ABSTRACTS

Gábor Biczó

■ *Resentment as a Culturally Determined Behavioural Practice: Hungarian-Romani Coexistence Situations*

Keywords: *resentment, ethnic coexistence, Romani people, interethnic relations*

Resentment is a widely analysed, complex socio-cultural phenomenon in the social sciences as well as in philosophy. In this paper – using some historical aspects of the topic – I try to demonstrate the analytic value of the term concerning the comprehension of contemporary ethnic relations of Hungarian-Romani coexistence. According to my anthropological researches that have been conducted in local peripheral communities in Hungary, resentment is a mutual social psychological attitude that determines the quality of interactions between the Hungarians and Romanis. The first part of the paper has briefly revealed the conceptual background of aspects of resentment, quoting Kierkegaard's, Nietzsche's and Jameson's thoughts. In the second part I analysed two field narratives with special regard to the structural-functional role of resentment in interethnic relations between Hungarians and Romanis.

Attila T. Doboviczki

■ *Reconstruction of the Conflict between the Painter Ferenc Lantos and Lajos Csendes, the Ideological Secretary of the Hungarian Socialist Workers' Party*

Keywords: *conflict, painter, revolution, Hungarian culture*

After the defeat of the 1956 revolution, nearly one and a half million people were recorded by the state defense authorities. The Political Department of the Baranya County Police Headquarters kept a file on Ferenc Lantos from 1958, but unfortunately the "Sorstársak" (Comrades) folder disappeared with the change of regime in 1989, along with many other folders. But another dossier, an agent's work file, which contains several reports on Lantos, has survived and can be searched in the Historical Archives of the Hungarian State Security.

The agent under the pseudonym "Árpád Kutas" wrote about forty reports about Lantos; the authority drew up three so-called investigation plans for him against Lantos between 1963 and 1965. The observations at this time focused on the conflict between Lantos and Lajos Csendes, which had primarily art policy and secondly personal causes. Lantos had a different view of the actual concept of art, socialist realism, which, as a political resolution, was considered hostile to the socialist state order. In the study, based on the intelligence reports, I try to present the repressive techniques of the autocratic regime and the artistic and power relations of the Kádár era consolidation in a micro-historical context by presenting a local case in Pécs, in order to show the art political and power relations of the consolidation of the Kádár era and to interpret the repressive techniques of the autocratic regime.

József Havasréti

■ *Remarks on the Afterlife of István Szerdahelyi's article: "The Chances of a Neo-Avant-Garde Dictatorship of Style"*

Keywords: *Kádár regime, Communist literary policy, neo-avant-garde, postmodernism, Péter Esterházy, Lajos Nagy Society*

István Szerdahelyi was a philosopher of aesthetics, editor, and one of the most prominent figures of literary politics in the Kádár era. This study analyses articles on literary politics published by Szerdahelyi in the eighties. These writings attacked from a conservative perspective the increasingly popular postmodern trends of the time, primarily the writer Péter Esterházy, and the historians of literature Mihály Szegedy-Maszák and Ernő Kulcsár Szabó. After the end of socialism, Szerdahelyi lost his high positions and

joined the Nagy Lajos Társaság, a society of left-leaning literary scholars sympathetic to the preceding system of János Kádár. In this forum he gave voice to his opinion that his career did not fall victim to the change of political systems, but to the "Esterházy mania" and the postmodern "maffia of critics" worshiping Esterházy. This story unfolds from Szerdahelyi's writings on literary politics and from a biographical interview with Szerdahelyi conducted by Erika Lajta, and it is an interesting, even if bizarre, part of the reception of postmodern trends in Hungary.

Zsolt K. Horváth
■ *The Aggressive Victim: The Dual Notion of the Political Representation of Suffering*
Keywords: *politics of representation, politics of trauma, critical sociology of politics of recognition*
The article discusses the process in which historical and sociological research on the victims of genocide in the 20th century was transformed and, increasingly, appropriated by the political field. For what purpose was this appropriation mobilized and how did this process somehow empty scholarly research? Isolating the dual notion of the political representation of suffering, the article seeks to find an approach with which the political issue of the subject must be emphasized, just to get out of the trap constructed by politics.

Anna Keszeg
■ *Forms of Resentment in Contemporary Hungarian and Romanian Television Series*
Keywords: *resentment, television studies, television and emotions, affect studies*
The central thesis of the study is that resentment is not a homogeneous phenomenon, but rather a spectrum. Different forms of resentment strongly shape the lives of citizens in the democracies of late capitalism. According to French philosopher Cynthia Fleury, resentment is the autoimmune disease of democracies. After defining the concepts of resentment, the study deals with manifestations of this spectral emotion in Romanian and Hungarian television series produced between 2010 and 2020.

Nóra Kovács – Zsuzsa Puskás-Vajda
■ *Resentment in the Family: Considerations of an Empirical Pilot Study*
Keywords: *family communication, resentment, habitus, family anthropology*
This paper aims to outline and explain the phenomenon of resentment learned and occurring within the family, the primary medium of socialization, from an anthropological perspective. The ongoing pilot project explores the socio-cultural patterns of this phenomenon in an educated urban middle-class sample of contemporary Hungary. Inspired also by intercultural comparative studies, our non-representative research is based on forty semi-structured interviews (twenty-seven of which are already realized). The analysis of personal narratives targets the communication practices and strategies of subsequent generations within the socio-cultural contexts of families. It employs the Bourdieusian notion of habitus as a flexible conceptual tool containing unconscious and not necessarily rational elements to tease apart family behaviour labelled as resentment.

József Mélyi
■ *Chains of Grievance: Changes in the Concept of Sacrifice and Victim in Hungarian Public Monuments*
Keywords: *collective memory, historical grievance, public monuments*
Historical grievance can have deep roots in collective memory, and its representation continually appears in public monuments. In Hungary, national monuments have always been almost inseparable from the sacrifice made by the nation and the nation as a

victim, over the past 150 years. The study examines the change in the concept of historical grievance and sacrifice, the duality of the idea of sacrifice and resurrection through public monuments, primarily in the Hungarian context. The various historical grievances seem to form a circular chain with no breaking point. The authorities could always combine the grievances according to their own memory politics, and could embed any traumatic event or national catastrophe in the existing chain. This chain of grievance takes now often the form of memorial parks.

András Müllner

■ *Images of Roma People in Hungarian Independent Media*

Keywords: *independent media, representation of Roma people, activism, deliberative pedagogy*

In my case study I analyse the image of the Roma people as it is constructed in the Hungarian independent media. The video I am to discuss was posted on Telex.hu, and it was made by journalists who are driven by the ethical rules of their profession and open to the problems of vulnerable social communities. The team, an interviewer and a cameraman, adapting a classic journalistic genre, aimed at creating an objective image of a teacher who leads an educational institution for disadvantaged, mostly Roma youngsters. In their report the journalists show the methods applied by the teacher, and they also render an image of the Roma community. Shortly after the posting the content was criticized by a group of Roma activists. The debate which gained its publicity on more online platforms, primarily on those of social media, can be discussed in the frame of the ressentiment-discourse related to minority ethnic (Roma) identity. In my article I try to sum up the history of the debate and to express my position on it.

Dániel Szabolcs Radnai

■ *Szörényi-Bródy: Myths and Ruptures of an Artistic Collaboration (1965-2021)*

Keywords: *Hungarian culture, myth, music, collaboration, conflict*

The topics of the paper are the political and ideological conflicts of Levente Szörényi and János Bródy, which occurred mainly after the Hun-garian democratic regime change (1989-90). In two historical chapters, the study tries to show the most important conflicts, ruptures between the two musicians, before the regime change and over the past thirty years. Finally, the last analytical-theoretical chapter delineates different, conflic-ting ideas of Szörényi and Bródy on the relation between art and politics, emphasizing the importance of Hungarian "pop-rock mythology" in context of the cultural memory and the recent memory politics.

Richárd Rajnai

■ *Bánk bán 2020 – Debate over National Culture and Artistic Freedom*

Keywords: *theatre, culture war, online debate, Facebook comments*

The play *Bánk bán*, written by József Katona, was put on stage at the National Theatre of Pécs by two young artists in the Fall of 2020. Three days after the premiere, a statement was released on the theatre's Facebook page, in which the management called the audience's attention to the facts that the creators of the piece were students of the Hungarian University of Theatre and Film Arts and that the performance contained "scenes not constituting part of the original work as well as profane language, including expletives at times". The unusual announcement received over 1300 comments, by a stunning number of at least 500 users. The aim of my study was to analyze the debate generated by the statement in the context of the political process known as 'culture wars' as well as the Mediapolis theory.

The arguments of the commenters defending and of the ones attacking the performance was inseparable of the situation created by the authoritarian change of administration at the University of Theatre and Film Arts, and even beyond this, from the state of the Hungarian public policy of the 2020's and the judgement of the societal role of national (high) culture. The comments also highlighted the matter of artistic freedom on the one hand as aesthetic, on the other hand as a political issue. The discussion conducted in an online space was deeply interwoven by threads of resentfulness and hatred, by the opposition of us against you, as well as anti-Semitic remarks in various forms and with various levels of intensity.

Nóra Schleicher
■ *Aggrieved Entitlement: Communicative Strategies of People Accused of Harassment in the #MeToo Movement*
Keywords: *#MeToo, harassment, entitlement, communicative strategy, rhetoric, identity*
The article examines two harassment cases affecting the Hungarian theatrical world, that of Miklós Gábor Kerényi, ex-director of Budapest Operetta Theatre and of Enikő Eszenyi, ex-director of Vígszínház. Their communi-cative strategies used while responding to the accusations are analysed. Recurring elements of the rhetoric of denial are identified. The examples illustrate the strategies of ambivalent apologies, re-framing, conspiracy theories and victim-perpetrator reversals, among others. The feeling of aggrieved entitlement dominates their identity constructions as artist, leader, and parent of their company.

Marcell Sebők
■ *The Beginnings and Present of Hungarian Complaint-Culture: A (Literary) Historical and Social Psychological Overview*
Keywords: *complaint-culture, heritage, Hungarian literature, social psychology, historical consciousness*
Works in different genres, reflecting the turning points of Hungarian history, its losses, or its generally bad conditions have already been published in the 16th century. First, they appeared in the system of topoi in Latin poetry professed in Hungary as "querelea Hungariae", complaints of Hungary, that plausibly enlisted grievance. Parallel to this, the growing body of native Hungarian literature also benefited from the vocabulary and phrases of complaint-culture. This paper, therefore, suggests that the beginnings of the Hungarian complaint-culture were not in modernity or during the Enlightenment, but much earlier. It also proposes another level of interpretation with a comparative look between recent studies in social psychology and early modern phrases towards our contemporary historical consciousness and argues that complaint-culture has become an integral part of national cultural heritage.

Zsolt Szijártó
■ *Emotions and Communication Studies*
Keywords: *emotions, affect turn, overflow, "domestication" of media, mediatisation of everyday life*
This study explores the links between communication research and emotions. Drawing on theories and methods from cultural anthropology, cultural geography and media ethnography, it presents a discussion of the affect turn. The analysis focuses on the socio-geographical space of the home. In connection with the ideas of Orvar Löfgren and David Morley, it discusses in detail the relations between media, homes and everyday life, the process of the "domestication" of media and the mediatisation of everyday life. In the second half of the study, this conceptual and methodological framework was used to analyse the socio-cultural consequences of the ageing of the media, the transformation of the home sphere.

Annamária Torbó

■ ***"Racism Is Not Black and White": The "Black Hermione" Debate in the Community of Harry Potter Hungary***

In 2016, the Harry Potter universe was extended with a new movie franchise, the *Fantastic Beasts*, as well as a play with the title of *Harry Potter and the Cursed Child* that was published in the form of a playscript. However, in the play version there was a striking change: an African American actress got the role of the adult Hermione Granger, whose character was considered to be white-skinned in the official Harry Potter canon. The present study shows how the debate over Hermione's skin colour has emerged in a fan community, Harry Potter Hungary, and how the activities and discourses in the group have contributed to the creation of an alternative political arena that can be described with a phenomenon that Henry Jenkins calls participatory politics. At the end of the paper, I also highlight some broader pop culture processes that can be related to the creation of social equality.