

## ABSTRACT

### **Lőrincz Csaba Award**

#### **TÁRNOK, Balázs: Challenges and Opportunities of Protecting the Rights and Interests of National Minorities in a New World Order 3**

My study seeks answers to three basic questions: why the advocacy of minority interests is important in the international arena, what today's international advocacy demands, and what we can expect from international advocacy. I discuss the arenas of national minority protection (domestic, mother state, international), as well as the importance of advocacy and international multilateral organizations. I start out from the premise that minority rights are parts and parcel of human rights. In my opinion, in addition to the traditional legal and legal-political advocacy within the framework of multilateral institutions, the "soft tools" of international minority advocacy are increasingly important, which serve to attract the attention of international actors, paying special attention to the genre of opinion articles, such as public scholarly activity important tool.

### **New Themes and Approaches in Studies of Roma Communities**

#### **MÁTÉ, Dezső: The Roma in Scholarly Studies - Lack of Recognition 16**

Roma cultural heritage is influential across the world; however, Roma knowledge production and narratives lack recognition in the academia. Since Grellmann published his "Dissertation on the Gipsies" in 1787, the Roma are constantly subject to racism in international scholarship. Hundreds of years of anti-Roma manifestations subconsciously have shaped and damaged the identity politics of the Roma and obliterated their narratives from history.

The paper presents the past periods, approaches and dilemmas of Roma studies, through the lens of academic anti-Gypsyism.

Roma identity politics, cultural heritage and the preservation of collective memory require ground-breaking reflective actions, based also on the

recognition of the scholarly achievement and work of Roma researchers, and their placement. Essential knowledge production is a fundamental need whereby the Roma can challenge the status quo of several centuries, the lack of representation and recognition. Critical narratives are necessary to analyse the social and historical embeddedness of such categories and distinctions as “Roma/Gadjo” and “Gypsy/Peasant”. These positions are currently still at odds with what practitioners of privileged science call “suffering discourse”.

**BÓDI, Barbara Boba: The Beginnings and Development of the Hungarian Proto-Gypsy / Roma Fine Arts and the Coming into Being of the Gypsy / Roma Fine Arts Movement** **33**

After exploring the social and cultural historical background of the development of Roma fine arts in Hungary, its stages are presented in a differentiated way. The emergence of “proto-gypsy / Roma fine arts” through the preparatory work of Roma painters scattered throughout the country. The unfolding of the “early gypsy / Roma fine art” that appeared as a continuation of it through the first group fine art exhibition in 1979, with which the Roma fine art movement became officially documented in Hungary. Through its organically, actively changing surface, I explore the period of the development of “mature Roma fine arts” in through the parallel of mature renaissance style, where man becomes the centre of art with his anthropomorphic worldview. Entering the era of mature Roma fine art, the intensive development of the increasingly refined, original and of the ingenious creative activities of the contemporary Roma artists now resisting external expectations.

The coining “Romaissance” as a theoretical construct in parallel with the concept of the Renaissance and its contemporary system of relations in the minority–majority context, within which the Roma artist appears as an integral part of the universality.

**KÁLLAI, Ernő: The Transformation of the Concept of Gypsy Music in the 20th Century** **50**

Developing over several centuries, Gypsy music was brought to life by social needs and expectations and they still shape it to this day. As a result, its concept has also fundamentally changed during the 20th century. Gypsy musicians at first became known as performers of authored folkish “Hungarian songs”, and later, with the development of their knowledge, they started to work in other musical styles as well. In addition to the traditional Gypsy band that still exists today, they became known in the genres of 20th century modern entertainment music, dance music, jazz, or “pop”. The most educated have

also achieved significant success in the genres of classical music. At the end of the 20th century, the folk music ensembles of the Vlach Roma and Boyash Roma groups also became known. They are still very popular today with their folk music adaptations in the “world music” genre. With society’s changing needs, musicians have also adapted to expectations. Thus, during the 20th century, the concept of Gypsy music expanded and changed in many ways. All this also further differentiated the social situation of Gypsy musicians. The study attempts to illustrate this process..

**JANÓ, Evelin: „Let’s Play Wizard? Yes, Magic Me Away from Here!”**

**Experiences from the Life of a malfunctioning class community 75**

In my study, I focus on how a school works as a network. School is the first social institution where children encounter otherness, where they can have the opportunity to develop heterogeneous weak bonds that can help young people to have more successful careers in the long run. Each network is made up of smaller groups, so in terms of school, I also deal in detail with the socio-psychological world of class communities. With the preparation of my dissertation, my aim is to emphasize the usefulness of the application of basic network analysis methods in school, the community-building effect of class teacher work, so in my work I deal with the in-depth analysis of a class in a city high school. Methodologically, I draw the group cohesion of the community, which, supplemented by the analysis of student expressions, stably outlines the open selves of the members in the network. Explorations of extracurricular activities and an interview with the class teacher allow for a thorough exploration of the group's functioning.

**War aftershocks**

**VALLASEK, Júlia: At Home? On Lehel Street?**

**Representation of Trianon Refugees in Hungarian Fiction  
between the Two World Wars 101**

At the end of the First World War, after the new state borders were drawn, around 350,000–400,000 people emigrated from the former Hungarian territories to the central territories of Hungary. The precarious living conditions of the temporary accommodation set up at various railway stations and the alarming situation of the influx of refugees not only worried the authorities of the time, but also became an important topic of post-war public discourse in the early twenties. However, the artistic representation of refugees turned out to be few or weak, and over time, the topic of war refugees was left out of both public discourse and literature between the two world wars.

The focus of my research is on some novels, mainly written in the 1930s, which depict the integration of war refugees into life in the capital. Through a complex analysis of themes and symbols, I try to answer the question why literature could not fulfil its role in constructing the community memory of this significant wave of immigration.

**SZŰTS, István Gergely: The "Invisible" Hungarians of Berlin, 1922 123**

From 1917, hundreds of thousands of Eastern European refugees arrived and stayed for longer or shorter periods in the German capital, Berlin. According to the 1925 census, nearly five thousand of them were Hungarian citizens. In reality, however, tens of thousands of Hungarians lived in Berlin at that time, about whom we know almost nothing, apart from the members of the political emigration and artists and scientists who later became famous. However, an opt-in (citizenship) protocol recorded in the summer of 1922 also gives insight into Berlin's "invisible" Hungarians. Based on the data analysed in the study, we can get an idea of how diverse the society of the Hungarians living in the German capital was in the first half of the 1920s. In addition to actors, filmmakers, housekeepers, and factory workers, the name of Sándor Grosschmid (Márai, the novelist) also appears among the large number of university students.

## Reviews

**TELEGDY, Balázs: Strategies of Survival for Hungarian Sociology in Romania between 1944 and 1971 135**

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**BARTA, Leila: Neighbourly Relations and Minorities 151**

Vizi Balázs (szerk.): *Magyarország és szomszédai. Kisebbségvédelem a kétoldalú szerződésekből*, L'Harmattan, Budapest, 2021

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