

## ABSTRACTS

**Gábor Beretvás**

■ ***Representing the Theatre in Hungarian postwar cinema***

Keywords:  *censorship, Rákosi Era, Kádár Era, postcommunism, Hungarian cinema*

How is the theatre represented during Rákosi's dictatorial regime? How does it look in the tightly controlled cultural politics of the Kádár-era and in the postcommunist period? My aim is to answer these questions. I will analyse relevant film not only as aesthetic representations but point out their cultural-political significance within the respective periods. Films about the theatre have been subjected to double censorship: on the one hand they were investigated on cinematic grounds, while, on the other hand, they were inspected by censors of the theatre. The films I discuss do not represent the theatre simply as a space, a building, or as a temple of culture so to say, but first and foremost as a company of actors. Hungarian cinema represent the theatre companies not only in fixed space but as a mobile group touring the countryside, giving guest performances and also gigs at various locations. In a handful of films I analyse the private sphere of actors and actresses, the complex set of relations between the actors, the director, the support personnel and the audience.

**Csongor Kuti**

■ ***Drama in the Courtroom: On the Theatricality of Justice***

Keywords:  *law, representation, role, theatricality, trial*

Approaching the topic either from a social theory, or a cultural philosophy point of view, one may argue that judicial (especially courtroom) processes present – akin to theatrical

performances -identifiable symbolical consequences too, beyond the concrete outcome of the judicial act. Therefore, it is feasible to talk about the theatrical features of judicial proceedings, which are able to stress the above-mentioned symbolical features. The paper focuses on some of the most theatrical features of judicial proceedings, such as formalities, certain elements of the courtroom trials and execution of punishments. The paper concludes that the formalities of courtroom trials are “staging” the act of justice. The roles played by lawyers, judges and prosecutors are strengthening the gravity of the procedure but in the same time suggest a form of popular “representation”. While it is important that spectators do not see behind the “stage”, it is equally important that such a “backstage” exists. The right to representation (and to a process conducted) by well-trained, impartial specialists is a key element of the principle of equality before the law, which on its turn is essential for the existence of democracy.

**Sára Magyarai**

■ ***Out of the Regular Theatre***

Keywords:  *alternative theatre, audience response, room theatre, studio theatre, theatrical space*

Occasionally room theatre performances are presented in Timișoara/Temesvár as well. These are short productions that display a small number of characters and can be grouped into two categories. One of them, the studio theater, presents its performances either in a studio on a small stage, or on a big stage together with the audience. The other category is that of the alternative room theatre, which is often placed in unusual spaces like flats, hotel rooms, trams, small buses, waiting rooms, or even the homes of the viewers. In the present paper we

would like to explore what these smaller spaces give to actors, directors and naturally, to the viewer, the audience.

**Ádám R. Szabó**

■ ***Actors on the Stage of the Movie Screen***

Keywords: *actor, Birdman, Rubber, scenery, Shakespeare in Love*

The article is about the various interpretations of theatre and stage actors on the silver screen. It shows the tendencies of Hollywood in this regard through examining three films, the Oscar-winning, but somehow still ignored *Birdman* (The Unex-

pected *Virtue of Ignorance*) (2015), the awarded and celebrated, but nowadays totally forgotten *Shakespeare in Love* (1998) and through the main-actorless, low budget, spoof horror cult movie *Rubber* (2010).

Hollywood can sometimes display a surprising amount of maturity in dealing with life behind the scenes in the theatre, other times it can show no real empathy and knowing respect to a great classic author, while the American filmmakers of off-Hollywood can be just as meta and philosophical as European art films, while also deep cuttingly, ironically funny about the subject.

