

## ABSTRACTS

**Johanna Bertóti**

■ ***This is how I Entertain/Entertain Myself***

Keywords: *childhood, children's genres, interactivity, games, concerts*

According to singer and poet Johanna Bertóti, fun, play, childhood and life, with all their seriousness and lightness, are closely linked. She thinks back on her own childhood, when she did much the same as she did as an adult. What could be the secret to entertaining children? The performer must be comfortable at her own concerts, takes her audience seriously, prepares thoroughly. Interactivity is key element. Bertóti is attracted to children's genres. She is fascinated by children's imagination. It's a challenge to perform for them, as it is not always easy to hold their attention.

**Julianna Bodó**

■ ***Entertainment is a Must: Celebration and Entertainment in Changing Times***

Keywords: *entertainment, celebration, leisure time, individualism, singularization*

The study examines the relationship between entertainment, celebration and leisure time. In this context, individuality and singularization are analyzed as two important aspects of today's society. The author presents Mihail Bakhtin's analysis of the carnival, in which the folk culture of laughter of the Middle Ages and the Renaissance is revealed as an alternative culture alongside the dominant power: laughter is ambivalent, it targets everything, thereby temporarily suspending the ruling social relations, the hierarchical order. Today's celebrations contain only a small amount of this function. In public, community celebrations, in addition to experiencing a sense of community, the possibility of individual living and the need for entertainment are a trend. The study outlines some types of today's

celebrations and the elements of entertainment that they contain. Entertainment on these occasions appears primarily in the form of leisure activities, where entertainment is also a kind of self-realization, a special case of individual performance.

**Kinga Burján**

■ ***We Have No Intention of Going Home***

Keywords: *slam poetry, literature, writers, entertainment, Kolozsvár/Cluj*

We are in Cluj. Beer-smelling air is pouring out of the cellar clubs through the ventilation systems. It's that time again when we must decide whether to go home or further on, because the last pub has finished serving. The group of people on the other side of the road is a mix of Transylvanian writers, musicians, and other creative types. They have this city in common. It is where they have found a home, where they create, where they entertain and support each other. They know that the happy creator is sometimes missed by the muse for weeks or months, so sometimes one of them disappears for weeks to recreate himself. We walk the borderline between literature and entertainment, to end up in a grandstand of pigeon shit, the most beautiful of early spring sunrises.

**Kata Demeter**

■ ***Who Will Finally Save Entertainment Theatre, or Why is the Theatre Profession Not Laughing?***

Keywords: *theatre, entertainment, extinction, theatrical creators vs. audience*

The text raises the issue of the lack of entertaining performances in theatre repertoires, addressing this complex and contradictory problem through deliberate exaggeration to draw attention to numerous problems within the theatre industry. One of the main problems mentioned is that entertainment theatre is less favoured in the profession, however, the audience would prefer entertaining performances and humour over dramatic and

weighty subjects. The text criticises theatrical creators for their emphasis on serious, world-changing, and psychologically profound topics, and points out the problem of the lack of (self-) critical attitude among both creators and audience. The text attempts to find solutions to these seemingly unsolvable problems, but it turns out, there is no problem at all.

**Boglárka Angéla Farkas**

■ ***Whose Side Are You On? (Post)anthropocene Science Fiction Films in the Age of Climate Trauma***

Keywords: *science fiction film, Anthropocene, climate trauma, non-human, sympathy*

The notion of the Anthropocene – signifying the latest geological epoch in the Earth’s history – not only points out the devastating impact of humans on the biosphere, but it also destabilizes the hegemony of the *Homo sapiens* race. This paradigm shift brought by the Anthropocene became visible in cinematic representations as well. In this paper, I argue that the Anthropocene perspective is enabled in contemporary science fiction films by non-human characters, who are more sympathetic than human characters. Imagining future worlds often destroyed by the climate crisis, these anthropomorphized non-human characters are in fact representing qualities that are vanishing from the 21<sup>st</sup> century human.

**Andrea Fehér**

■ ***“Fool in the Front – Fool in the Back” Court Jesters in the Service of the Transylvanian Nobility***

Keywords: *court jester, Transylvania, dwarfs, cultural history, foolery*

The aim of our paper is to provide a brief overview regarding Transylvanian jesters. We based our analysis mostly on chronicles, memoirs, court accounts and occasionally charters, which provide us with interesting details regarding the duties of court jesters. Our earliest Transylvanian

records date back to the 16<sup>th</sup> century, the latest ones to the middle of the 19<sup>th</sup> century. In our sources we can read of jesters who were granted privileges or nobility, but also of jesters who lived in deep poverty. Many of them were born with a physical disability – which was a great advantage in this profession – hence most of the names used to describe this courtier were: dwarf, clown, fool, and occasionally playful man or marcolf. The sources also show that it was rare for a jester to serve one noble for a lifetime, since they were very mobile, serving from one court to another. In the early modern period, the main task of the court jester was to entertain his lords with crude jokes and to criticize when nobody else dared, but as centuries passed, they spend less and less time with social criticism, and by the 19<sup>th</sup> century their main activities were confined to “eating, drinking and doing nothing”.

**Melánia Ferencz**

■ ***The Long Road to Happy Dancing***

Keywords: *dance, competition, restart, passion, Groove*

A ten-year-old girl watches a dance show with sparkling eyes, couples dressed in beautiful costumes waltz around, and suddenly she has a desire: she wants to be part of this magical world. She finally takes the first steps towards her dream as a first-year student, but after a month she gives up. Years later, she starts again, becomes a ballroom dancer, but she is disappointed at the first competition. Later, in another city, she starts to climb the ladder. In 2020, at the beginning of the lockdown imposed because of pandemic, she saw an ad on Facebook that inspired her to share her passion for dance with others. But the style is completely different from what she is used to.

**Rita Glózer**

■ ***The Joy of Talking: Reality Shows on Social Media***

Keywords: *VV11, RTL, reality competition, convergent television, social media*

As a side effect of the reality competition ValóVilág11, which was broadcast on RTL (Hungarian commercial television) from November 2022 to March 2023, intense discussions were observed in several social media. Members of the reality show's audience engaged in fierce debates about the participants' behaviour, their relationships, and ultimately the result of the competition. Discussing the production on social media has been an integral and intended part of the show's business model. During the production of the show, producers used a variety of tools and include several solutions to extend the original television show to social media. In my study, I analyse both professional editing techniques and amateur audience discourses in social media as recent and interlinked features of convergent television.

**Gábor Gyórfy**

■ ***"In Recent Years Kolozsvár/Cluj has Become the Biggest Concert Center in Romania": Interview with Levente Sánta, Concert Promoter***

Keywords: *concert, festival, Backstage Production, entertainment, public*

Levente Sánta has been organizing concerts and festivals for more than 20 years. In 2011 he joined the organizing team of the Hungarian Days in Kolozsvár/Cluj. In 2015 he founded the Backstage Production company. Currently, the company's most popular event is the Discoteca '80s concert series, which has invited for the sixth time the best-known artists of the 1980s. According to Levente Sánta, the Hungarian audience in Cluj has a higher tendency to go to concerts than the Romanian audience. However, nowadays there is a dumping of festivals and concerts worldwide. Today's young people have much more entertainment options, while the number of events is very high.

**Anna Keszeg**

■ ***Festivalcore***

Keywords: *festival fashion, Coachella,*

*Glastonbury, indie, Y2K*

This short paper focuses on a specific aspect of everyday dress culture known as festival fashion and presents two key claims related to it. Firstly, it asserts that festival fashion has emerged as a recognizable style over the past seven decades, gradually gaining mainstream acceptance and becoming professionalized since the 2000s. Secondly, it argues that the festival fashion of the 2000s underwent a transformation influenced by the post-pandemic resurgence of festival culture. The paper supports these two statements.

**Zsolt Kovács**

■ ***Festive Illuminations in 18<sup>th</sup> century Transylvania: Data on the Domestic History of Baroque Ephemeral Decorations***

Keywords: *festivities, ephemeral decoration, illumination, Habsburgs, Jesuits*

As a result of the incorporation of Transylvania into the Habsburg Empire at the end of the 17<sup>th</sup> century, the use of various festive decorations in the principality increased significantly from the beginning of the following century. In our study, we would like to draw attention to the presence of this form of decoration in Transylvania by presenting some concrete examples of a less known ephemeral genre, the illumination. Most examples presented are related to the festive occasions of the royal family (birthdays, coronations), but also include the decorations during canonization in the Jesuit Order in Kolozsvár/Cluj, as well as the decoration of the wedding of members of the imperial elite in Nagyszeben/Sibiu.

**Csongor Könczei**

■ ***Dance in the Bourgeois Kolozsvár/Cluj: On the History of Dance and Music in a Party Town***

Keywords: *dance life, Kolozsvár/Cluj, musicians, balls, 19<sup>th</sup> century*

In the last decades of the 19<sup>th</sup> century and first decades of the 20<sup>th</sup> century,

the citizens of Kolozsvár/Cluj have been engaged in a lively dance life regardless of their social status, occupation, or even ethnicity. The local press of the time constantly published information about various balls and dance parties. Some of them contain longer and shorter text passages mentioning the dance order on specific occasions, and in certain cases, they offer a detailed description of dances, and they name the gypsy musicians playing at the events.

### Elemér Könczey

#### **Cartoon**

■ Keyword: *cartoon, play, humour, irony, society*

Elemér Könczey, a well-known graphic artist and caricaturist, finds moments of cheer and highlights the positive aspects of everyday events. Infusing a playful touch into his work, he adds a subtle twist that takes away the seriousness and sharp edges of life. According to him, humour serves as a connective tissue between people, fostering harmony, resolving conflicts, and bringing individuals closer together.

### Bence Makkai

#### ■ **How Much Work is Fun? Visual Identity, Workplace Entertainment, Cooperation, Engagement**

Keywords: *workplace entertainment, hybrid workplaces challenges, team building, office-flow design, cross organizational engagement*

This paper explores the links between entertainment, engagement, visual communication and motivation of employees in larger organizations (500+, respectively 200+ employees). Based on two interviews, similarities and differences of work-related entertainment are treated and presented through two case studies: first is about a large teambuilding (500+ persons) fostering cross-functional and cross-structural collaborations through the whole organization, deconstructing organizational silos and building

synergy between different departments, and second is about a redefinition of the physical workplace through interior design, fostering collaboration, communication and human-centred interactions.

### Gyula Maksa

#### ■ **Drawing Edutainment: Intention and Possibilities of Entertainment Education in Graphic Novels**

Keywords: *afropolitan, bande dessinée, edutainment, graphic novel, Hungarian comics*

Although the communicative aspect of edutainment is very strongly linked to a specific context of media (mainly television) history and media theory, it seems to be interesting to introduce this concept into the discourse on graphic novels. To support this, after a brief historical introduction, the study presents recent examples that are edutainment works not primarily in terms of their intentions but rather in terms of their potential uses. The Hungarian and Francophone graphic novels presented here are associated with the evocation of popular media genres that function as interpretative frameworks, which allow these works to meet the intention of edutainment.

### Árpád Péter

#### ■ **Relaxing in Virtual Space: The Role of Video Game Use in Cultural Transfer Mechanisms**

Keywords: *video games, multimedia, intermedia, canonization, entertainment*

The world of video games has undergone a particular evolution in the last two decades and has become a key cultural element, offering a way of relating and experiencing stories that is not offered by other media, contributing to a “world experience” with a full aesthetic value. And, since video games have an excellent intermediate link with media – since they can simulatively integrate all previous media –, it is expected to become an increasingly dominant medium in the field of symbol-making on a social scale.

**Csaba Ringert – Zoltán Szűts**

■ ***The Evolution of the Digital Museum***

Keywords: *digital museum, Web 2.0, museum pedagogy, information society*

This study presents the evolution of digital museums, starting with the emergence of the World Wide Web, an attempt to break with tradition and exist only in an online environment. This was followed by the emergence of Web 2.0 and the involvement of users in the life of collections, and finally the complementarity of analogue and digital content. In their work, the authors will necessarily address the question of the pedagogy of the digital museum and how the museum as a symbol of power has been transformed. The basic claim is that the concept of the digital museum is thus no longer independent of the material world and that the material world is also supplemented by digital content or information levels. This evolutionary step has given the museum institution new functions.

**Iringó Tóth Gödri**

■ ***Where the Sky is the Limit: Film Screenings from Cannes to Transylvania***

Keywords: *festival, movie, film, Cannes, stars*

Film festivals are vibrant celebrations where the magic of cinema comes alive, transcending borders and capti-

vating audiences worldwide. From the illustrious Cannes Film Festival to the charming, intimate events from Eastern Europe, like the Astra Festival and the Filmtettfeszt, these gatherings serve as platforms for filmmakers, actors, and film enthusiasts to connect and showcase their work. As the curtains rise and the lights dim, I guide you through the most important film festivals (based on personal experiences, too), where the magic of storytelling reigns supreme.

**Bernadett Virágh**

■ ***Today's Programme: Tea or a Pint? Viewpoint: how English People Spend their Free Time***

Keywords: *English culture, leisure activities, entertainment industry, generation, pubs*

Let me take you from a walk through the generations, from Gen Z to the Baby Boomers, and how each of them finds its way of relaxation, how they are embracing the digital world for entertainment, meeting friends at malls and cafés, or walking through the parks. The article offers a personal introduction to the traditionally conservative British society as it is evolving, shaping its leisure habits across generations. Despite some limitations in the entertainment industry, the UK's charm lies in cosy pubs, sea-view sunsets, and unique moments shared with friends.

**Pártoló tagok**

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Dr. Úry Előd – fogorvos, az Erdélyi Kör elnöke, Sopron  
Dr. Varga István – ügyvéd, Orosháza

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Dr. Tibori Szabó Zoltán – szerkesztő, egyetemi tanár, Kolozsvár



## SZÁMUNK SZERZŐI

A lapszámot szerkesztette: Györfly Gábor

**Bertóti Johanna** (1937) – szabadúszó énekes, költő, műfordító, dramaturg, Marosvásárhely  
**Bodó Julianna** (1954) – társadalomkutató, kulturális antropológus, PhD, KAM – Regionális és Antropológiai Kutatások Központja, egyetemi tanár, Sapientia EMTÉ, Csíkszereda  
**Burján Kinga** (1982) – költő, slammer, Kolozsvár  
**Czilli Aranka** (1982) – költő, Kovászna  
**Demeter Kata** (1988) – tantrólógus, doktorandus, BITE, Kolozsvár  
**Demény Péter** (1972) – költő, szerkesztő, László, Marosvásárhely  
**Farkas Boglárka Angéla** (1997) – filmkritikus, doktorandus, BITE, Kolozsvár  
**Fehér Andrea** (1981) – egyetemi adjunktus, PhD, BITE, Magyar Történelmi Intézet, Kolozsvár  
**Ferencz Melánia** (1985) – [sport]újságíró, Hets Uj Szó, alapító, Szévegyóvics, táncos, a Groove-mozgalom facilitátora, Temesvár  
**Gaal György** (1948) – irodalom- és művelődéstörténész, PhD, Kolozsvár  
**Glózer Rita** (1973) – egyetemi docens, PhD, PTE BTK Kommunikáció- és Médiaudományi Tanszék, Pécs  
**Györfly Gábor** (1971) – egyetemi docens, PhD, BITE, Újságírás és Digitális Média Intézet, szerkesztő, Kuruc, Kolozsvár  
**Keszeg Anna** (1981) – kultúrákutató, PhD, egyetemi docens, MOME, Budapest; egyetemi adjunktus, BITE, Kolozsvár  
**Kovács Zsolt** (1978) – művésztörténész, egyetemi adjunktus, PhD, BITE, Magyar Történelmi Intézet, Kolozsvár  
**Könczei Csongor** (1974) – kutató, PhD, Nemzeti Kisebbségkutató Intézet; egyetemi docens, Sapientia Egyetem, Kolozsvár  
**Könczey Elemér** (1969) – grafikus, karikatúrista, Kolozsvár  
**Makkai Bence** (1974) – graphic designer, alapító tulajdonos, Vizualis Stúdió; doktorandus, BITE, Kolozsvár  
**Maksa Gyula** (1975) – egyetemi docens, PhD, PTE BTK Kommunikáció- és Médiaudományi Tanszék, Pécs  
**Péter Árpád** (1981) – egyetemi adjunktus, PhD, BITE, Újságírás és Digitális Média Intézet, Kolozsvár  
**Ringert Csaba** (1979) – a digitális műzeumpedagógia kutatója, műzeumigazgató, Dobó István Vármúzeum, informatikatanár, Eger  
**Sánta Levente** (1978) – rendezvény szervező, ügyvezető igazgató, Backstage Production Kft., Kolozsvár  
**Szűts Zoltán** (1976) – média- és digitálispedagógia-kutató, habilitált egyetemi docens, Eszterházy Károly Katolikus Egyetem, Eger  
**Tóth Gödri Iringó** (1983) – művésztörténész, Mathias Corvinus Collegium; újságíró, Krónika, Kolozsvár  
**Virágh Bernadett** (1998) – marketing menedzser, IRISBTS; magiszteri hallgató, University of the West of England, Bristol

## TÁMOGATÓK



A szórakozás és az ünnep kapcsolatát vizsgálva azt tapasztaljuk, hogy a kettő viszonya napjainkban igen nagy változást mutat. Ami viszont általános trendként a vizsgálatok nyomán kirajzolódik, az az ünnep megélésének individuális igénye felé mutat, ezzel együtt pedig a szórakozás iránti igény növekvő tendenciáját jelzi. [...] Nem az ambivalencia megélése a cél, hanem a közösségi érzés és az individualizált egyén önmegvalósításának kettőssége, amely az ünnepi alkalmat úgy teszi szórakoztató eseménnyé, hogy a résztvevők egyéni módon vehessenek benne részt, illetve választhassák meg azt a módot, ahogyan a megélés, a beélelés egyénileg kinek-kinek a leginkább lehetségesnek tűnik.

(Bodó Julianna)

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