

**Miklós Csapody**

■ ***Treasure Digging or the Great Dead***

Keywords: *Transylvania, Hungarian minorities, Elemér Jakabffy, Imre Mikó, Ernő Ligeti*

Living in minority for 22 years ended for the Transylvanian Hungarians at the Second Vienna Award on 30<sup>th</sup> August 1940, when the northern part of Transylvania was reannexed to Hungary. There are three monographs dealing with this period of time: *Twenty years time of the Banat Hungarians, 1918-1938* by Elemér Jakabffy, *Twenty-two years – Political history of the Transylvanian Hungarians, 1918-1940* by Imre Mikó and *Palm under pressure – An intellectual life of a generation. 22 years in minority life* by Ernő Ligeti. Jakabffy's work was written in 1939, before the Second Vienna Award, whereas the retrospections of Mikó and Ligeti were published in 1941. Jakabffy's monograph resumes in rich details how the Hungarian population of a hundred thousand, living in Banat and annexed to Romania after World War I, led its economical, political, social and cultural life. Mikó's monograph describes impartially the political fights of the Hungarians, from the times of passiveness to the activity of the Hungarian People's Community. Ligeti's work is a personal recollection of the Hungarian minorities' cultural life and their achievements: their intellectual tendencies, literature, press, publishing and theatre. The "treasure digging" of the article is a comparison of these three classic historical works, their concept, aspect, contents and style.

**Marcell Kónya**

■ ***The Interplay of Local, National and Global Networks of Meaning in the***

***Work of Contemporary, Underground Hip Hop Musician Funktasztikus***

Keywords: *alternative, boom bap, hip hop, music, underground*

Adorján Csató is one of the most unique figures of contemporary Hungarian alternative hip hop music, as he lives in Borsod county, and unlike other contemporary, popular representatives of the genre, addresses the countryside experience of poverty and deprivation. Initially he produced music as Funk N' Stein, then as Interfunk, and most recently he has put his name as Funktasztikus on three albums so far. The article analyses three albums of this last period – *Tartsd Lent* (2014), *Táncdalok, szonok, melodramák* (2011) and *Jelentések Fanyarországról* (2009) – and explores the way political and social problems, perceived as the heritage of state socialism and the regime change, are addressed in the songs. Apart from strong reliance on historical references, the regional identity of this artist is of equal importance; his lyrics and music videos describe the Borsod region, this backward developed and de-industrialized region of the country with soaring unemployment rates, social segregation and ethnic tensions, as an allegory of the nation. The boom bap production style connects Funktasztikus to early New York hip hop and also most recent alternative hip hop, the commercial-like visual style of his music video combining clichés and also their rejection shows an interaction of local, national and global influences and textures in his work.

**Hilda Paulik**

■ ***The Activity and Lyrics of the Band Garabonciás is Socialist Romania***

Keywords: *beat, country-rock, Garabonciás, music, socialism*

Garabonciás was the major Hungarian country-rock band in socialist

Romania, active during the 1970s and 80s, with several reunions also in the postsocialist period. The lyrics of the band were written by Annamária Kinde (1956-2014), a well-known poet during the last decades of her life. The article presents the historical context of the band's activity within the beat tradition but also within the specific context of the minority cultures from socialist Romania where minority television shows and cultural events played a major role. The lyrics of Annamária Kinde reveal a critical attitude towards the lifestyle of the establishment, and promote a "beat attitude" with an ironical key and double meanings.

**Ignác Romsics**

■ ***Central Europe and/or Eastern Europe***

Keywords: *Eastern Europe, Central Europe, East Central Europe, Central Eastern Europe, Zwischeneuropa, Mitteleuropa*  
The region bounding the Baltic Sea in the north and the Adriatic and Aegean in the south, having Germany on its western frontier and Russia as its eastern neighbor has many names. It has been referred to as Eastern Europe, Central Europe, East Central Europe, Central Eastern Europe, and even Lands Between (in the German original: *Zwischeneuropa*). The article explains the geographical, political and cultural background of this ambiguity in terminology. Special emphasis is placed on the approaches of the famous interwar Polish historian Oscar Halecki and the Czech Byzantinist Jaroslav Bidlo as well as the postwar Hungarian historian Jenő Szűcs. Romsics argues that Europe can be divided into western, central and eastern zones along a number of lines, according to religious, social and political criteria

and the use of this or that term depends greatly on the position and the perspective of the person referring to the region. What was called during and after WW I *Mitteleuropa* or *Zwischeneuropa* in German-speaking lands, in the English-speaking world appeared to be Eastern Europe. After WW II, the word *Mitteleuropa* seemed to have died with Adolf Hitler, and the post-Yalta order dictated a strict and single dichotomy to capture the continental divide. Therefore, for four decades after 1945 Europe was taken to consist of two halves, Western and Eastern Europe. With the desintegration of the Soviet bloc at the end of the 1980s the term Eastern Europe came once more to be replaced by Central or East Central Europe, as it had been proposed originally by Oscar Halecki.

**Péter L. Varga**

■ ***Functionalities and Changes on the Alternative Rock Scene: the Early Period of the Bands Kispál és a Borz and Tankcsapda***

Keywords: *alternative rock, Kispál és a Borz, music, postsocialism, Tankcsapda*  
Kispál és a Borz and Tankcsapda are the most successful alternative rock bands of the last 2-3 decades in Hungary. The article analyses the self-positioning of the two bands through their lyrics and their comments on the question of "truthfulness". Through irony, but also through a critical construction of East-Europeanness they both managed to reflect the mentalities and lifestyles of postsocialist Hungary, and situated themselves outside the mainstream of false pop music, but also outside the slogans concerning "sincerity", specific for the late socialist Hungarian rock music.