

SUMMARY

At the beginning of our special female issue poems written by two women poets – Éva Saáry and Anita Karáth – can be read. Though, there is a big age gap between the two, they are both filled with the eternal desire for love, fulfilment. The chain of ideas in Gábor Tunyogi Csapó's essay originates from the ancient biblical story saying that there are two types of women in history: Lilith and Eve. The first – Lilith is equal to men, the other, Eve is inferior to them. And he emphasises that while Lilith represents equality, the struggle of Eve's descendants, the feminists is not the best solution. As the author says: "the rank due to women by nature" is irreplaceable. There are poems written by Judit Zágorec-Csuka who writes about the festivals and the doubts of a woman's soul, and two interesting short stories written by two young prose writers, Lilla Turbulu and Virág Varga. The latter author tells the morbid story of an attempted suicide, and since the heroine fails to kill herself, she comes back to life. Lilla Turbulu's carefully built up piece of writing, which resembles the traditions of English short story writing, brilliantly demonstrates how unpredictable the way women think.

Male authors' (Imre Kerék, Csaba András Sütő, Balázs Szálinger, János Lackfi, Zolt László) poems are homage to the woman, the partner, the wife and the mother. From this point of view György Selmei in his Nelly-cycle is able to elevate his intimate relationship with his wife, the mystery of their children's birth into the dimensions of cosmic cycle. The extracts from György Asperján's novel (*The File of Jesus and Judas*) is a real curiosity. It tells us Mirjam's temptation and the consequences of a fatal love, reinterpreting the biblical story. Károly Méhes's short story (ÖTYE) links the life (and death) episodes of elderly women who became widows into a fascinating, lyrical chain of stories.

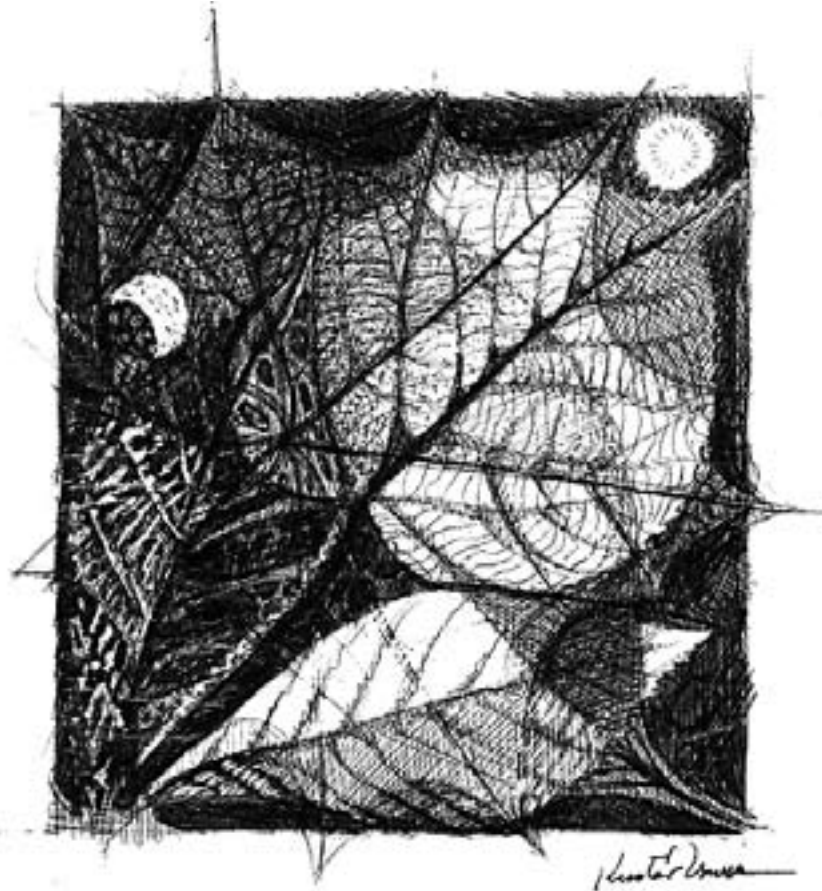
In the study and review column notices can be read exclusively about women writers. Dezső Tandori, translator and Kossuth-prize winning writer, shares his personal experience, his "artistic confession" with the reader: about Virginia Woolf and Ágnes Nemes Nagy. He has translated seven books written by the English writer: and as it reads it is surprising that this "elite" literature has become so successful among Hungarian readers. "I managed to become acquainted with the views of Virginia Woolf in several books of her (feminism, lesbianism), she kept a meticulously written diary about her love-life and other aspects of her private life...she was a genuine writer...her fantasy was made exceptionally radiant because of her age-old talent." - writes one of Hungary's best translators in his complete portrait drawn by using only some lines. The other notice is honour to the one-time grammar school teacher, to the poet who initiated him into literature. "It was Nemes Nagy who made me acquainted with the greatest figures of the West generation, French literature, the basics of world poetry in sum and at the same time in palpable proximity" - I think no one has ever written more beautiful lines about a master who sends his or her pupil off. Katalin Gyimesi wrote a thought-provoking essay entitled *Between Girl and Woman* on a novel the title of which is Anna Labanc's murder. As she sees it "today's women" "pressurize themselves to accept several different roles (sometimes contradictory)" instead of trying to live up to their particular mental constitution, "the consequence of which is that they lose themselves more and more". We can read a review about Gabriella Pécsi's selected poems written by Tibor Tüskés, László Fábrián analyses Virág Varga's first novel. The author of *Sehrezád* "is a young lady armed perfectly with modern literary criticism, (postmodern) historian-like stimuli" who tries to answer the question: what makes female literature. (Umberto Eco's name may come to our mind, who arrived in literature from literary criticism.) Her "Apocriphal tale" is self reflection as well: that is a post modern text. But as the author himself apostrophises: "we experience virtuosity in this captivating piece of reading". A writer who is at the very beginning of a career cannot receive better words of praise from an elder contemporary who is authentic in several different genres. Finally, Zoltán Somogyi – who is at the start of his career, too – examines the Kata Tisza-phenomenon. The young lady has become widely known among literary men recently due to her novels and short stories, and much of the public "shows favour towards her". In the hero of her (fictional) stories told in the first person singular the reader can often recognise the writer herself, which contradicts what she expounds in her interviews. "as if Kata Tisza did not know exactly what she wanted. She is a bit clumsy when plays the otherwise exceptionally exciting game, typical of post modern literature: self-myths and the artful fusion of the narrator's identities." – is one of Zoltán Somogyi's essential statement about the works and their author. His analysis touches upon the motivation basis of works, the different levels of reception and the sociological effects of female mentality – manifestation especially among men. Similar review is not likely to have appeared about the undoubtedly remarkable and exciting periods of a contemporary writer's first attempts.

The sociological and historical studies and researches look at the changes in education and family from women's viewpoint. Dávid Péntes examines the stages of emancipation from the industrial revolution until now. He points out that the two world wars gave a big push to the fact that women managed to escape from the traditional ways of life through the pressure to enter the world of work. New opportunities arose mainly after 1945 especially in public education: "For a lot of women going in for teaching meant the possibility of upward mobility (they may become

intellectuals)” – writes Dávid Péntek. He also mentions that in the former socialist countries – the cult of being equal – created a truly new situation, of which women took full advantage, and the teaching profession has almost become a female preserve. Judit Zágorec-Csuka describes the different phases of her children learning to speak from a mother’s point of view. It is unusually interesting how she examines the various steps of advancement from the first sound-reactions – through crowing with pleasure and – to the one-word sentences; how they make up sensible communication between a mother and her child. The poet-writer presents it in a bilingual – Slovenian-Hungarian – environment to make it more unique, while drawing our attention to the dangers of using “hybrid languages”. Edit Köpeczi Bócz, historian-sociologist, examines how the girls aged 14-19 judge their relationships, their knowledge in connection with their parents and grandparents, the level of satisfaction of the young and also the measure of tobacco and alcohol consumption within the family. She warns us that the members of this age-group are would-be mothers and their plans for the future do matter. Unfortunately, the study - which was carried out in Zala county among others – reveals very unfavourable tendencies.

The theoretical part is well supplemented by the four interviews with professionals working in different fields. Győző Ferencz e. found successful careers, women who managed to counterbalance the prejudices against women by being thoroughly prepared. We can get acquainted with the she banker, who loves poems, the workaholic hospital manager and the internationally known child-psychodrama teacher who helps disadvantaged children catch up with. Attila Horváth introduces the struggles of Terézia Kalányos, a gypsy program organiser, translator and folk tale collector, who has not found a suitable job despite her three degrees.

Imre Péntek takes a close look at the new, radical “female art” movement, which is according to the Artportal Encyclopaedia: “Art activity which is performed by women, dealing with women’s self-reflection, or the questions of female identity and the representation of women.” Imre Péntek gives a good survey of this in Hungary, its demonstrations, the exhibitions and the indicators which are spontaneously present in the works of the region’s she artists. Their pieces of art illustrate this issue.



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