

ABSTRACTS

Broom, Magic Wand, Spoon: Witchcraft and Womanhood on the Screen

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The problems associated with the gender-specific social position of women dominate most witch-themed movies. Since the 1980s, the figure of the witch has increasingly been depicted as the epitome of self-conscious, ambitious womanhood and disobedience and rebellion against male-dominated society and its rules. Apart from this, the representation of witches is far from being homogenous: the trends and counter-trends of feminisms and the cultural fashions of femininity can be clearly discerned in them. This study examines popular witch-movies from the last few decades, including *The Crucible*, *Practical Magic*, *The Craft*, *Penny Dreadful*, *The Witch*, *Hansel & Gretel: Witch Hunters*, and *The Seventh Son*, and demonstrates that while “good” witches come to be content with the domestic sphere, “bad” witches are characterized by their desire for power and their striving to be the ruling gender of society. Representing the hate-symbol of the “feminazi”, they serve - once again - as the scapegoat of social tensions, while giving opportunity to their docile “good” sisters to advertize conventional feminine roles.

The Anti-Gender Oath

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In a number of Catholic churches in Hungary, it is recommended to take an oath with which one can oblige oneself to “always detest and condemn every tenet of gender ideology and fight against it even to death.” So far, it is optional to take the oath; but its creator, Balázs Barsi — a Franciscan monk — expressed his hope that eventually it could be obligatory for the betrothed, just as for priests and bishops. *Gender ideology* is a pseudo-scientific term which, in the definition of its creator, entails the acceptance of “homo, bi, trans, etc. sexualities”. If someone takes the oath, they are obliged not to vote for a

political party or support a social organization that is open to the modern interpretation of gender roles. By spreading such an oath, the church unforgivably attempts to influence the private and public life decisions of its followers.

Men(women) in Dark Times: Butler's Turn to Arendt

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Before I turn to Butler and Arendt, I propose a working definition for the contested concept of solidarity. It is an attitude of active commitment to increasing social justice based on our co-dependency. To demonstrate the proximity of Butler and Arendt's thoughts, I analyze short essays by both authors: *Precarious Life*, *Vulnerability*, and *the Ethics of Cohabitation* by Butler and *Men in Dark Times* by Arendt. The questions I explore are the following: What kind of foundation do we have for the necessity of the demand for moral and political solidarity? I shall argue that, based on these grounds, the consequences are to take up moral and political responsibility for action in traditional and new forms — both individually and collectively through demonstrations and NGO activities. I emphasize the liberty of autonomous thinking that is made possible through sharing a dispossessed group's identity as Jews or women, collective identity positions shared by the two philosophers themselves personally.

The Posthuman Ethical Possibilities of Interspecies Solidarity: Dubious Environmentalism in Contemporary Feminist Performance Arts and Current Hungarian Popular Culture

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In my paper, I explore the significance of solidarity that reaches beyond human society's anthropocentric framework. I focus on interspecies relationalities and feminist interpretations of "mess mates' co-dependence" in contemporary arts and popular culture. I draw on Donna Haraway's ecofeminist ideas to analyze contemporary Hungarian political journalism, tabloids, and legal regulations as well as seminal international pieces of feminist performance arts, including Jaqueline Traide's controversial

PETA/LUSH carnal endurance art performance that simultaneously fights for women's and animals' rights.

Bewitching Spellcasters: Postfeminist Witches on Television

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Communities of witches are most often imagined as bonds of women. The witch's figure has had an important role, particularly in discourses of second wave feminism, as the figure of the unruly woman with power and authority. My study is focused on television articulations of the witch figure that have feminist and postfeminist traits at the same time. The study explores the glamorous, feminine, and powerful witches who aim to help others as the heroines of the chosen series.

Language Representations of Women and Men in Hungarian Rock/Metal Music-themed Online Media

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In this paper, I analyze textual representations of men and women in Hungarian rock/metal music-themed online media. Using the *Simple Concordance Program* and *AntConc*, I analyze the posts from the four most active Hungarian rock/metal music-themed online media platforms (*HammerWorld*; *Hard Rock Magazin*; *Lángoló Gitárok*, and *Rockstation*), all written in April 2016. In order to establish the distinctions, my corpus linguistics research focuses on occurrences of first names and second names of men and women and the naming of professions with gender-related adjectives.

“Sometimes it’s the strangers that sustain you”: Comparative Analysis of Zadie Smith’s *Swing Time* and Szécsi Noémi’s *Egyformák vagytok* (“You are the Same”)

Strickland-Pajtók, Ágnes

Eszterházy Károly Egyetem

The comparison of Zadie Smith’s novel *Swing Time* and Szécsi Noémi’s *Egyformák vagytok* (“You are the Same”) is justified by several correspondences. Apart from the biographical and bibliographical similarities, their central theme is alike: they both center on the controversies of the “childhood best friend.” These fictional worlds make us realize that quantitative female presence does not necessarily enforce feminine behavioral patterns, since patriarchal norms and beliefs are so deeply ingrained in our society that often even women are unable to recognize these, and hence involuntarily reinforce and maintain them.

Complicity and Solidarity: Identity Constructions in a Rape Case

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This paper explores the construction of masculinities and femininities in discourses about rape, building on Raewyn Connell’s (2000) concept “complicity”, which is one of the possible relations between masculinities in his theory on patriarchy. Complicity strengthens hegemonic masculinity and the gender order, thus it works against solidarity with the victim. According to Bourdieu (2000), women also play a part in the maintenance of patriarchy. During the process of socialization, they internalize the rules that restrict them, so they contribute to the reproduction of their oppression via their habitus. This means it is worth analyzing the comments of both men and women in a rape case. The paper examines the so-called “Kiss László case” (2016), which has been one of the rape cases to get some of the most media attention in the recent years in Hungary. The analysis shows that due to the dual sexual and power character of rape, gender stereotypes influence the assessment, and the construction of masculinities and femininities are of particular importance in the discourse. The paper explores how gender identities are constructed in men and women speakers’ narratives and how rape myths serve the relations within masculinities and affect the patriarchal gender order.