

ABSTRACTS

Szabolcs Benedek

■ ***Seeing What You See: The Limits of Identification***

Keywords: *science fiction, Hungarian cinema, poetic film, mediatization*

This article is a review of the Hungarian film *Seeing What You See* (*Látom, amit látsz*, Mátyás Szabó, 2023). The film is a blend of sci-fi and romance, with a metaphorical and poetic approach. The review offers possible interpretations, primarily focusing on character motivation and the relationships between them in the context of a vague plot, discussing these along the themes of loneliness, isolation, self-image, and mediatization.

Melinda Blos-Jáni

■ ***Embodied Desires: The Image as Object in the Exhibition Practices of Romanian Socialist Photo Clubs***

Keywords: *photography, exhibition, communist era, Romania, photo laboratory*

Drawing on the materiality of photographs may prove to be a useful tool for the history of photography. Specifically, I examine the laboratory and exhibition practices of amateur photography clubs that emerged throughout Romania in the 1950s. The written and oral communications of the civil association known since 2003 as the József Marx Photo Club (1953–present), along with the bequeathed legacy of Gáspár Török (1934–2019), provide a representative sample that offers insight into the circulation of images and the national and international photo club networks of the socialist era.

Petra Egri

■ ***The Representation of the Ageing Female Body in Fashion Media***

Keywords: *fashion studies, body, ageism, fashion media, Sarah Jessica Parker*

In my paper, I highlight the problematic nature of the idealised body image promoted by the fashion industry, particularly regarding older women's bodies as depicted in fashion media. I illustrate my argument through a case study of Sarah Jessica Parker's body representation in *Vogue America*. To take a closer look at the "ideal body" constructed by the fashion industry, however, we must revisit its roots: the history of fashion dolls and mannequins.

Angéla Boglárka Farkas

■ ***White Plastic Sky: Eco-cinema Encoded in Hybrid Bodies***

Keywords: *science fiction, animation, Eastern European cinema, environmental humanities, pedagogy*

This article presents *White Plastic Sky* (*Műanyag égbolt*, Tibor Bánóczki and Sarolta Szabó, 2023) – a Hungarian–Slovak science fiction animated film – as a pedagogical tool that can introduce university students to the multidisciplinary field of environmental humanities, thereby raising awareness of ecological responsibility in a time marked by climate crises.

Melánia Ferencz

■ ***A Way Out of the Prison of Eating and Body Image Disorders***

Keywords: *imperfect body, labeling, learning, dance, self-acceptance*

For four decades, I was repeatedly labeled, and I wasn't kind to the girl – the woman – I saw in the mirror every day. I believed I would only be acceptable and lovable if I made myself perfect. There was hardly any part of my body I was happy with, and I also struggled with eating. Then, as an adult woman, I realized that what I was doing to myself was not normal, so I started searching the internet and came across the term *eating and body image disorder*. Finally, there was a name for what had tormented me for many years. I took the first uncertain steps on the

path to recovery, slowly making peace with my body. Books, films, conversations helped me – and a fun dance class, in which I have been one of the Romanian representatives for five years now. It's not an easy process, but it's worth it. For me.

Enikő Györgyjakab

■ ***Six Viewpoints – The Practice of Standing in Space***

Keywords: *Six Viewpoints, embodiment, postmodern performance, actor training, authorship*

This article introduces *Six Viewpoints*, a postmodern, body-centered actor training system developed by Mary Overlie. It outlines Overlie's professional path and presents the conceptual structure of her method as articulated in her book *Standing in Space*. Emphasizing perceptual awareness and physical presence, *Six Viewpoints* challenges traditional hierarchies of theatre-making. The paper also discusses the adapted version, known as *Nine Viewpoints*, developed by Anne Bogart and the SITI Company, and addresses issues of authorship and the divergence between Overlie's original approach and Bogart's reinterpretation.

Rebeka Hatházi

■ ***From Political Austerity to Green Shooting: Gábor Reisz – Explanation for Everything (2023)***

Keywords: *Gábor Reisz, Hungarian independent filmmaking, sustainability, behind-the-scenes, costume design*

This essay reflects on the process of creating the Hungarian–Slovak co-production *Explanation for Everything* (2023), directed by Gábor Reisz, from the perspective of its costume designer. It was written in conjunction with the 2025 edition of the Hungarian University Film Award to promote environmentally and socially responsible practices in costume design.

György Kalmár

■ ***The Meaning and Significance of the Body in Narrative Film***

Keywords: *cinema, narrative film, film theory, bodily representation, visual culture*

This article investigates the complex significance and cinematic construction of the human body in narrative film, positioning the body not merely as a representational object but as an active site of meaning production and ideological contestation. Drawing on major strands of body-oriented film theory – including psychoanalytic, feminist, phenomenological, affect theory, and posthumanist approaches – it explores how film renders the body visible and meaningful within broader cultural, social, and political frameworks. Using a still image from Coralie Fargeat's *The Substance* (2024) as a case study, the article analyses how visual and bodily codes express meanings tied to gender, abjection, violence, and fantasy.

Réka Kassay

■ ***Representations of the Female Body in Barbieland and Beyond***

Keywords: *Barbie, body representation, female gaze, gender roles, feminist film theory*

This study explores the representation of the female body in the 2023 *Barbie* film directed by Greta Gerwig, focusing on its satirical reflection on beauty standards and gender stereotypes. The analysis draws comparisons with Gerwig's earlier films *Little Women* and *Lady Bird*, highlighting the female gaze and the physical expression of identity. While *Barbie* critiques idealized femininity, it also remains constrained by its commercial origins. The study argues that Gerwig's reflexive approach brings complexity to a controversial cultural icon.

András Kányádi

■ ***Under the Spell of Bodies: Three Casanova Letters***

Keywords: *body, chemistry, gold making, Casanova, letter*

Casanova was not only attracted to female bodies but also to the sciences. On the 300th anniversary of his birth, we publish a translation of three letters from his extensive correspondence, planned for the *Kriterion Téka* series, revealing his knowledge of chemistry, mathematics, and philosophy. The common denominator of these letters is the change affecting bodies, related to the issues of gold making, the Delian problem, and Neoplatonism.

András Péter Killyéni

■ ***István Somodi – A Renaissance Sportsman from Transylvania***

Keywords: *sports, athletics, high jump, Olympics, Cluj/Kolozsvár*

In the early 1900s, István Somodi excelled both as an athlete and as an accomplished intellectual. Born in Cluj/Kolozsvár, he shone as a high jumper and speed skater, capturing the silver medal in high jump at the 1908 London Olympics while also earning a doctorate in law. After World War I he turned down career opportunities in Budapest to remain in his hometown, where he worked as a civil servant and, in his free time, coached athletics. Recognized as Romania's first specialized track and field coach, Somodi guided his protégés to 49 Romanian and Hungarian national titles and 35 national records.

Gábor Viktor Kozma

■ ***Layers of Acting Control and Loss of Control***

Keywords: *control and surrender in acting, (post)phenomenology, body-world, bodymind and Yogācāra, ethical aspects, freedom*

This study explores the layered dynamics of control and surrender in the actor's work, focusing on how the performer relinquishes corporeal autonomy within the creative process. Drawing on phenomenology, postphenomenology, and Yogācāra Buddhist philosophy, and based on seemingly simple stage actions – such as eating an apple or performing a kiss – the paper reveals how physical, psychological, and ethical dimensions intertwine in the actor's experience. The actor's body becomes both the surface and medium of transformation, where control is not lost but consciously restructured. Ultimately, the essay argues that surrendering control can paradoxically lead to a deeper artistic freedom.

Anikó Kunsági-Zsohár

■ ***The Body, Our Home***

Keywords: *identity, neurodiversity, trauma, body image, eating disorders*
In this article, I present the connections and relationships between bodily identity, trauma, and neurodiversity. Developing a neuro-affirmative and trauma-informed attitude can be fundamentally important in forming a healthy body image and preventing eating disorders. The article aims to contribute to this process through examples and correlations.

Márton Nagy

■ ***Without Air: Reality on the Silver Screen***

Keywords: *realism, pedagogy, same-sex relationship, censorship, Eastern European cinema*

This article presents Katalin Moldovai's debut 2023 feature film *Without Air* through the eyes of a former crew member involved in the film's production, touching on the real inspiration behind the film, its

core themes, and some distinctive features of its visual world.

Timothy Sós

■ ***The Limitations of Six Weeks (Noémi Veronika Szakonyi, 2022)***

Keywords: *Six Weeks*, *adoption*, *female autonomy*, *Hungarian socio-drama*, *post-communist society*

This essay analyses Noémi Veronika Szakonyi's 2022 Hungarian socio-drama, *Six Weeks*, focusing on its exploration of adoption within the context of Hungary's six-week adoption decision period. The analysis situates the film within global and Hungarian cinematic discourses, comparing it to works like Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* (2007) and Márta Mészáros's *Adoption* (1975). It employs feminist and socio-realist frameworks to critique the film's portrayal of female autonomy, decision-making, and societal constraints in a post-communist Hungarian setting. The argument highlights that while *Six Weeks* addresses a vital social issue, its reliance on clichéd socio-drama conventions and a one-dimensional narrative focus limits its feminist potential and global relevance.

Erik Szigyártó

■ ***Travel Habits of the Habsburg Monarchs in the 17th and 18th Centuries***

Keywords: *Habsburg monarchs*, *travel habits*, *17th–18th centuries*

The travel practices of the Habsburg monarchs in the 17th and 18th centuries exhibited considerable variation. Leopold I journeyed frequently across the empire, often accompanied by ceremonial grandeur. His successors – Charles III and Maria Theresa – undertook fewer travels, primarily for political or religious purposes. Maria Theresa's mobility was further constrained by her role as both a mother and a wartime

sovereign. In contrast, Joseph II deeply influenced by Enlightenment ideals, adopted a markedly different approach. He traveled extensively, frequently in disguise as “Count Falkenstein”, to observe conditions firsthand and implement reforms. His itineraries, inspired by the practices of the Prussian kings, were meticulously planned to minimize pomp and emphasize inspection. Joseph toured Hungary and Transylvania, reviewed fortresses and administrative institutions, and issued decrees aimed at curtailing court ceremonial. His objective was to foster direct contact with all social strata and to enhance governance. However, his ambitious initiatives often encountered resistance, including from within his own court. Nevertheless, Joseph II ultimately redefined the Habsburg tradition of imperial travel.

Andrea Virginás

■ ***Those Preceding Us – Kálmán's Day (Szabolcs Hajdu, 2023)***

Keywords: *Kálmán's Day*, *Szabolcs Hajdu*, *visual poetics*, *character analysis*, *posthumanism*

This essay examines Hungarian director Szabolcs Hajdu's 2023 dramedy *Kálmán's Day*, which won the main prize at the 2025 Magyar Egyetemi Filmdíj (Hungarian University Film Award). The analysis of the film's visual poetics is combined with character analysis within an interpretative framework that draws on posthumanist and social class theory, referencing Bruno Latour and Pierre Bourdieu. The argument suggests that the university student cohort studying film and media in the 2024–2025 academic year valued the film's lucid portrayal of mid-life crisis and petty compromises – elements they might find familiar as characteristic of their parents' generation.

Ábel Visky

■ *Bodily Encounters in the Film Touch Me Not*

Keywords: *corporeality, intimacy, inner liberation, therapeutic filmmaking, documentary/fiction hybrid*

Probably no other film in Romanian cinema of the last decade has explored the theme of corporeality as novelly as Adina Pintilie's 2018 Golden Bear winner *Touch Me Not*. The director places the protagonists,

who face conflicts about their physicality, in a highly detailed fictional setting. The mise-en-scène, use of depth of field, sound design, music, set, and costume design all serve to express the specific bodily experiences of the characters starring in *Touch Me Not*. This study examines the dramaturgical and audiovisual devices through which the filmmakers achieve this very specific creative goal.

