

ARTICLE ABSTRACTS IN ENGLISH

QUEERING POTENTIALS OF CRITICAL RESEARCH OR THE EMBEDDEDNESS OF MEANING

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I am going to explore the specificity of comparative research as a matter of drawing relative distinction between text and context and am going to reflect on signification as a particular socially regulated practice of categorization. In my understanding categorization is relatively “other” than its context that is itself already articulated out of a dialectic of non-semiotic/semiotic practices. I shall also argue that a corollary of this approach is the understanding that discourse is *not* exclusively a category of language. The terms, language and discourse cannot be seen synonymous or else our argument about critique is implicated in the valorization of the will (mind), as if it were the exclusive condition of reflexivity. To substantiate my conceptualization of meaning that is reflexive to its context, I am going to analyze the various forms of hate speech emerging in the past two decades in Hungary. I shall argue against considering the different forms of hate speech as if they were in paradigmatic relationship with one another, as if they were variations of the “same” type of language use. My focus is on homophobia, the particular court case against the dismissal of a theology student in 2003 from Károli Gáspár Calvinist University, Budapest, on the grounds on his alleged homosexual orientation. I shall point out the ideological investments of the participants’ arguments in the debate about the legitimacy of the decision with a particular focus on the counter-productivity of all forms of hate-speech should be expressions of the same logic of stigmatization of the “minority”. Such a homogenizing, or totalizing move is ideological in that it erases the relative but significant differences of possible resistance across the various groups of “immediate target” of the stigma. At the same time it also holds out the promise for the “majority” to be non-targeted, or rather non-affected and live their lives in “safe spaces” void of (the threat of) hate-speech.

WOMEN'S WRITING AS A REFLECTION ON THE NOTION OF PATTERN, REPRODUCTION AND NEEDLEWORK

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The aim of this article is to draw attention to antagonistic relations between the positioning of "good" and "poor" literature, on the one hand, and the reviews written about the literary works by Hungarian female writers, on the other, with focus on the authors whose creative activity took place in the beginning of the twentieth century. According to critics, the works by the female authors classed as women writers or women's writers are unliterary, template- and needlework like. However, if reproduction, templates and repetitive patterns are not merely studied within the conceptual framework of the *textus*, but rather scrutinized as elements of the *texture*, it becomes more possible to identify some performative processes in these works which serve to destabilize paternalism. My thesis is based on the theoretical insights of Anglo-Saxon female authors who could playfully use both the features of the text and those of the needlework in their essays.

ABOUT SEX AND EVOLUTION

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My paper exposes the real aim of Gábor Szendi's glorification of Woman as the driving force and ultimate purpose of evolution. Szendi deeply worries about the potential extinction of men, who is the weaker sex, the scaled-back version of woman. According to evolutionary psychology's (formerly called sociobiology) theory of sexual difference differing sexual behavior in men and women is caused by natural selection, keeping gender-successful behavior alive, such as polygamy in men, monogamy in women, distribution of work within the family etc. The process of evolution governed by self-reproducing selfish genes works in our brains in its structures regulating our behavior against or in spite of our will, so that, for example, men are unable to resist the attraction to young women's round bodies, which signifies her fertility and holds the promise for reproduction of his genes. This theory of human reproduction has not been verified, but, on the contrary, has been falsified. It nevertheless remains extremely popular to this day. I analyzed the theory itself in an earlier paper so my aim here is to unveil Szendi's manipulation of the model in the disguise of scientific popularization. His

two books I criticize here generate hate against women's non-traditional behavior and lifestyles as they also unmask his misogynist fears for men from the mighty strong Woman he claims to admire as the stronger sex and vehicle of Evolution.

THE VOICE OF THE FEMALE BODY AT THE TURN OF THE NINETEENTH-TO THE TWENTIETH CENTURY IN HUNGARIAN LITERATURE

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Regarding language as a medium while investigating the connection between language and sexuality in the turn of the century literature outlines the era's body image and the social narratives of intimacy. Moreover, this was the time when inquiries into the nature of utterances relating to female sexuality may prove fruitful. This paper explores linguistic representations of female sexuality, and the extent to which narrative discourse outside heteronormativity is present in the literary texts at the turn of the century. My chief area of interest is the linguistic phenomena of sexual taboo formation, particularly the question of word taboos in connection with sexuality and the literary representation of sexual deviations/aberrations.

THE ROLE OF REPRESSION IN THE CREATION OF SOCIAL IDENTITY: REMORSE AND PUNISHMENT IN LOLA RÉZ KOSÁRYNÉ'S PROSE

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According to a common theory of social science, sexual repression is a means of the ruling classes to impose social oppression and exploitation, while from another aspect it is a means of social integration in so far as, by repressing their sexual needs, people aim to gain respect and social authority. Following a brief overview of the connotative meanings of the word 'kiss' in pre-WWII Hungarian discourse, the main part of the paper, relying on Freud's Theory of Personality and the text of the Hungarian Catechism of the Catholic Church, investigates the depiction of sexuality and the role of repression in the protagonist's creation of her social identity in a novel by

the conservative feminist Hungarian woman writer Lola Réz Kosáryné (1892-1984), *Porszem a napsugárban* ("Motes in a Sunbeam"). In this paper I seek to reveal whether repression enhanced the heroine's social integration or the cultural strategy of libidinal destabilization (a term coined by John Kuchich based on Michel Foucault theories) resulted in the construction of an isolated subjectivity unconcerned about class and gender.

ABOUT THE DECONSTRUCTIVE PERFORMATIVITY OF CONTEMPORARY DANCE

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In my paper I analyse the inherent performative power of contemporary dance from the perspective of a deconstructive – mostly Paul de Manian – theory of rhetorics. On the border of theatre studies and deconstructive discourse – one treating the theatrical performance as an aesthetic form, the other openly hostile to aesthetics – I examine if/how the (often theatre-phobic) deconstructive ideas related to the Derridean concept of the “rituality of the signifier” could be of any use when analyzing artistic performances. Is it possible to speak about a deconstructive aesthetics (or rather anti-aesthetics) in connection with certain multimedial dance performances and performances that put the body in target as a “text”? I tackle this question by analysing the performances of a contemporary Hungarian artist, Krisztián Gergye. In my view, the young choreographer's works articulate an alternative perspective, different from the binary notions of presence and representation, body and text, by traditional theatre theory. My interpretive approach to theatre attempts to conceptualize body-texts on stage as deconstructive allegories.

GENDER ASPECTS OF STUDYING CULTURE

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The aim of this study is to contribute to the results of cultural studies drawing on the global research context from a gender perspective. The applied method is to analyse the database of the EVS, the WVS and the GLOBE researches. The two surveys, *Way of Thinking about Gender Equality*

and *The Role of the Family* were carried out by EVS and WVS, respectively. One of the cultural dimensions defined by the GLOBE study is gender equality. The results of research on international culture contributes to answering the question of how different or similar Hungarian culture is compared to other cultures regarding gender issues.

***BÁNK BÁN* (1819) FROM A FEMALE PERSPECTIVE – A FEMINIST COMPARATIVE ANALYSIS OF THE PLAYS’ PERFORMANCES**

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On rereading József Katona’s *Bánk bán* (1819), the “national drama” from a feminist perspective, we can expose the masculinist ideology informing it in several ways. At the same time, it is important to explore the various performances of the play to see the directors’ take on that ideology. I am interested in analyzing whether they take the nationalist agenda that inevitably devalues women at face value or keep a critical distance and invite the audience to engage in their critique. I have selected several performances from the National Theatre before 2000 as representative of the traditional, nationalist reading in order to contrast it with two alternative performances that are meant to be subversive interpretations of the play. The history of the play’s reception supports my claim that the traditional interpretations are problematic and often lead to total failure. The drama’s world is thoroughly misogynistic. To support my reading I shall point out that there is no trace of favorable disposition in the construction of the three female characters, nor do the male characters refer to them in acknowledgement. What is more, the female characters are extremely negative in relation to one another as well, showing no sympathy to one another, which results in their tragic fate. I argue that the general misogyny of the play is combined with xenophobia and a stereotypical masculinist view of the nation. A feminist reading of the performances of the play can expose that misogyny is inevitably combined with a general hostility towards any form of alterity that may easily implicate the audience in a similar disposition.

THE CHALLENGES CONFRONTING A HUNGARIAN FEMINIST ORGANIZATION AFTER 1989

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The system change in Hungary in 1989 was a complex process, in which some civil organizations completely disappeared while others changed and some new ones were established. In the Hungarian civil sphere we can keep track of the (re)appearance and operation of civil organizations. In my paper, I focus on this process through the example of a feminist civil organization called Feminista Hálózat (Feminist Network) that was established after the system change. In order to understand the challenges and pitfalls of the operation of the Feminist Network, I will examine the cultural background in which it had to function through the concept of trust. On the basis of the available sources I will examine the role of the structure of the organization and the role of the foreign supporters in the Network's functioning.

LINGUISTIC GENDER TROUBLE IN HUNGARIAN

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I shall discuss key issues of linguistic gender in Hungarian in a comparative context with a number of languages. I shall aim to illustrate that from a feminist perspective linguistic gender trouble in Hungarian is, if anything, more troublesome than in languages with overt grammatical gender categories. Although there are many languages without grammatical gender there can be no genderless language since all languages possess a variety of linguistic resources to mark gender distinctions. Nevertheless, many Hungarians and, more surprisingly, even some linguists, have sometimes assumed that grammatically genderless languages such as Hungarian might be less sexist, but such languages express societal sexist assumptions through lexical gender, pseudo-male generics, covert gender, social gender, collocation restrictions, semantic derogation of women, naming conventions, and address systems, as well as in a variety of other forms of pseudo-covert gender ideology in idiomatic expressions, proverbs, obscenity, and even topographical feminization. Thus, both languages with overt grammatical gender and those, like Hungarian, with gender-related

asymmetries of a more covert nature show language to represent traditional cultural expectations, illustrating that linguistic gender is a feminist issue.