

ABSTRACTS

Gábor Beretvás

■ ***Images of Teachers in the Transitional Period of Hungarian Cinema (1954–1962)***

Keywords: *socialism, János Kádár, Hungarian film history, the character of the teacher, 1956 revolution*

The discussed period of Hungarian film history lies in between socialist realism (1948–1953) and the new wave (1963–1968) and is therefore considered by film historians to be a transitional period, including the period between 1954 and 1956. The author analyses teacher characters who appear in the films of this eight-year period. The article claims that, while before this period there are hardly any depictions of teachers (in previous years party secretaries were featured in the role of educators), in these years the male teacher appears in some films as a leader and the female teacher as a role model. There is a positive correlation between the education policy agendas of the Party during the consolidating Kádár regime and the challenges teachers faced in the film plots.

Rebeka Hatházi

■ ***“Do Yourself a Favour and Trust More in My Experience.” Surrealist-Realist Visual World, Female Creative Strategies and Teacher Portrayal in the Contemporary German Film Das Lehrerzimmer***

Keywords: *film visuals, contemporary film, generations, teacher portrayal, education, The Teachers' Lounge*

The article is based on İlker Çatak's contemporary German film *The Teachers' Lounge* (2023), which reflects on a society beyond the classroom, raising questions about policing, prejudice, racism, tolerance, hierarchical manifestations. The analysis includes teacher portrayal, talks about cinematic language, directorial choices, visual elements, female coping strategies, highlighting the

fact that more and more filmmakers today feel the need to talk about education from a reflexive point of view.

Yvette Jankó Szép

■ ***Cherished Disappointments in an Iconic Teacher***

Keywords: *Finnish theatre, Jouko Turkka, abusive teacher, theatre pedagogy, Anna-Leena Härkönen*

The influence of the controversial theatre director and writer Jouko Turkka on Finnish theatre and academic theatre training in the 1980s was particularly significant, as many documentary and autofictional texts, among them, Anna-Leena Härkönen's novel *Sotilaan tarina (The Soldier's Story)* shows us. Härkönen's work reflects her experiences as a student at the Finnish Theatre Academy, criticizing the authoritarian and often abusive methods associated with Turkka's teaching. The novel portrays a mentor figure who employs brutal and dehumanizing techniques to push students beyond their limits, a practice Turkka was known for. His methods aimed to strip actors of personal identity, creating emotionally raw performances. While Turkka's legacy remains polarizing, his influence on Finnish theatre is undeniable, attracting both admiration for his intensity and criticism of his extreme practices, which were tackled with reflection and self-irony even in his own texts, most playfully in the absurd comedy *Cherished Disappointments in Love*. His impact continues to resonate in modern theatre pedagogy, Turkka embodying both the creative potential and dangers of pushing boundaries.

Artur Lóránd Lakatos

■ ***The Survival of Hungarian-Language Higher Education in Kolozsvár/Cluj (1944–1945)***

Keywords: *World War II, University of Kolozsvár/Cluj, Soviet occupation, Hungarian Popular Union, Dezső Miskolczy,*

László Buza, intellectual history

This paper addresses the final months of the Ferenc József University of Kolozsvár/Cluj during the closing stages of World War II. In this period, due to Soviet occupation, a distinct administration was established, separate from the Hungarian state administration, preceding the re-installation of Romanian state administration in March 1945. The university's leadership chose not to follow the evacuation order and kept the institution in the city. This decision raised several issues, including the role of the university in Hungarian cultural life in Transylvania. The article explores the university's relationship with the Red Army officials, its interactions with the Romanian political and cultural elite of the era, and its complex engagement with the Hungarian minority elite in Romania regarding the development of future strategies.

Katalin Lakatos-Fleisz

■ ***Certified Absence? The Teacher's Role in the Contemporary Hungarian Novel***

Keywords: *teacher, novel, society, fiction, focus*

The article aims to examine how the teacher is represented in contemporary Hungarian novels. Do the novels reflect the teacher's life problems from a social perspective? Are the teacher's problems given the same importance in literature that they have in society? In today's society, what are the most important changes the teacher's role has gone through, and how are they reflected? The article aims to answer these questions.

Vera Prontvai

■ ***Dance of Souls. András Visky's Drama Cycle about the Human Body***

Keywords: *sacred, profane, traumatized human body, representation of trauma, open dramaturgy*

The article analyzes András Visky's collection of plays titled *A test története* (Stories of the Body), exami-

ning the interplay between the sacred and the profane within the plays, with particular attention to how the divine is perceived in relation to the traumatized human body. Visky's texts portray individuals such as Caravaggio and St. Teresa, who experience encounters with the sacred amidst profound suffering. The article highlights that holiness in the characters' life is not about purity but about engaging with the realities of the world. The author explores the themes of holiness and profanity in Visky's works, particularly how the numinous or sacred is manifested through human suffering and trauma. She draws attention to the forms of artistic representation of trauma, open dramaturgy, and the characteristic features of Visky's plays.

Elemér Szabó

■ ***The People of Teachers***

Keywords: *documentary filmmaking, Sándor Sára, Hungarian film, anthropological film*

After placing the subject of the teacher's cinematic representation into context, the article examines Sándor Sára's first so-called "talking head" documentary, *Néptanítók* (1981), from a cultural and visual anthropological perspective. The research intuitively posits the work as a (historical) anthropological film. The film's role as a "site of memory" becomes prominent, alongside the performativity of oral history and the theoretical issues related to the "cinema of faces". The article aims to reinterpret Sándor Sára's statement that this is a "confession-type film" and, on the other hand, to place *Néptanítók* – which has been relatively underexplored – more nuancedly within both the oeuvre (including its relationship with Sára's documentary peak performance, *Krónika*) and the history of Hungarian documentary filmmaking.

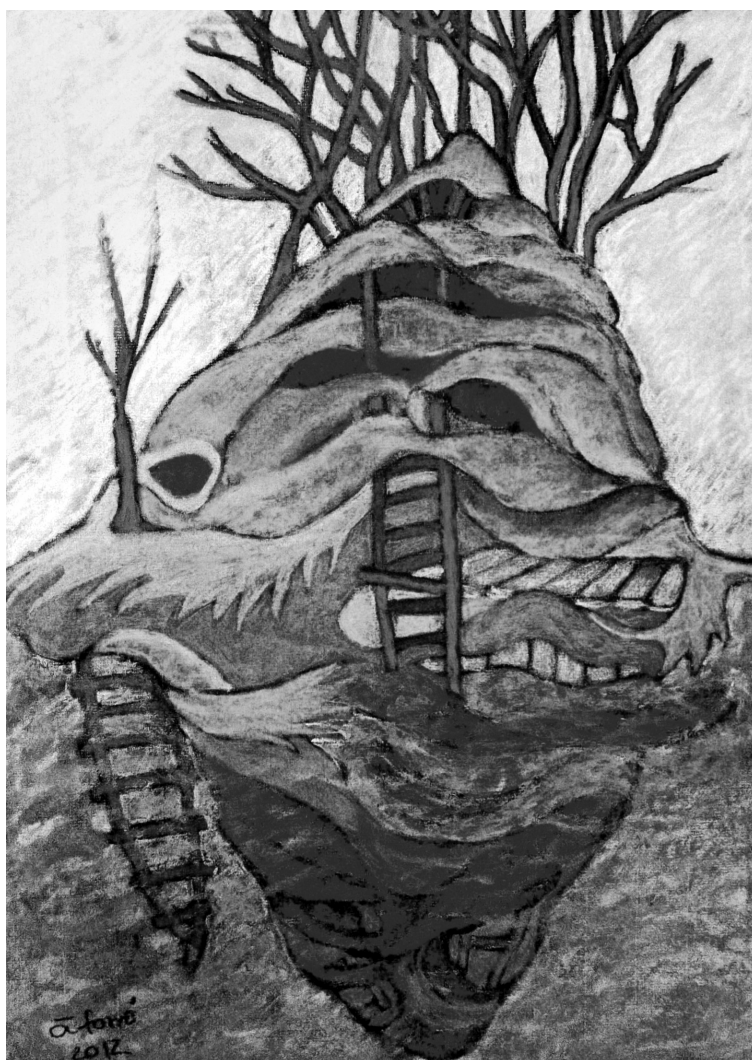
Zsuzsa Tatár

■ ***What Makes the Substitute Teacher's Head Buzz? My Research from Acting to Non-acting***

Keywords: *theatre in education, classroom performance, non-acting, acting, system of education, Csíki Játékszín*

At the request of Csíki Játékszín, András Hatházi wrote and directed a classroom performance in the 2023/2024 theatre season titled *At This End of the Line*. The young actor of

the Miercurea Ciuc theatre company, Zsuzsa Tatár, plays in the performance in one person, her character is a substitute teacher. In her essay, Zsuzsa Tatár analyses the experiences of this rehearsal process and of the first performances. In her acting work, she is looking for ways to do non-acting. In her view, the following four elements are needed: not playing a character, pure presence, attention, and openness to let anything happen.



A Korunk folyóiratot és intézményrendszerét anyagi hozzájárulással támogató magánszemélyek névsora

Pártoló tagok

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Dr. Varga István – ügyvéd, Orosháza

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Ágh István – költő, Budapest
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Dr. Tibori Szabó Zoltán – szerkesztő, egyetemi tanár, Kolozsvár

SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

Beretvás Gábor (vendégszerkesztő),
Balázs Imre József

Balázs Imre József (1976) – irodalomtörténész, egyetemi docens, EBTE, főszerkesztő-helyettes, Korunk, Kolozsvár

Beretvás Gábor (1978) – filmkritikus, filmtörténész, oktató, SZFE, Budapest

Bódi Katalin (1976) – irodalomtörténész, kritikus, PhD, habil. egyetemi docens, Debreceni Egyetem Magyar Irodalom- és Kultúratudományi Intézet, Debrecen

Forró Ágnes (1956) – képzőművész, Kolozsvár

Gecse-Borgovan, Doina (1974) – író, szerkesztő, Kolozsvári Rádió, Kolozsvár

Gergely Tamás (1952) – író, Stockholm

Hatházi Rebeka (1996) – látványtervező, doktorandusz, BITE, Kolozsvár

Jankó Szépp Yvette (1974) – fordító, tanár, BBTE, Kolozsvár

Keszeg Anna (1981) – kultúratudató, egyetemi oktató, BBTE, MOMÉ, Budapest

Kozma Tamás (1939) – nevelésszociológus, az MTA doktora, professor emeritus, Debreceni Egyetem

Lakatos Artur Lóránd (1930) – történész, közgazdász, PhD, egyetemi adjunktus, Partiumi Keresztény

Egyetem, Nagyvárad

Lakatos-Fleisz Katalin (1978) – irodalomtörténész, PhD, egyetemi adjunktus, BBTE Pszichológia és Neveléstudományok Kar, Szatmárnémeti

Láng Zsolt (1958) – író, Marosvásárhely

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

Frontvai Vera (1981) – egyetemi adjunktus, Károli Gáspár Református

Egyetem, Budapest

Szabó Elemér (1972) – tanár, Debrecen

Tatár Zsuzsa (1999) – színész, Csíki Játékszín

Vallasek Júlia (1975) – irodalomtörténész, műfordító, egyetemi docens, BBTE, Kolozsvár

TÁMOGATÓK



„A *tanári szoba* című film túlmutat pusztán a tanügy egyre nehezekebb működési formáján, és fontos körképet fest jelen társadalmunk felnőttkultúrájáról. Milyen példát mutatunk? (...) Úgy gondolom, a művészetnek nem feladata megoldásokkal szolgálni, sokkal inkább bizonyos problémákra felhívni a néző figyelmét, beszélgetéseket indítványozni, segíteni, hogy más szemzőgből nézzünk rá helyzetekre.”

(Hatházi Rebeka)

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