

English abstracts

Báti, Anikó

The Possibilities of School Food Reforms and Regulations in Hungary

The possible health-deteriorating effects of nutrition, and one of its sub-forms, school food is a widely disputed topic among experts and consumers. The nationwide surveys of the responsible authorities inform of a dramatic situation in children's public catering in Hungary. These negative results formed a basis for the questions raised by the author in her research project that approaches school food, cafeterias, and meal habits from the aspect of the ethnographic interpretation of food culture. The field sites were a kindergarten, a primary school, and a supplier kitchen in Budapest. Former surveys identified the meal habits of families as a possible source of problems, but the fine details did not become visible in large-scale nationwide surveys. The paper gives an overview of the reform experiments of school food, of how these measures work as *biopolitics* and *food politics*, and evaluates their main objectives and sustainability based on fieldwork conducted in Budapest. It focuses on the process and schedule of eating, emphasizing the negative effects of community norms. The reform program for school food in some cases is not well-established or even mistaken. Pupils either use or reject school food in canteens primarily in compliance with the opinion of their peers. Altogether, authorities trying to reform the system of school food should consider not only the provision of healthy food and dishes but also the role eating plays in the life of communities.

Dupcsik, Csaba

'Dying Game with Zoé': Knowledge and Power in Doctor–Patient Interactions

The paper suggests distinguishing three kinds of knowledge:

- 1) knowledge that refers to the physical world (*positivist knowledge*), and
- 2) knowledge that refers to the social world
 - 2a) in a constructive way, tries to create social reality or support the existing social reality (*constitutive knowledge*),
 - 2b.) in a cognitive way, tries to get to know the existing social reality (*sociological knowledge*).

The different disciplines must face, have to treat, or could use a different combination of these types of knowledge. Despite the technical development of the last two centuries, the particularity of medicine is that a typical doctor is 'compelled'

to communicate and interact with the patient to gain and provide information, as both acts are vital for successful treatment. As for knowledge, during these interactions, the doctors have always been in dominant, institutionalized positions, although in the last few decades, these power relations have begun to change. The paradigmatic outcome of this change would be a new partnership-like relationship pattern between doctors and patients that leaves the professionals' knowledge dominance untouched. However, in the Hungarian practice, this process has resulted in an anomic situation, in which the rules of the game are typically uncertain for all participants. The paper aims to underpin this observation with four case studies.

Hódosy, Annamária

Discipline and Reward: The Vision of Biopower in the Movies of the 21th Century

The technologies of panoptic power described by Foucault are often assumed to be in a close relationship with visual technologies like cameras and film. This association is said to be thematized already in the early silent films, and many critics believe that it manifests itself today in the conservative narratives of the spectacular action and sci-fi films that propagate the necessity and benevolence of surveillance. However, there are many films where neither the protagonists, nor the viewers embody the panoptic gaze, but search for the possibilities of resistance. The anxiety caused by the extension of panoptic power can be easily discerned in the movies made in the 1980s, but the turn of the century led to certain changes. The films of the last two decades often prognosticate a blurring of the two branches of biopower, disciplinary technologies and biopolitics, when the visual surveillance of homogeneous and distinct bodies turn into monitoring data flows as is indeed happening. The study documents this change through surveying sci-fi, action and spy movies made around the millennium.

Horváth, Márk - Lovász, Ádám

The Spontaneity of the Nonhuman in Biopolitics

In this article, we strive to answer two interrelated questions. The first is what role, if any, do nonhuman agents have in biopolitical modes of governance? Our second query relates to the place of contingency within biopolitics. Is a form of governance possible that is capable of instrumentalizing contingency for its own goals? Here we seek to show that the vital role contingency plays in biopolitics can furnish us with an answer relating to the place of the nonhuman in biopolitics considered as a whole. To achieve this aim, we propose a detailed reading of Michel Foucault's 1979 lectures, as well as the final lecture in the 1976 series. The latter represents the first occasion when Foucault mentions the phrase 'biopower.' This form of population-level control is specific to the modern age and is inseparable from the triumph of neoliberalism. Therefore, we must also address here the specificities of the agonistic, permissive and, to a certain extent, emancipative neoliberal form of power. Our article is motivated in part by the relative paucity of the Hungarian

contributions to the questions of biopower and biopolitics. In general, this theme has not been extensively addressed in the Hungarian reception of Foucault's work. The place of the nonhuman in the political realm will only become clear once the function of contingency in biopolitics has been addressed. In the second half of our study, we apply insights gained from our reading of Foucault's lectures on biopolitics to the present-day problematic of the COVID-19 pandemic, in particular the controversial governmental response – the goal to achieve 'herd immunity' – to the virus. Connecting this back to the neoliberal permissive approach towards criminality, we argue that biopolitics today is characterized by a strategical use of chance.

Kappanyos, Ilona

'We must visit her in her own home': The Origins of the Hungarian District Nurse System

This paper examines the origins of the *védőnő* (district nurse), the occupation that provides medical and social services to mothers and small children. I primarily rely on the documents of the Stefánia Alliance for the Protection of Mothers and Infants, an organization founded in 1915 to combat child mortality in wartime Hungary. I rely on the framework of professionalization theory to demonstrate that this newly created all-female profession took on aspects of extant female-exclusive occupations and social roles, and I call on the perspective of biopolitics to describe how these aspects combined to form a complex novel entity. The first of these precursors is the midwife, a profession that itself underwent serious and contested reforms around the turn of the century, as medical doctors, formally trained female obstetricians and untrained midwives struggled for control over the field. The second is the tradition of women's charitable work, by definition not professional, and nonetheless creating its own associations, its own infrastructural ties. The third is the social role of mothers, buoyed up by contemporary pro-natalist discourse on the nature of correct motherhood. In my paper, I examine how an occupation and infrastructural mainstay that exists even today grew from a contentious wartime combination of the midwife's limited but specialized medical expertise, the social connections of middle-class female charity, and the spiritual dimensions associated with motherhood.

Óze, Eszter

Industrial Capitalism and Biopolitics: A Case Study on the Social Museum of Budapest and the Workers' Body

This study traces the cultural history of public health education museums in the early twentieth century through focusing on the exhibition policy of the Social Museum of Budapest (1901–1945?) that was part of an international network of museums (Musée Social, Paris; Social Museum, Cambridge; Soziales Museum, Frankfurt am Main). These museum spaces featured primarily health and behavior

regulations and social issues (housing, working conditions, welfare provisions, etc.) related to the working class. The aim is to present the Museum as an example that connects the Foucauldian notions of biopower and biopolitics. Complying with Foucault's terminology and chronology, I argue that the museum can be considered as a primary apparatus for the representation of a self-constructing biopolitical power. I argue that this institution merges two different strategies of power: not only does it work as a space for education, but also as a representational or propaganda instrument of biopolitics, demonstrating degeneration (i.e. whatever deviates from the state of 'homeostasis'), singing the praise of the welfare system and presenting the general rules of hygiene that are key to a long and healthy life. The current study uses the history of the public museum – regarded as the leading institution of representation – to introduce the propaganda disseminated by the early-twentieth-century hygiene discourse. The main goal is to answer the following questions: how did biopolitical thinking appear in the space of the museum? How was the 'common' collective body represented in the Social Museum?

Svégel, Fanni

Rape in the First World War: Questions, Sources, Problems

As a first step towards comprehensive research on sexual violence committed during the First World War, the study collects the available types of sources connected to the Austro-Hungarian army. Diaries of soldiers, keynote articles, medical, forensic, and military reports raise questions about the gendered perspective of representation, its use for propaganda purposes, and the framing of narratives. Besides sexual violence, the cases of rationalized relationships, sexual barter, and intimate affairs should also be considered. The paper seeks to explain the factors altering the discourse on terminating pregnancies that were the results of rape. During the abortion debate of 1915, medical professionals, lawyers, and writers spoke up *for* or *against* the termination of such pregnancies, launching the process of legalization.

Ureczky, Eszter

The Trauma of Care: Aging, Disability, and the Gender of Caring in Michael Haneke's *Amour*

Several recent films have problematized the social, medical, and psychological aspects of the contemporary Western culture of health/care and old age. Such works as *Amour* (Michael Haneke, 2012), *Youth* (Paolo Sorrentino, 2015), *A Cure for Wellness* (Gore Verbinski, 2016), *I, Daniel Blake* (Ken Loach, 2016), *The Death of Louis XIV* (Albert Serra, 2016), or the 'San Junipero' episode of *Black Mirror* (Owen Harris, 2016) address the issues of chronic illness and aging through markedly different representational strategies; however, all of them can be read as critical reflections on the phenomenon Susan S. Phillips and Nancy Fraser, among others, have theorized as the twentieth- (and now twenty-first-) century 'crisis of care.' This notion has emerged from the insight that the citizens of first world countries

now live and die in increasingly medicalized, normalized, and supposedly caring 'somatocracies,' to use Michel Foucault's expression, where they are first and foremost identified as bodies; and where old age and mental or physical disability tend to qualify as deviations from the norm of economic and sexual productivity, often sanctioned by spatial segregation and depersonalized forms of care. Michael Haneke's *Amour* criticizes and also humanizes the current biopolitical practices concerning old age, disability, care, gender, and death by telling a highly disturbing love story. *Amour* depicts an elderly French couple's struggles after the wife, Anne (played by Emmanuelle Riva), once a piano teacher, suffers a debilitating stroke, and thus her retired pianist husband, Georges (Jean-Louis Trintignant) has to suddenly transform into a caretaker figure, and eventually smothers his wife with a pillow to end her – and also his own – agony. The cinematic language of *Amour* puts special emphasis on the spatialized and gendered experience of the couple's shared suffering, as almost the whole film is set in the protective but at the same time claustrophobic microcosm of their spacious middle-class home in Paris. By relying on various theoretical approaches to the notion of care within the field of the medical humanities as well as certain disability- and gender-related insights of critical gerontology and film studies, the essay argues that both Anne and Georges, the married protagonists of the film, are primarily destroyed physically and mentally not by the illness experience itself but the debilitating and often transparent ideologies of care they are culturally submerged in. To support this argument, my reading of the film will examine its cinematic depiction of the spatial and gender-related construction of (end-of-life) care in the face of the painful vulnerability of chronic illness and disability from the perspectives of the provider and the recipient of care.

Vörös, Boldizsár

'The new man must be beautiful in every aspect': Biopolitical Measures in the Hungarian Soviet Republic

During the 133 days of the Hungarian Soviet Republic, the rulers and opinion leaders of the dictatorship adopted a number of measures and published several texts and images expressing biopolitical ideas (for example, the decrees on the prohibition of the marketing and consumption of alcoholic beverages, the proletarian children's access to hygiene or free dental). However, such provisions were not only meant to promote the health of the population: the opinion leaders of the dictatorship could also use them to strengthen loyalty towards the new system in those who were targeted by propaganda. Children were of special significance to the new political system since its leaders realized that those who were raised in the 'old system' could not fully comply with the ideology and aims of the Hungarian Soviet Republic and work for its goals with the expected devotion. Therefore, they strove to create the 'new man' who would be bodily, spiritually, and mentally more advanced than his precursors. Propaganda was heavily relied on to propagate the biopolitical goals of the new system: propagandistic posters depicted both healthy, strong, and muscular workers as the protectors of the Hungarian Soviet Republic,

and damaged bodies, smitten by disease and the 'evils of society,' such as alcoholism or prostitution. However, properly treated sick bodies (for example, the broken limbs of a worker) could carry a positive message and strengthen confidence in the system. In the propaganda of the Hungarian Soviet Republic, the above-mentioned tools could serve both the shorter (the armed protection of the system against the enemy) and the longer-term (creating a community of sober, self-conscious people who reject harmful and health-damaging habits) goals of its leaders.