

Editor's Notes

Faithful to its academic mission the current issue of the *Hungarian Journal of English and American Studies* presents outstanding Hungarian and international contributions which cover a variety of scholarship ranging from topics in British art and poetry, the theory and literary representations of urban spaces and identities, Canadian federalism, science fiction, and language policy to Cold War studies, Hungarian-American relations, as well as film studies.

World War I, the war to end all wars, has proven to be a turning point in history: it recast international power relations, resulted in the fall of empires, brought the onset of modern warfare and the experience of destruction, alienation, and despair, inflicting unforeseen collective as well as individual anxieties. On its centennial, the Great War has been in the center of scholarly attention. With the two essays which inaugurate the issue *HJEAS* joins the commemoration, thus the academic discourse on the memory of World War I. Eszter Edit Balogh's "From Heroic Soldiers to Geometric Forms and Suffering Wrecks: The Transformation of the Male Body in the Art of World War I" offers an engaging study of how mechanized, modern warfare and its experience generated a shift in the formerly hegemonic, traditional representational modes of war in general and the masculine ideal in particular in art, giving way to innovative artistic strategies and thus shaping the Modernist discourse on masculinity. Focusing on various British paintings—including William Orpen's *Self-Portrait in Uniform*; Richard Nevinson's *Relief at Dawn*, *Column on the March*, and *Returning to the Trenches*; and Eric Kennington's *Making Soldiers*—Balogh's analysis highlights how the highly prescriptive and restrictive Victorian ideal of manliness, associated with virtues such as self-sacrifice, chivalric generosity, compassion, fairness, and physical prowess, thus, the myth of the soldier hero, had been deconstructed on canvas, where men appear more as inhuman, automaton-like figures, disempowered victims, at odds with the agony and the senselessness of war.

Contributing Editor Professor István D. Rác also examines the changing view of the hero in "If I Should Die": Attitudes to the Dead Hero in British Poetry of the Great War," which gives a close reading of British war poems with a focus on the question of how the poets of the Great War related to the culture and the cult of self-sacrificing heroism, and to what extent, if at all, they subverted the ethos and the myth of the hero soldier. World War I poetry, Rác contends, wished to reveal the true nature of the war for its readers; some popular texts took a traditional approach to

representing the war experience and so failed to respond to the problem of the dead hero, as did the most popular war poem of the period, John McCrae's "In Flanders Fields." Other poets, such as Charles Sorley, Wilfred Owen, and Edmund Blunden, did, indeed, break with the conventions both in content and poetic form to reflect on the horror of the war and to undermine the prevailing ideals of heroism. A comparison of Rupert Brooke's "The Soldier" and William Butler Yeats's "An Irish Airman Foresees His Death" further demonstrates the versatility of British/Irish poetry during and after the war as the writers attempted to render a "better understanding of the complex experience that the soldiers fighting in the Great War had."

Two essays focus on the theme of urban space and identities. The first, Éva Pataki's "Emotional Urban Spaces: Atmosphere, Fascination, and Phantasmagoria in Sunetra Gupta's *The Glassblower's Breath* (1993)," investigates the literary representation of the atmosphere of urban spaces in the novel set in the cities of Calcutta, Birmingham, New York, Paris, and London, recounting one day in the life of a young Indian woman. With her physical and imaginary movement between various urban spaces "haunted by memories of love and death" in the focus, Pataki's analysis untangles how the heroine's "sense of belonging nowhere and everywhere," "her cosmopolitan identity," and "mobile subjectivity" are constructed by her convoluted psychological and emotional relationships—manifested in her memories of, fascination about, attachment to, as well as hatred towards the cities, especially London.

Silvia Caporale-Bizzini of the University of Alicante, Spain carries the investigation of urban space further. Her reading of Canadian Anthony Da Sa's collection of short stories *Barnacle Love* (2008) and its follow-up novel *Kicking the Sky* (2013) maps the spatial biography of the young protagonist, Antonio Rebelo, and his rather arduous journey from childhood to early adulthood following him through multiple trajectories connected to the urban spaces of Toronto. Caporale-Bizzini illuminates how the real and the imagined spatial settings interrelate with the "transformative process of [Antonio's] own growing self" as he renegotiates his relationship with the city and reconsiders his "spatial and family attachments." Da Sa's stories, the author argues, challenge the concept of Toronto the Good, and the city becomes a rhetorical space, "the backdrop of a coming-of-age narration that empowers Antonio . . . with invention and agency."

The 150th anniversary of the Canadian Confederation in 2015 and the conference at the University of Debrecen to commemorate the occasion

featured Gabriella T. Espák's "Cultural Visions and Constitutional Reforms in Canada in the 1980s and 90s." Espák discusses the various (constitutional) attempts, thus recurrent (monocultural, bicultural, and multicultural) social models, to accommodate cultural pluralism in Canada within the legal framework of federalism. Taking into account the major legislative turning points, including the Meech Lake Accord of 1987-90 and the Charlottetown Accord of 1992, as well as the imminent constitutional crises, Espák's sharp analysis points to the ever-latent and arguably irreconcilable conflicts caused by the clash between federal and provincial interests, between the nationalist arguments and the idea of liberal egalitarianism, that is, the interests of the nation as a whole and those of the national minorities. As the essay conclusively argues, the vision of multicultural Canada remains "dubious" and only "a partial solution to a population management problem," a challenge the Canadian Confederation may face again in the future.

Critical literary theory has had a vested interest in posthumanity recently. Robert Pepperell's *The Post Human Condition*, Katherine Hayles's *How We Become Posthuman*, Jon Huer's *The Post-Human Society*, and Bruce Clarke's *Posthuman Metamorphosis* comprise the core of the canon. Gilbert McInnis in "The Posthuman Vision of Philip K. Dick in *Do Androids Dream of Electric Sheep?*" nevertheless argues that in some seminal pieces of Dick's oeuvre, inclusive of essays, such as, for example, "Man, Android and Machine," and his novel *Do Androids Dream of Electric Sheep?*, the American science-fiction writer had not only contributed to, but had also begun the posthuman discourse, and in his pursuit to identify and explain the notion of and the distinction between the android and the schizoid, he "unknowingly unearthed themes that posthuman theorists would exploit." The analysis of *Do Androids Dream of Electric Sheep?* probes Dick's vision, which, as McInnis asserts, "was an insightful warning about the coming implications of the schizoid posthuman for the twenty-first century."

In "Language and the Continental Congress: Language Policy Issues in the Founding Documents of the United States from 1774 to 1789," Sándor Czeglédi offers insight into topical language policy issues. Drawing on a remarkably substantial corpus of key legislative documents published during the formative years of the founding of the United States, thus exposing a so far rather neglected subject in language policy studies, the essay solidly examines "how, when, and in what contexts language management efforts or language-related references appeared." Applying the conventional classification schemes and the analytical framework developed by Richard Ruiz and Terrence G. Wiley, Czeglédi's fine-tuned analysis of the linguistic

data concludes that the English language did not yet serve as a “symbolic and endangered component of American identity at the end of the 18th century,” the relative degree of ethnolinguistic diversity was viewed as a resource, and “the ‘English-only’ strain and the surge of linguistic nativism were still beyond the language policy horizon.”

HJEAS is pleased to publish three outstanding contributions in Hungarian-American relations during the period of the Cold War, which close the essay section of the issue. After thirty-three years of American custody in Fort Knox, KY, on 6 January 1978 the Carter administration returned the Holy Crown to Hungary. On the fortieth anniversary of the repatriation of the Hungarian coronation regalia, and as part of his two-decade-long dedicated research on the American adventures of the Holy Crown, on which he recently published a monograph as well, Contributing Editor Tibor Glant in “Nixon, Ford, Kissinger, and the Holy Crown of Hungary in Bilateral Relations” examines why the Nixon and the Ford administrations refused to return the Crown to communist Hungary and left President Carter to “face the goulash hitting the fan.”¹ Drawing on an extensive body of recently declassified archival material, the essay sheds light on the “significance of a possible return” against the background of the normalization of bilateral relations between the United States and Hungary and gives due attention and recognition to the event in the history writing of the Cold War.

Máté Gergely Balogh’s inquiry “Killing the Canard: Saint Stephen’s Crown, Nixon, and the Hungarian Lobby” focuses on how and to what extent the Hungarian-American communities and their leaders could exert their influence on American political decision-makers during the period of *détente* in connection with the question of the return of the Holy Crown to the People’s Republic of Hungary. As the outcome of thorough research of archival materials in the Richard M. Nixon Library, as well as interviews with influential Hungarian-Americans, the essay convincingly presents the ardent protest of the Hungarian-American communities seeking to block the return of the regalia as an example of successful ethnic lobbying. As Balogh emphasizes, the potential influence such a political act would have had on the outcome of elections gained some leverage for the Hungarian-American pressure groups until after President Carter was elected and decided to give the Holy Crown back to Hungary.

Despite the efforts of Hungarian cultural policy and state security to contain American cultural subversion in the 1970s, Hungarian film theaters screened a considerable amount of Hollywood productions including

“ideologically correct” movies labeled as “the voice of ‘other America’” as well as popular films of light entertainment and cult movies. Róbert Takács’ study in “Hollywood Ascendant: American Films in Hungary in the 1970s” reveals what made the import of Hollywood movies to communist Hungary possible, how these films were received and evaluated by Marxist critics, what selection criteria applied, and how the ideological filters reflected inherent political and aesthetic debates within communist circles. The inquiry rests on the research of previously neglected material about Hungarian film importing, the archival records of cultural policy, and the minutes of the Hungarian Film Admission Committee; therefore, it proves to be a decisive source of information for scholars working in this field.

The review section embraces ten reviews offering critical commentaries on recent publications which cover a wide range of topics including Dermot Healy’s drama output, Philip Larkin’s poetics, the modern Coleridge, Jonathan Culler’s new insights into the theory of the lyric, the biopolitics of gender, a critical biography of J. M. Coetzee, the question of women and domestic space in contemporary Gothic narratives, Latina/o literary and gender studies, recent food studies, as well as the popular fiction of Joseph Conrad.

The editor wishes to acknowledge the invaluable contribution of all reviewers who vetted the essays and the members of the *HJEAS* editorial board—especially review editor Gabriella Moise, copy editor Kálmán Matolcsy, 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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Note

¹ Robert Gates to Bud McFarlane, 8 December 1976 in “Hungary 1976 (3) WH” in National Security Adviser: NSC Europe, Canada, and Oceanic Affairs Staff: Files 1974-1977, Box 11, Gerald R. Ford Presidential Library, Ann Arbor, MI.