

Abstract

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**"Who is in the picture?" Poster
Wars In Hungary**

Political campaigns by Fidesz show how important conscious media usage can be. Fidesz broke communication taboos in a radicalization campaign dating back to its 2002 election defeat. In 2016, after the Charlie Hebdo attack, an immediate national opinion poll showed 70% support for tightening immigration. Government communications aroused moral panic and xenophobic fears, building an enemy image of migrants, though it was known that for most asylum-seekers, Hungary was a transit country, not a place to settle. This was coupled with a fictive liberation struggle against the European Union, which is still going on. The campaign not resulted an obvious success, among factors behind the campaigns' failures are grassroots efforts by an anarchist performance-art group: the 'Two-tailed Dog Party'. Its countrywide placards financed by crowd funding upstaged government propaganda, the visual and textual tools of populism with critical humor. In my other example of populism I turn to the anniversary celebration of 1956. Fifty-six has been a central historical issue since the regime change: all parties, in seeking to dissociate from the Kádár-regime, drew on the revolution for legitimacy. Their efforts to mythologize and incorporate it into political identity continue. The ambiguous success of the anti-refugee crusade spurred further government propaganda. The avalanche, beginning with a falsely identified picture of an armed

boy (Pál Pruck), caused a collapse in which at least the politically informed segments of society rejected the context fabricated for the anniversary.