

ABSTRACTS

Discontinuity and Continuity in a Budapest Music Underground Scene

Barna, Emília

Budapest University of Technology and Economics

Based on the results of a qualitative study conducted in the Budapest underground music world between 2014 and 2016, I look at how the hierarchical relations of the broader social structure, in particular the power relations of patriarchy, are reproduced in a hidden manner in a cultural space which, thanks to its particular practices relying on digital and online technology, as well as its DIY ethos rooted in the punk and indie genres, can be considered relatively open within the world of pop-rock music. Taking the art world concept of Howard Becker, I demonstrate how the conventions of the art world contribute, through the division of resources and labor, to the reproduction of a system unequal in terms of gender. Furthermore, I point to the ways in which the continuity of dominant norms, attitudes, tastes, and discourses within the art world contribute towards the reinforcement of structures, and thus acts as a force against openness and change. Lastly, I also consider possibilities for change.

The ‘Hungarian’ as a Figure in Late-Victorian Gay Literature and *Imre* by Edward Prime-Stevenson

Bojti, Zsolt

Eötvös Loránd University

There are several references to the Hungarian in nineteenth-century English gay literature, from pornography to Oscar Wilde’s gothic works and vampire stories. Presumably, the Hungarian is present as a figure in these works allowing for ‘illegitimate’ readings to insiders. In 1906, Edward Prime-Stevenson finished his novella, *Imre*, which, according to critics, is the first openly gay novel without erotica, in English that concludes with a happy ending. Therefore, it is worth investigating how the figure of the Hungarian developed and matured in this novelette, which is one of the most important works of English gay literature that has scarcely been written about in Hungary.

Women Working in Science: Psychosocial Risks

Dér, Csilla Ilona

Károli Gáspár University of the Reformed Church

In the paper, I discuss burnout among female academic teachers and scholars in Hungary. In the study, I focus on different psychosocial stress factors, such as overwork, organizational climate, and relations to peers. For data collection, I adopted two questionnaires, the Maslach Burnout Inventory — Educators Survey and the Copenhagen Psychosocial Questionnaire. My findings show that women with an academic career perceive significant amounts of work stress, and the most problematic area is to find balance between private life and work.

Allergy as an Ecofeminist Allegory: The Resistance of Nature in Todd Haynes' *Safe*.

Hódosy, Annamária

University of Szeged

Safe, a film directed by Todd Haynes, seems to be especially appropriate for a feminist approach, as the developing allergy of the protagonist that it depicts is said to be a “sublimated reaction to the empty role of the upper-class housewife”. In my interpretation, the illness in the film is neither a psychological nor a psychosomatic illness. It is very physical in nature, which is underlined by the film-narrative that follows the structure of allergy-documentaries and criticizes the trend that blames the illness on the individual, finding the cause of their illness in their minds or souls. In spite of all this, *Safe* is a feminist or rather *ecofeminist* film that highlights that the patriarchal structure that silences and disciplines women and (post)industrial capitalism that destroys and exploits ecosystems are aspects of the same power mechanism. Allergy appears in the film as a physical resistance to the forces of this power, the reaction of the body against the order that tries to rule (and ultimately destroy) it.

Workplaces, Offices, Genders, and Generations

Konczosné Szombatbelyi, Márta

Széchenyi István University

The study *aims* to review questions related to the demands of the Y and Z generations in relation to the work-environment, such as whether the new-style work environment is feminine and represents values considered to be feminine (cosy, decorated with plants, and colourful)? How the designers take into consideration the demands of different genders? Does the gender of the designer play any role in the space/places formulation? The research *method* includes expert interviews that were conducted with architects, interior designers, HR experts, office furniture designers, and producers. In addition, the sources include the Office of the Year competition online materials. The new kind of workplaces may give space for the complementary nature of women's social and networking communicative skills, team-building, and constructive and enriching forces, which are able to offer new aspects for development of competitive models of organizational behavior.

The Discursive Construction of Political Enemies through Sexism in the Parliament

Szalai, Laura

Eötvös Loránd University

The construction of enemies is a discursive action, a perception-interpretation of a social relation which has political effects. In my study, I would like to point out that sexism in the Hungarian Parliament and in the General Assembly of Budapest have served as a tool to construct enemies in politics. The analysis shows that the discursive construction of social and political enemies is articulated through sexist rhetoric. This practice includes markers and attributes that are associated with the concept “woman” and, due to this practice, the main fronts of opposition between “we” (men) and “they” (women) come into existence. The meaning of “enemy” can be articulated both explicitly and implicitly. There are two types of sexism that structure the male MPs’ discourse. The first one is so-called hostile sexism, which is based on negative stereotyping and prejudice. The other type is benevolent sexism, which is not performed on purpose, but argues that women “fit” the expectations of their traditional gender roles.

Women's Space in Hungarian Contemporary Art

Tatai, Erzsébet

Hungarian Academy of Sciences

There is no room for women beyond the glass ceiling in the hierarchical space of contemporary art in Hungary. At least according to 2015's "Hungarian Power 50" – the annual top list of the Hungarian art scene's most influential figures, which is compiled by the Hungarian art magazine *Műértő* ("Connoisseur"). Of the eight artists who got onto the list, only one was a woman. Not only are women underrepresented on the list, they are completely missing from the works of the artists who occupy these oh-so-high echelons: they are not represented by their works, nor are there any issues raised that would pertain to women or feminism (or lack thereof). In the lower regions of the art scene, it is more of the same; one could mention but a few exceptions as the effect of the slightly expanding circle of women artists. Although the number of women who stay in the field has increased since the political system changed, and increased to the point where it would be impossible to name them all (with some of them becoming quite successful, winning awards and scholarships, and some even thematizing women's use of space in some manner), it is still only a few artists who, "infected with feminism", have taken a critical stance on the gendered use of space. This, all despite the fact that on a global scale, the dismantling of the dichotomy between public and private spaces has been going on for half a century, even by modest estimates. In art, by-now-classic examples of this would be the works of Mierle Laderman Ukeles and Martha Rosler from the 1970s. On the scale of problematizing women's spaces, works range from the resolute dismantling of the border between private and public spaces, to the (not necessarily intentional) representations and markings of space that accompany the representations of women's lives (their experiences, fantasies, and dreams). Through the analysis of Ágnes Eperjesi's two projects and Márta Czene's painting, the paper presents two greatly differing strategies with which the artists challenge the tough tradition that restricts women to private space.

Visible and Invisible: *Gypsy image* — *Roma image*

Tóth, Andrea

University of Szeged

In 1993, the Museum of Ethnography organized an exhibition which intended to introduce the 20th century history of the Roma people from an ethnographic, sociological, and anthropological point of view. The most

important medium of the exhibition was photography, and the object of representation was the “Gypsy”. What are these photos talking about? When the director, Peter Szuhay, tried to answer the question, he admitted that the Gypsies are represented mostly as victims since they did not sit for the photographer by choice, and they did not choose the place and time of the photograph — “the photo is in fact about the photographer.” Edit Kőszegi and Peter Szuhay’s documentary *Gypsy image – Roma image* (2001) about Roma painters wanted to modify this oversimplified imagery. The documentary conveys a complex horizon of representation: on one level, we see the Roma painters as the objects of filmic representation, but on another level, they represent themselves, giving voice to the self-interpretation of their identity, their own painting in particular, as well as an interpretation of the relationship between Roma and non-Roma painting. In the documentary, “Gypsies” are the self-conscious actors of the process of representation. The question is whether the documentary gives space to the represented minority to emerge as a subject on its own, or the Roma painters remain locked into the object status, leaving unreflected the stereotypical discursive space surrounding them.

The Yellow Star and Everyday Life under Exceptional Circumstances: Diaries of 1944-1945 Budapest

Vasvári, O. Louise.

Stony Brook University

In this article, Vasvári discusses six war diaries from 1944-45, which until recently lay forgotten in archives or in private hands. Two of the diaries are by Jewish victims, Anna Dévényi Sándorné and Jenő Lévai, who describe their persecution, both beginning their diary entries on March 19, 1944. The other diaries are by one cleric, Pius István Zimándi, and by three gentile women of various backgrounds, Dr. Mária Mádi, Klára Szebeny, and Mrs. Miklós Horthy. Mádi, who kept the longest diary among all five diarists, from 1941 to 1945, consistently condemned the political situation in Hungary, before and after the Nazi occupation, while Zimándi did not. Szebeny wrote only about the period after December 1944, when she and her children were trapped in Buda during the siege of Budapest, and Mrs. Horthy avoided all comment about what happened in Hungary before her family was taken prisoner by the Nazis in November 1944 and wrote about her life subsequent to the family’s house arrest in Germany.

Coming Home to the Transit Zone: Anna Seghers's *Transit*

Zsadányi, Edit

Eötvös Loránd University

In my essay on Anna Seghers' novel *Transit*, I raise the questions of what it means to live at a transit place and what can be considered as home and homeland. What happens when home and homeland suddenly become strange? What happens when homeland becomes strange because there is no more room in it for foreigners? I will examine the transit zones depicted in the novel, including cafés, pubs, and embassies, where the characters share their stories of trying to obtain necessary documents for travel and talk about their plans of moving on to safer countries. I am interested in the paradoxical situation where most of the characters consider Southern France to be a transit zone, while the protagonist decides to settle there instead of moving onward. This early novel of Anna Seghers can be relevant nowadays because it challenges the oppositional relation of categories such as sameness and otherness; transition and stability. It is relevant also because it questions the close relation of such categories as home and homeland and differentiates them. I examine the novel in the context of the present, where migration has become an urgent global issue; and I argue that while refusing abjection against refugees, the novel creates post-humanistic ideas of home and homeland. The repetitive narration and the characteristic representation of transit places are important signs for the present reader who rejects hate speech and propaganda and wants to learn more about the situation of refugees.