

ABSTRACTS

Gábor Beretvás

■ **Television Series in Kádár's Hungary**

Keywords: *Hungary, János Kádár, television, socialism, Hungarian Television*

How are the Hungarian television series and the Kádár regime related? What kind of series did the Hungarian television produce in the socialist era? How did political power amalgamate society via the endlessly repeated television programmes? How did the American, West German, and English series present the West for socialist Hungary? These are some of the questions examined in this essay. The start of continuous broadcasting in Hungary was also the consolidation period of the Kádár regime, and the end of the hegemony of television is linked with the fall of the regime. It was the television series that most strongly influenced public discourse in the widest circles of society, acting as a kind of safety valve during the Kádár regime.

Melinda Blos-Jáni

■ **Photographic Passages into the Past in Eastern European Non-Fiction Films**

Keywords: *Eastern Europe, non-fiction film, photography, Anca Damian, Vladislava Plančiková, Radu Jude*

There is a tendency in recent non-fiction film to re-contextualise archival photographs in highly mediated environments. In films like *Crucic. The Path to Beyond* (Anca Damian, 2011) photographs are embedded in highly abstract, animated worlds, while in *Felvidék. Caught in Between* (Vladislava Plančiková, 2014) photos appear in an avantgarde montage. At the other extreme is Radu Jude's *Dead Nation* (2017) which presents a series of photographs in a cinematic context to paradoxically demonstrate the lack of images of the Romanian Holocaust. The selected Eastern European non-fiction works build 'remembrance environments' around photographs, they compile, juxtapose, structure photographs within the medium of film: they carry out this sequentially through montage, or form a multimedia collage within the confines of a single frame. The paper carries out the analysis from the perspective of intermediality, as these

films open up new possibilities for the medium of photography, redefining through cinema (or the cinematic) the complex relationship between photography and history, or the indexical trace and history in general. In this analysis intermedial relations are addressed using the phenomenological approach to images developed by George Didi-Huberman and László Tarnay.

Szilárd Ferenczi

■ **The Journeys of an Itinerant Projectionist**

Keywords: *projectionist, bioscope, World War I Joseph Bertók, Romanian cinema*

Joseph Bertók was a cameraman born in Timișoara in 1891. He started his career as a projectionist in the bioscope caravan of Georg Narten, continued as a photographer and cameraman in the Austro-Hungarian Army in World War I and after the war became one of the pioneers of Romanian cinema. This text is a fictional interview with him, recreating the chronology of his life story, based on the actual autobiography which Bertók dictated to an employee of the Romanian National Centre for Cinematography in 1967.

Beja Margitházi

■ **A Change of Regime? Women of Post-Transitional Hungarian Cinema**

Keywords: *women, cinema, transition, regime change, narrative*

Considering the last three decades an era of political, cultural and economic transition in Hungary, the article explores the articulation of female characters in Hungarian feature films after the regime change. Focusing especially on the social progress and downfall performed by female protagonists, it uses the database built by the Social History of Hungarian Cinema research project, containing such socially significant data of Hungarian feature films as gender, age, occupation, financial and class/social situation, goals and achievements of main and secondary characters, beside the genre, time, place and type of conflict presented by the respective narratives. Combining quantitative data with qualitative consideration, the article points out some data based, general trends characteristic of

post-communist, female-centred narratives. The chances and possibilities assigned to women are explored through the subtopics of female protagonists in public and private spheres (places, roles, occupation, conflicts) and by pointing to the differences genre and auteur films show in featuring women in narratives of failure or success.

Ágnes Pethő

■ ***Sieranevada, or the Art of In-Betweenness***

Keywords: *cinema, intermediality, transmediality, expanded cinema, Cristi Puiu*
Starting from the ideas of Raymond Bellour's "l'entre images" / "images-in-between" and his concept of "the double helix", the article identifies in contemporary cinema a new type of cinematic intermediality. This "expansive" type of intermediality is defined, on the one hand, by a tendency to strengthen both cinema's connections to reality and its inter-art entanglements. On the other hand, this appears as a form of "expanded cinema" within cinema that may also integrate elements of transmediality by adding new artworks conceived in different media and extending the same fictional universe. This poetic strategy is presented in the context of Eastern European cinema through the comparative analysis of Cristi Puiu's film, *Sieranevada* (2016), and the exhibition organized with the same title, displaying photographs made by the director while searching for the poster image of the film. Although highly successful on their own, Cristi Puiu's intertwined artworks of film and photography become effective through their in-betweenness and the multiplication of perspectives, which we can interpret also in the sense in which Jacques Rancière conceived "dissensus" as "a gap in the sensible itself" when describing the "political" effect of an aesthetic experience.

Judit Pieldner

■ ***Magic Realism, Minimalist Realism and the Figuration of the Tableau in Contemporary Hungarian and Romanian Cinema***

Keywords: *magic realism, minimalist realism, intermediality, tableau*

The paper surveys two modes of representation present in contemporary Hungarian and Romanian cinema, namely magic realism and minimalist realism, as two ways of rendering the "real" in the Central Eastern European geo-cultural context. New Hungarian Film tends to display narratives that share the features of what is generally assumed as being magic realist, accompanied by a high degree of stylization, while New Romanian Cinema is more attracted to creating austere, micro-realistic universes. The paper argues that albeit apparently being forking modes of representation that traverse distinct routes, magic realism and minimalist realism share a set of common elements and, what this study especially focuses on, converge in the preference for the tableau aesthetic. The paper examines the role of tableau compositions and tableaux vivants in representative films of the Young Hungarian Film and the Romanian New Wave, namely Szabolcs Hajdu's *Bibliothèque Pascal* (2010) and Cristian Mungiu's *Beyond the Hills* (După dealuri, 2012). An excessive use of the tableau can be detected in both films, with many thematic connections, in subtle interwovenness with female identity and corporeality performed as a site of traumatic experiences, upon which (institutional, colonial) power relations are reinscribed. The tableau as a figuration of intermediality performs the tension between the sensation of the "real" and its reframed image, and proves especially suitable for mediating between low-key realism and highly stylized forms.

Katalin Sándor

■ ***Not Entirely Private: Intermediality and Theatricality in Szabolcs Hajdu's Film, It's Not the Time of My Life***

Keywords: *cinema, theatre, theatricality, intermediality, Szabolcs Hajdu*
Theatricality in cinema is often linked to acts of foregrounding the representational aspect, the artificiality of film. However, cinematic theatricality cannot exclusively be conceptualized as a disruption of narrative absorption or "reality effect," but also as a modality of staging the performance of identity and enabling

the contamination between the everyday and the theatrical, between the “real” and the intermedial. Focusing on Szabolcs Hajdu’s 2016 film, *It’s Not the Time of My Life* (and the 2015 theatre performance it adapts), my paper discusses theatricality as a transversal concept that may question media boundaries. Hajdu’s film and performance will be considered within the framework of his cinematic oeuvre in which the theatrical can be addressed in the broader context of intermedial practices. In Hajdu’s cinema, theatricality and intermediality are not only means of stylization or media reflexivity, but involve questions linked to social actualities, and reframe concepts related to (cultural or personal) identity crisis, social and familial roles, corporeality and subjectivity.

Zoltán Szűts

■ ***The “Good Teacher” Answers: The Efficient Methodology of Education in the Information Society***

Keywords: *teaching, education, pedagogy, information society, infocommunication technologies*

Who can be called a „bad teacher”? Only a handful of education-researchers dare to ask this question in their scientific works. In the present context, when pedagogy is increasingly trying to find and define itself in the spell of measurements regarding the efficiency of education, the intensive search for a definition of a “good teacher” should be under way. Still, frameworks developed to measure and later develop digital competences within the information society dominate the field of education. In our study, we point out that the conscious and well-chosen use of infocommunication technologies in education only strengthens the skills of a „good teacher”, at the same time providing “bad teachers” with opportunities for professional development. There has been no such opportunity before, because it is linked to a paradigm shift that rearranges the previous relationships and waves across the territory of education. Still, we claim that the use of technology alone is not an end in itself, but merely a tool.

Andrea Virginás

■ ***Contemporary Eastern European Cinema: A Possible Regional Identification through Basic-Level Intermediality***

Keywords: *Eastern European film, singing and dancing sequences, intermediality, small national cinema*

According to the starting hypothesis, the low-budget, precarious production contexts in contemporary Eastern European small national film industries are directly responsible for what I nicknamed “poor musical numbers”. These are singing and/or dancing efforts, often ironic or grotesque, characterized by the over-emphasized theatricality of high-blown, larger-than-life gestures, coupled with the low-level cinematographic quality, originating in fixed position or fixed-height cameras which hardly move, coupled with a tendency for uninterrupted long takes, resulting in the separation of the authentic performance of the afilmic actors and the miming/karaoke/playback of the profilmic characters. Based on the close reading of such scenes in the Hungarian *Just Sex and Nothing Else* (2005, d. Krisztina Goda), the Slovakian *Two Syllables Behind* (2005, r. Katarína Sulajová), the Romanian *A Month in Thailand* (2012, d. Paul Negoescu), the Israeli *Foxtrot* (2017, d. Samuel Maoz), and the Polish *Cold War* (2018, d. Pawel Pawlikowski), I argue that the thus emerging basic level intermediality is a characteristic that allows for the regional identification of the Eastern European film as part of the carnivalesque, self-colonizing Eastern European culture.

Deodáth Zuh

■ ***Solutions Without Problems: On the Media-Specific Character of Films and Its Critics***

Keywords: *film, media, artforms, medium specificity, art history, Lessing*

The purpose of this paper is to examine a less discussed aspect of medium specificity arguments. Although their persuasiveness often bears on considering the artistic qualities of artworks (or, in an extended fashion, of artforms), they are more likely to assess the all-encompassing problem of novelty in establishing and developing artforms in general.

We can only attest to the novelty of those forms of art that are self-consciously created, viz. the beginnings of which could be adequately documented. Since this process of documentation is a complex task, it is not accurate to use medium specificity as the key feature in considering the novelty of a certain set of artistic products. Expressing his aversion to all forms of media specificity claims, Noël Carroll remarked that if media-centred arguments aim to reconstruct how a “new” artform becomes prominent, then they fail to consider the appropriate contribution of “aesthetic, moral, and intellectual” values. Most recently, medium specificity talk has been rationally reconstructed as the collection of three formula, each covering an interpretation that can be defended in allocating medium-specificity a role to evaluate and explain artistic achievement: artforms represent particular uses of media that are aiming (or even achieve) to realize artistic values. I intend, however, to reinforce the novelty

talk, and, therefore, to reconsider the novelty issue from a different angle, the art historiographical standpoint. Medium specificity claims in art history receive an intriguing feature when confronted with the so-called histories of goals and problems (HGP). HGP states that artistic qualities emerge when an effort is made to solve a well-defined, historically determined specimen (or even, collection) of artistic problems. In a critical view, one can still admit that a medium may be earlier than an artform which thematises it, but this medium is not necessarily used to provide a solution for existing problems or an alternative path towards reaching an inherited goal. A medium could be thematised without following any existing artistic ambition and could still produce artistic value. In consequence, it is particularly important to deliver the conditions of such production. This also involves a move toward a Lessingian definition of artistic media, outlined in the closing sections of this paper.



A lapszámot szerkesztette:

Ferenczi Szilárd (vendégszerkesztő) –
Rigán Lóránd

Bakos Gergely (1970) – bencés szerzetes,
filozófus, PhD, tanszékvezető, Sapientia
Szerzetesi Hittudományi Főiskola, Budapest
Beretvás Gábor (1978) – filmesztéta, film-
történész, Kolozsvár

Blankó Miklós (1997) – egyetemi hallgató,
tanszéki demonstrátor, ELTE BTK, iroda-
vezető, Magyar Nyelvi Szolgáltató Iroda,
Budapest

Blos-Jáni Melinda (1980) – fotó- és filmtör-
ténész, egyetemi adjunktus, PhD, Sapientia
EMTE, Kolozsvár

Demeter Csanád (1981) – történész, PhD,
tanár, Székelyudvarhely

Doma Petra (1988) – színháztörténész,
orientalista, doktorandus, Pécsi
Tudományegyetem

Felméri Cecília (1978) – filmrendező,
Kolozsvár

Ferenczi Szilárd (1977) – történész, PhD,
filmkritikus, szerkesztő, Erdélyi Krónika,
Kolozsvár

Halmi Tamás (1975) – költő, Pécs

Ilyés Krisztinka (1999) – egyetemi hallgató,
BBTE, Kolozsvár

Kész Orsolya (1994) – kritikus, Csíkszereda

Ludvig Daniella (1964) – televíziós
szerkesztő, dokumentumfilmes, Szada,
Magyarország

Margitházi Beja (1974) – egyetemi
adjunktus, PhD, ELTE Filmtudomány
Tanszék, Budapest

Nyerges Gábor Ádám (1989) – költő, író,
Budapest

Pethő Ágnes (1962) – egyetemi tanár,
Sapientia Erdélyi Magyar Tudomány-
egyetem, Kolozsvár

Pieldner Judit (1975) – film- és irodalom-
kutató, egyetemi docens, Sapientia Erdélyi
Magyar Tudományegyetem, Kolozsvár –
Csíkszereda

Sándor Katalin (1976) – egyetemi
adjunktus, BBTE, Kolozsvár

Szűts Zoltán (1976) – média- és informá-
ciótársadalom-kutató, habil. egyetemi
docens, Budapesti Műszaki és Gazdaság-
tudományi Egyetem

Virginás Andrea (1976) – filmkutató, PhD,
egyetemi docens, Sapientia EMTE,
Kolozsvár

Zuh Deodáth (1982) – posztdoktori kutató,
MTA BTK, Filozófiai Intézet, Budapest

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„A kortárs magyar filmben a mágikus realizmus, a román filmben a minimalista realizmus azonosítható tendenciaként. Természetesen alaptalan lenne e két reprezentációs módot különböző országok és nemzetek filmgyártásához kötni, hiszen manapság egyre inkább a filmgyártás transznacionális aspektusa érvényesül. Ennek ellenére egy lehetséges összevetés hipotéziseként megfogalmazható, hogy az új magyar film jellemző módon kínál olyan filmes narratívákat, amelyekre vonatkozatható a »mágikus realista« minősítés, a valóságnak valóságfölötti elemekkel való kombinálása, a nagyfokú stilizáció, míg az új román film a szikárabb, mikrorealista ábrázolásmóddhoz vonzódik inkább. Jelentős kivételekkel mindkét oldalon mindkét reprezentációs tendencia a leginkább az abszurd, groteszk és tragikomikus minőségeivel jellemezhető kelet-európai társadalmi-kulturális »realitás« kihívásaira adott lehetséges válaszként, további kérdésekhez vezető kortárs filmes attitűdként fogalmazódik meg.”

(Pethő Ágnes)

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