

ABSTRACTS

Gábor Beretvás

■ ***Patched blue jeans on the roadside***

Keywords: *hippies, documentaries, movies, beat music*

Were there really hippies in socialist Hungary, or was it only some kind of mimicry of the West? How did beat sounds reach people through the Radio Free Europe the transmissions of which were always jammed? How did beat take root during the Kádár Era? How did the regime overpower rebellious generations? What did rock and roll, beat and the popular music of defiance mean to post-war film-makers? Gábor Beretvás answers these questions while exploring the feature and documentary films of the era.

Miklós Csapody

■ ***Stories of Tiszatáj***

Keywords: *Tiszatáj, Kádár Era, cultural policy, censorship*

The Hungarian cultural policies of the Kádár Era were determined by the triple strategy of fostering, forbearing and forbidding. The first two categories included artworks and texts of a communist or socialist realist orientation or the ones that were considered to comply with this line, while the forbidden works were seen as either anti-socialist, anti-communist, nationalist or oriented against the leading communist Party. In the public sphere that can be described as a restricted, controlled and regulated sphere, literary magazines were controlled all the

time through censorship and frequent interventions into the editing process. Taboo issues were related to the ruling power of the Party, the Soviet Union, the 1956 revolution and to János Kádár's person. The invisible censorship was exerted by the central Party structures, but also by the regional party committees and the secret police. The author of the article was at the debut of his career a referent in the Ministry of Culture, responsible among other issues for the literary magazine *Tiszatáj* from Szeged. He presents three cases of political intervention into the editing process of *Tiszatáj*: the case of the "Polish issue" (1981), a case of a Romanian nationalist attack (1982) and the case when the publication was banned (1986).

Anna Keszeg

■ ***Hilltop. Hippies on contemporary movies and TV series***

Keywords: *hippies, social representations, counterculture, consumerism*

The aim of my paper is to present the role and the meaning of the hippies in contemporary social imaginaries via some examples taken from mainstream movies and television series created after 2010. Based on the methodology of social representations five main thematic areas of the hippie imaginary are presented following the hypothesis that after the seventies the counterculture turned into an element of capitalist consumerism. The article concludes on a short analysis of the hippie motifs from the *Mad Men* series.

SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
Balázs Imre József

András Sándor (1934) – író,
Nemesvita

Balázs Imre József (1976) – egyetemi
docens, BBTE, főszerkesztő-helyettes,
Korunk, Kolozsvár

Beretvás Gábor (1978) – filmesztéta,
filmtörténész, Kolozsvár

Csapody Miklós (1955) – irodalom-
történész, PhD, Budapest

Csillag Evelyn (1997) – egyetemi
hallgató, BBTE, Kolozsvár

Demény Péter (1972) – költő,
szerkesztő, Látó, Marosvásárhely

Derék Pál (1949) – irodalom-
történész, Bécs

Ferencz S. Apor (1975) – képzőmű-
vész, Csíkszereda

Horváth Benji (1988) – költő, szer-
kesztő, Helikon, Kolozsvár

Kenéz Ferenc (1944) – költő, Budapest

Keszeg Anna (1981) – egyetemi ad-
junktus, Debreceni Egyetem, Debrecen

Kőbányai János (1951) – író, szocio-
gráfus, főszerkesztő, Múlt és Jövő,
Budapest

Móga Renáta (1990) – tanár,
Zimmethausen Szaklíceum, Borszék

Novák Csaba Zoltán (1975) – törté-
nész, PhD, politikus, Marosvásárhely

Orbán Hajnalka (1990) – tanár, Deák
Farkas Általános Iskola,
Nyárádszereda

Paulik Hilda (1992) – esszéíró, Slough

Sánta Miriám (1993) – doktorandus,
BBTE, Kolozsvár

Szabó Enikő (1992) – könyvtáros,
Bod Péter Megyei Könyvtár,
Sepsiszentgyörgy

TÁMOGATÓK



nka
Nemzeti Kulturális Alap



„Az ezredfordulót éppen az jellemzi, hogy a kapitalizmus-kritika a kapitalizmus erőteljes velejárója lesz. Ebben a rendszer kritikáját a rendszer komponensei közé beépítő folyamatban a hippiség kezelése modellértékű: gyakorlatilag ugyanis a hippiség mint ellenkultúra az első olyan, a kapitalizmus komoly és rendszerszerű kritikáját megfogalmazó életmódminta és -kínálat, mely erőteljesen beépül a rendszer önszemléletébe.”

(Keszeg Anna)

HIPIOTI, MIȘCĂRI DE PROTEST, 1968
HIPPIES, PROTEST MOVEMENTS, 1968