has claimed that "the essence of the world is urge and energy to create […] the thing-in-itself is the objective imagination". Bloch has repeatedly emphasized the importance of the human imagination, especially the importance of the human capacity to daydream. He has claimed that daydreams are not a waste of time but instructive and inspiring. According to Bloch, daydreams are like "windows through which we can see the daydream world of realizable possibility" (Bloch, 1959, p. 111). Daydreams are expressions of utopian longing. They are also the seeds of utopia. From these seeds something new, something different, something better can come into existence. Bloch (1959, p. 271) has claimed that reality does not only consist of the empirical real but also of the imaginary real. According to him, daydreams can change our lives and the world we live in.

Part Two

As pointed out above, Bloch has valued the human imagination and the human capacity to daydream highly. He has remarked that the daydreams of children are often about freedom and adventure: "The boy kidnaps himself and rides away on a fast horse into the safety of adventure. The night is full of taverns and castles. There are weapons, fireplaces, men as tall as trees and no clock" (Bloch, 1959, p. 23). People can daydream almost anywhere, for example in a class room, where there is usually a clock and where time often passes very slowly. Bloch has repeatedly described the class room as a place of suffering: "Parents and teachers certainly know how to inflict sadness on the child" (1959, p. 23). According to him, "the suffering in school can be more disgusting than any kind of suffering experienced later in life, except the suffering of the prisoner"(1959, p. 23).

The poem "The School Boy" by William Blake describes the feelings of a child about school. Like Bloch, Blake's schoolboy does not like school. Like Bloch, the schoolboy prefers spending his time out of doors or with a book of his own choice. He is

happy and at ease when he walks through a forest, where "the birds sing on every tree;/ The distant huntsman winds his horn,/ And the skylark sings with me" (in Driver, 1995, p. 3). In such moments, his life is full of joy. By contrast, the class room is devoid of joy: "But to go to school in a summer morn/ O! It drives all joy away" (in Driver, 1995, p. 4). The class room is not only joyless but moreover scary. The teacher is referred to as "a cruel eye outworn", which watches and terrorizes the children, who "spend the day,/ In sighing and dismay" (in Driver, 1995, p. 4). Blake has compared the school children to birds who are locked up in a cage. A locked-up bird cannot fly. A locked-up bird sometimes stops singing. A locked-up bird sometimes dies after a short captivity. Blake paints a powerful picture of the crippling effects of conventional education in the late 18th century. Besides, he draws attention to the cruelty and ignorance of parents and teachers who harm and destroy the happiness, well-being and creativity of their children and students. It is almost paradoxical how parents and teachers inflict knowledge on children. Without freedom and inspiration, the children become bored and inattentive. What a waste! Children can learn so many things while they are very young. Blake's school boy wants to learn, but listening to the teacher's monologues which rain down on him like a "dreary shower" (in Driver, 1995, p. 4) only makes him feel tired, numb, cold and lonely. But he must endure the lesson. He cannot escape. He can only imagine that he is somewhere else.

In his poem "Frost At Midnight", Samuel Taylor Coleridge also describes the class room as a place of suffering. A male adult narrator remembers his unhappy and miserable school days. He has been sent to a boarding school and feels lonely and sad because he misses his parents, siblings and friends. Besides, he feels alienated in a big city devoid of forests, meadows, lakes and hills. During the lessons, he stares into the fireplace, imagining and hoping that the door will open, that somebody from his hometown or family has come to take him back home with them. Now that he is an adult and the father of a young son, he thinks about his son's education. He expresses his determination not to send his son to a boarding school in a big city but to let him grow up in his family and in the countryside where Nature will be his teacher:

"[...] thou, my babe! Shalt wander like a breeze
By lakes and sandy shores, beneath the crags
Of ancient mountain, and beneath the clouds,
Which image in their bulk both lakes and shores
And mountain crags: so shalt thou see and hear
The lovely shapes and sounds intelligible
Of that eternal language, which thy God
Utters, who from eternity doth teach
Himself in all, and all things in himself.
Great universal Teacher! he shall mould
Thy spirit, and by giving make it ask.
Therefore all seasons shall be sweet to thee" (in Driver, 1995, pp. 18/19).

The boy's father wishes that his son will learn to appreciate life in all its aspects. All seasons shall be sweet to him: summer, spring, autumn and winter. The father hopes that

his son will be able to enjoy the sight of grass, leaves, branches and birds – in short, of the beauty of nature and the bounty of human life.

The human capacity to feel joy at the sight of natural phenomena and to appreciate all aspects of human life is at the center of William Wordsworth's poem "My Heart Leaps Up". A male adult narrator emphatically tells the reader that his ability to feel joy at seeing a rainbow in the sky is what he values most in life. He even declares that he would rather die than lose this ability:

"My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!" (in Driver, 1995, pp. 22/23)

What happens when *you* see a rainbow in the sky? Does your heart leap up? Or can it be that you have not even noticed it? Perhaps you were busy, perhaps you did not look up at the sky because your eyes were glued to the ground or to the screen of your mobile phone. Perhaps you were thinking of something and did not pay any attention to your environment. Bloch (1959, p. 35) has aptly remarked that "most people in the street look as if they were thinking of something else entirely. The something else is mainly money, but also what could be bought with money". In my opinion, he was right. In my opinion, more than 50 years later this statement is still true – but only of adults. Children in the street do not think of money and what could be bought with it. They pay attention to everything - the sky, clouds, trees, birds, beetles, ants, snails, stones, and flowers (to name only a few things which arouse their curiosity). When a child sees a rainbow s/he gets excited and happy. As Wordsworth has claimed, children are superior to adults because children are more perceptive, imaginative and receptive to beauty and joy than adults. Adults do not perceive how beautiful the world is. Adults cannot imagine anything which is outside the narrow scope of empirical reality. Adults kill potential joys with their anxiety about money and social status. Wordsworth has stated that "The Child is father of the Man" (in Driver, 1995, p. 23). We all know that we were children before we became adults. But usually we ignore this fact. We do not try to learn from children. We expect them to learn from us. But what do we actually teach our children? We teach them to adjust themselves to the world we live in. But is this world really desirable? According to Bloch, it is not. According to him, capitalism has caused immense problems: social injustice, poverty, misery, exploitation, pollution and alienation – the alienation of human beings from nature and the alienation of human beings from each other and from themselves.

Alienation is an important theme in Johann Wolfgang von Goethe's novel *The Sorrows of Young Werther.* Werther, the protagonist, suffers from feeling alienated from the society in which he lives. He cannot find love or friendship among the adults he is acquainted with. He pities and despises most of his adult acquaintances. He often avoids the company of adults. He prefers the company of children. He finds the members of his own social class (the upper class) detestable because they are phony, stupid and

arrogant. They believe that they are superior to people from the lower classes and to children. But Werther recognizes the innocence and sensitivity of children: they have not become alienated yet. They are still a part of nature, in harmony with themselves and their fellow creatures. As Friedrich Schiller (1795a, pp. 4/5) has pointed out, we love children because they are like nature: "In nature, we love the quiet, creative life, the tranquil inner force, the being according to their own laws, the inner necessity, the eternal unity with themselves. They are what we once were. […] They are also representations of our lost childhood, which will always be our most precious treasure". Children do not act according to the prescriptions of society yet. Their behavior is not prescribed and thus artificial but spontaneous and natural. Children do what they like: They play games and enjoy themselves. They run, jump, laugh, shout. They become hot and excited. Their eyes glow. Their cheeks become red. They are agile, warm and alive. By contrast, adults are like hard, cold pieces of wood. Adults do not play hide-and-seek or catch-me-if-you-can. They do not play but are played like marionettes by social conventions. According to Werther, social intercourse among well-educated upper middle-class adults is like an unnatural, joyless game: "I play the game myself, or rather am played with, like a puppet, and from time to time I grasp my neighbor's wooden hand and withdraw with a shudder" (Goethe, 1774, p. 74). This is an apt description of alienation. The novel also contains a critique of schools and teachers. Like "The School Boy" and "Frost At Midnight", *The Sorrows of Young Werther* depicts school as a place of confinement and suffering. When Werther visits his hometown (he had left it as a child after the death of his father), he passes by his old school and thinks of his teacher, "that honest old woman [who had] herded us children into the fold" (Goethe, 1774, p. 86). He also remembers "the restlessness and tears, the heaviness of heart and the mortal fear [he had] endured in that hole" [the class room] (Goethe, 1774, 86). Then, Werther takes a walk along the river. He remembers how he spent time at the river when he was a child: "I remembered so clearly how I would stand there gazing at the flowing water, following it with my head full of romantic notions, imagining the exciting parts it would pass through" (Goethe, 1774, p. 86). By the river, he is free. He has time to daydream about the future.

Part Three

Bloch has not only emphasized the importance of the human imagination but also the importance of critical thinking. Bloch has criticized conventional education for stifling the students' imagination and ability to think. In Blake's "The School Boy", the children are at the mercy of the teacher. In the 20th century, the tyranny of the teacher was replaced by the tyranny of the textbook (this also applies to our century, in my opinion): "Like slaves, the students have to memorize innumerable blind facts for the exams. In this manner, the students are prevented from thinking by the lack of time" (Bloch, 1971, p. 8). According to Bloch (1971, pp. 25/26), the memorization of knowledge stifles "the living spirit" of the curious and intelligent students and turns learning into "a tiresome, unwilling mechanical routine". Bloch (1971, p. 31) has further criticized conventional education for assigning to the students a passive role (Bloch's view is very similar to Paulo Freire's). The students are expected to listen to what the

teacher says. The teacher is expected to fill the students with "facts". Bloch (1971, p. 46) has rejected the concept of "facts". He has argued that there are no facts, only processes. Capitalist ideology promotes the concept of "facts" and the notion that "facts" are neat, unproblematic unities, which one can treat separately. According to Bloch (1971, p. 46), the concept of "facts" contains "elements of the category 'commodity'". "Facts" resemble products. Like Marx, Bloch (1971, p. 27) has argued that education has become a product or a commodity. Teachers are like salesmen who offer knowledge. Students are like customers who buy and consume knowledge. Besides, the concept of "facts" has become "mixed up with the concept of the 'past'" (Bloch, 1971, p. 46). The concept of "facts" falsifies our perception of the past and of the future. According to Bloch, the past is not finished and closed. By contrast, it contains undischarged future, which can exert a powerful influence on the present and the future. According to Bloch, the future cannot be predicted. It has not been automatically determined. Like the past, it is unfinished and still open (Bloch, 1959, p. 228). In capitalist societies, the present is almost non-existent: It is being drowned in the hectic pace and restlessness of capitalism. As Bloch (1971, p. 114) has pointed out, "[t]he profit drive *per se* is infinite; it never comes to a halt. Therefore, tranquility is not a value of capitalist society" (Bloch, 1971, p. 114). According to Bloch (1971, p. 123), tranquility is an important condition of wisdom. However, as Bloch (1971, p. 123) has argued, "bourgeois society has distanced itself from the concept of wisdom. It has gotten more and more into a chase and empty motion; it is not interested in contemplation and self- reflection". In a capitalist society, money is the highest good. Work is its highest value. By contrast, Bloch has emphasized the value of idleness: "It is good to have time […]; it is as good as to have space – space to walk and space to create" (1975, p. 107). Idleness is an important condition of thinking. Thinking is a step toward acting. But conventional education systematically prevents students from thinking. As mentioned above, the students do not have time to think because they must memorize "facts" for the exams. Besides, they are prevented from thinking by textbooks that veil all contradictions inherent in the subject matter. If the teacher drew attention to these contradictions, the students could become incited to think (Bloch, 1971, p. 12). But this would not be in the interest of capitalism. Bloch (1959, p. 1090) has argued that capitalism uses education to produce docile and useful employees. He has claimed that the ideal employee in the capitalist system is "deliberately small", "artificially faceless", "without color", "does not smoke, does not drink, does not play cards, does not look at girls, shall control his instincts and live the life of virtuous trash". According to Bloch (1959, p. 1090), parents and teachers are mouthpieces of capitalist ideology. They teach young people to "accept and endure what is done to them. The will is assaulted and broken, no matter what, one only nods and smiles. The faculty of reason does not stray beyond the boundary of the prearranged questions and answers which arise from the life of the employee". As Bloch (1971, p. 9) has pointed out, the 19th-century has produced the bourgeois, the 20th century the Babbitt. The Babbitt perceives capitalism as natural. S/He strives for a comfortable life in conformity with capitalist goals and values. According to Bloch (1971, p. 9), conventional education has moreover produced "the deliberate young Babbit", who has internalized the norms and values of

capitalism (Bloch's view is similar to Herbert Marcuse's). S/He does not question the society he lives in. S/He does not even rebel against parents and teachers. Bloch (1971, p. 12) has argued that conventional education has achieved a "chemical miracle": It produces, through education, "synthetic stupidity".

Conventional education stifles young people's capacity to think and to imagine. It also turns them into cripples because it serves the interests of capitalism not the interests of human beings. Capitalism is based on the division of labor. It needs specialists. Living in a society based on the division of labor affects human beings in a negative manner: "The human being who is forever tied onto a single, small fragment of the whole becomes himself only a fragment. Because he only hears the noise of the wheel which he keeps in motion, he never develops the harmony of his being, and instead of developing his nature as a human being, he becomes only the reflection of his business or his science" (Schiller, 1795b, pp. 20/21, my translation). In the 18th century, the philosophers of the Enlightenment dreamed of human beings who were whole. The guiding image of the Enlightenment period was the *citoyen*. The values of the *citoyen* were the values of the French Revolution: Liberty, equality, fraternity. Besides, the guiding image of the *citoyen* included the Humanist ideal *kalon kai agathon,* which envisions human beings as good and beautiful (Bloch, 1971, p. 21). A corresponding notion is *mens sana in corpore sano*, which can be translated as "a healthy mind in a healthy body". As Bloch (1971, pp. 148/149) has pointed out, during the 18th century, "a few noble individuals still wanted to be whole human beings". But in the 19th century, the ideal of the *citoyen* was driven more and more into the background, because the bourgeoisie started to distance itself from its liberating beginnings. Eventually, the guiding image of the *citoyen* was swallowed up, and with it the striving for wholeness (Bloch, 1971, p. 12). The result has been the deliberate young Babbitt and the cripple produced by the division of labor. To counteract the dehumanizing effects of capitalism, Bloch has formulated the following educative goals: Teachers should encourage and help students to become critical and independent thinkers. Teachers should encourage and help students to assume an "upright gait" (*aufrechter Gang*): to resist fear and dehumanization, to strive for courage and dignity. Teachers should encourage and help students to perceive themselves as subjects in the sense of historical agents. This kind of education requires courage of students and teachers. Sadly, most people simply feel scared and powerless. They perceive themselves as "only passively thrown into What Is", but, as Bloch has argued, "we can throw ourselves actively into What Is Becoming". Bloch (1971, p. 55) has claimed that the young have an affinity to What Is Becoming. They are themselves full of a "Not-Yet-Conscious" and a "Not-Yet-Become". Bloch (1971, p. 55) has argued that "this Not-Yet-Conscious, Not-Yet-Clearly-Known, Not-Yet-Become connects youth with change". The goal of this change is utopia – the "realm of freedom". Marx has described the "realm of freedom" as a state in which all the negative features of capitalist class society, such as poverty, misery, exploitation and alienation, will have been abolished. Bloch (1959, p. 241) has described the "realm of freedom" as a state "in which neither man behaves towards the world, nor the world behaves towards man as if towards a stranger". For Bloch, utopia will be a reality when the whole world will have become a home for

all human beings. The German word for “home” is “Heimat”: a safe place where there is enough to eat and where people care for each other, like a mother who takes care of and gives love to her children.

Not

1 Like many thinkers of his generation, Bloch’s ideas are gender-biased: The “child” appears to be identical with “boy” in his works.

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