

Editor's Notes

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We are proud and honored to share the good news with our readers, past, present, and future contributors in the scholarly community that the *Hungarian Journal of English and American Studies* has recently reached a very important academic milestone as it has been indexed by SCOPUS—an achievement worthy of recognition and jubilation. Such a distinction, at the same time, signifies a great deal of responsibility and obligation to continue to pursue excellence and high academic standards and publish the finest of Hungarian and international scholarship. The present issue of the journal justly demonstrates this commitment.

A cluster of five essays on miscellaneous topics of American political, social, and diplomatic history inaugurates the issue. *HJEAS* is pleased to publish the contribution by Margaret M. Manchester of Providence College, who also serves as member of the International Advisory Board of the journal. Drawing on an impressive body of archival research, in “‘And Now for the Rest of the Story’: The ITT and Vogeler/Sanders Case Revisited,” Manchester discusses the tragic story of American businessman and executive of a Hungarian subsidiary of International Telephone and Telegraph Robert A. Vogler, who, in 1949, was arrested, tortured, detained, and sentenced to fifteen years of imprisonment in Hungary for espionage and economic sabotage. ITT and its holdings in Hungary were consequently nationalized. The essay discusses what happened to Vogler following his release in 1951, how his wife, Lucile Vogler—through the means of personal diplomacy, media pressure, and even reaching out to the communist underworld, often at odds with the advice of the State Department—tried to secure Vogler’s freedom, and how eventually the US State Department along with the Commerce Department managed to negotiate the terms of compensation for ITT beyond the Iron Curtain. The analysis reads as an illuminating case study of the Vogelers, who, following their return to the US, offered their staunch criticism of the Truman Administration and Dean

Acheon's State Department for their inability and failure to deal with the Vogeler case, or to contain communism more effectively. The couple urged the US government to offer a "more rigorous response," to take the "calculated risk," and "to wage a more aggressive campaign to defeat communism." The essay also illustrates the ways in which the American business community and individual citizens could influence the formulation of US Cold War policies, as well as how media and public pressure could impact US foreign policy during the early years of the Cold War.

American artist Harvey Thomas Dunn was recruited by the American Army to serve in the American Expeditionary Forces in Europe and—in line with the aims of American wartime propaganda to justify US entry into World War I as well as America's mission of, as President Woodrow Wilson famously said, "mak[ing] the world safe for democracy"—create art which captured the soldiers' heroism and the grand combat experience. Kaia L. Magnusen's essay, "The Great Men of the Great War: Heroic Martial Masculinity in the Wartime Works of Harvey Dunn," offers an elaborate study of Dunn's wartime works. Enriched with illustrations and reflecting the gendered language and visual imagery American propaganda posters applied in general, the analysis presents an image of the patriotic American soldier ready to serve his country as a glorified and idealized hero portrayed as the embodiment of physical prowess, spiritual strength, manliness, and martial masculinity, in contrast with that of the uncourageous, frightened German troops often depicted in defeat. Such a representation, as Magnusen contends, served to reinforce America's might and superiority over the enemy and justify the Allied cause as an "ideological crusade for peace and freedom," and at the same time cemented Dunn's popularity and reputation for years to come even after the end of the Great War.

Drawing on an extensive study of the *Congressional Records* of the 1st session of the 56th Congress, the third essay in the issue, "The Crisis of the American Sense of Mission at the Turn of the Nineteenth and Twentieth Centuries" by Éva Eszter Szabó probes the evolution and

history of the highly idealistic, and often criticized and controversial, concept: the American sense of mission in the second half of the nineteenth century with a focus on its conceptual, ideological, religious, historical, and political implications. The American sense of mission, the “expansion of the Empire of Liberty,” often associated with notions such as Manifest Destiny, God’s Second Chosen Nation, and the City Upon a Hill, implying the idea of American exceptionalism, served as one of the core tenets of American identity in the nineteenth century, which—driven by the multiple forces of military and economic interests, imperialism and paternalism—had undergone a major transformation in the wake of the 1898 Spanish-American War. Such a shift, affecting the nation’s value system and self-image, Szabó argues, provoked heated debates in American political circles over traditional and new ideas of expansionism, thus it prompted the reconceptualization and redefinition of what Americans previously understood as their “humanitarian” mission.

With the dissolution of the Soviet Union, and consequentially, the end of the Cold War, US foreign policy, with a strong commitment to contain communism at its core, needed to be revisited and refocused. Rasha Awale’s essay, “The 1990s and the Remaking of the Neoconservative Foreign Policy Paradigm” explores how this shift affected neoconservative foreign policy doctrines and agendas with a focus on the “generational transition” within the neoconservative movement from the 1970s to the post-Cold War era. The essay, based on a close reading of neoconservative publications in political magazines, such as *Commentary*, *The National Interest*, and *Weekly Standard*, in addition to various publications and reports of neoconservative think tanks, among others, the *Coalition for a Democratic Majority*, the *Committee on the Present Danger*, *American Enterprise Institute*, and the *Project for the New American Century*, convincingly concludes that the post-Cold War foreign political approach of the neoconservative circles stem from their foreign political ideology of the 1970s. As such, it can be regarded as the “product of the neoconservative narratives during the Cold War era

and after the fall of communism,” which, as the analysis demonstrates, prioritized the global primacy and leadership of the United States, the American mission to promote democracy and liberal values, unilateralism, preemptive war, and militarism.

In the next contribution to the issue, “From Poverty to Assimilation: Thomas Jefferson on Native Americans as Indigent People,” Zoltán Vajda examines a so-far rather neglected aspect of scholarship on Thomas Jefferson. Informed by his views on political economy, as well as by poverty studies from the period of the early American republic, as Vajda demonstrates, Jefferson formulated decidedly ambiguous, and by today’s standards highly controversial concepts of and approaches to Native Americans—holding them in high esteem on the one hand with respect to their moral and political traits, but, on the other hand, considering them as culturally and economically backward people, “a doomed, yet, through assimilation, a redeemable race.” The thorough analysis of Thomas Jefferson’s works and writings focuses on the president’s understanding of Native American indigence, a condition from which Jefferson wished to alleviate them—by way of assimilating them and making them adapt to Euro-American cultural, economic and social standards and, most importantly, the republican ideal of free, independent self-sufficient household farming and sustenance, thus offering them a distinct means of poor-relief and, intrinsically, assimilation—which, as Vajda conclusively and critically observes, equaled “their cultural death . . . [while it was] meant to save them from indigence and extinction.”

Gabriella T. Espák’s engaging analysis, “Miles Franklin’s Growing Voice: Revisiting *My Brilliant Career*” is a valuable contribution to Australian Studies. Notwithstanding its rather unfavorable reception following its debut in 1901, Miles Franklin’s *My Brilliant Career* had become a seminal piece of the Australian literary tradition of the early twentieth century, reaching new audiences after the cultural turn of the 1970s. Literary criticism, as Espák explains, first posited the novel as the representative of the then dominant, nationalistic

discourse, while later it was discussed, valued, and highly recognized for its “gendered ventures,” as an inherently feminist work, an invaluable example of Australian women’s writing. Espák’s close (re-)reading, thus her revisiting and reinterpretation of the novel, grants a fresh approach to understanding that despite the fact that Franklin had indeed grown to follow the feminist agenda later in her literary career and became an ardent feminist, *My Brilliant Career* reads primarily as an adolescent novel, an expression of the awakening voice of a young girl in pursuit of her own identity—rather than exclusively as a nationalist piece or a feminist manifesto “in search for women’s greater self-realization.”

“What makes a good film? Does a film’s success derive from its critical acclaim, its box office numbers, or the intangible quality of its audience’s viewing experience?” contemplates Heather Lambert in “Murder Legendre’s Dead: How *White Zombie* Challenges Critical Influence and Reinforces Racial Anxieties,” the seventh essay in the issue, which seeks answers to these questions in an insightful analysis of Victor Halperin’s horror film *White Zombie* (1932). Based on the study of archival documents related to the film’s release and with a special focus on the gap between the mostly unfavorable critical reception and the film’s popularity with the contemporary audience, the analysis of *White Zombie*’s reception demonstrates the influential role advertising may have over, and in spite of, critical reviews. While the film invited negative critical reviews at the time of its release, the public acclaimed *White Zombie*, primarily, as Lambert asserts, due to the film’s advertising campaign, exploiting, on the one hand, “Americans’ fascination with Orientalist zombie culture and the supernatural,” as well as, on the other hand, Americans’ racial anxieties and xenophobic sentiments prevalent in the 1930s, which reasonably rendered the film a box office success with high popular appeal.

Systemic racial injustice and discrimination against African Americans in the past and the present have been topical issues both in public and academic discourse recently and have also invited filmmakers and producers to problematize and thus expose such concerns on the

screen. Several productions on and/or by Netflix, such as *Mudbound* (2017), *The Best of Enemies* (2019), *When They See Us* (2019), and *Self-Made* (2020), to mention but a few, seek to offer alternative perspectives and narratives on race relations in the US in their effort to inform and help the public understand the multifarious nature and layers of race relations in contemporary America. In “Netflix and the American Prison Film: Depictions of Incarceration and the New Prison Narrative in Ava DuVernay’s *13th*,” Beatrice Melodia Festa explores one such production streamed on Netflix which took the audience by storm: Ava DuVernay’s documentary film, as Festa argues, through its novel narrative strategy and innovative distribution model, has changed and challenged the representation of incarceration and the image of confinement on screen, and thus has rewritten the traditional genre-specific characteristics of the American prison film. The analysis traces the intrinsic connections—historical, social, political, economic, and judicial—between the 13th Amendment to the US Constitution abolishing slavery and the resultant institutionalized and racialized criminalization and mass incarceration of African Americans in the prison industrial complex.

Attila Sebestyén’s intriguing study, “*Parkinson’s Law* and an Ironic Rhetoric of Management,” closes the essay section. Based on a nuanced understanding of literary criticism and informed by organizational theory and management studies, Sebestyén analyzes *Parkinson’s Law*, the work of management guru, Cyril Northcote Parkinson—an iconic, often-cited piece of “literature for use” critiquing organizational bureaucratization. While the book is considered by many as “a humorous piece, an entertainingly ironizing satire about bureaucracy,” it is also viewed as a serious piece on office or organizational life, some of whose “conclusions have grown into premises used in the analysis of organizational behavior and efficiency.” At the intersections of stable and unstable types of irony and through the rhetoric thereof, Parkinson’s treatise reads as a blend of “satirical entertainment and serious insights for management and organizational theory,” which, as Sebestyén points out, offers the “freedom to

combine satiric-absurdist humor and serious insights or practical applications—to experiment with the interplay of figurative and literal readings—as in genuine ‘literature for use.’”

The review section embraces seven reviews offering their critical commentaries on recent publications, which cover a wide range of topics including Samuel Beckett’s politics of space, the dark fantastic, the implications of race and imagination from *Harry Potter* to *Hunger Games*, a new edition of Katherine Mansfield’s collected letters, theater in early modern London, English and Jewish literature with Howard Jacobson’s novels in its focus, and the social movement #BlackGirlMagic. W. A. Senior’s engaging review, “World Enough and Time,” deserves special mention as it introduces the monograph *It’s Time: A Mosaic Reflecting What Living in Time is Like* by Editor-in-Chief of *HJEAS* Professor Donald E. Morse of the University of Debrecen—the first volume of the re-launched *HJEAS Book Series*, whose publication our journal, jointly with Debrecen University Press, is hereby proud and pleased to announce.

As the editor of the issue, I wish to acknowledge the invaluable contribution of all the blind reviewers and the members of the *HJEAS* editorial board—remarkably review editor Gabriella Moise, copy editor Mariann Buday, language editor Jared Griffin, and technical editor Balázs Venkovits—who fostered the publication of the current issue. Words of sincere appreciation are also to be extended to Editor-in-Chief Donald E. Morse for his professional advice and support and for his unceasing commitment to the journal.

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