

ABSTRACTS

Gábor Beretvás

■ ***Who Are These Kids? Music of the Rebellious Youth and Politics in State Socialist Hungarian Documentaries***

Keywords: *Hungarian documentary film, beat music, state socialism*
 In the article I cover Hungarian documentaries from the 1960s, 70s and 80s that focus on beat music and its reception to explore the contradictory relationship between the state socialist system and youth culture. Films featured in the analysis are *Ezek a fiatalok* (These Youth, Banovich Tamás, 1967), *Meghallgatás* (Audition, Jeles András 1968), *Extázis 7-től 10-ig* (Ecstasy from 7 to 10, Kovács András 1969), *Válogatás* (The Selection, Gazdag Gyula 1970), *Az volt a hej... igazi szép idő* (Yeah, Those Were the Days, Szomjas György, 1978), *Mikor megszülettem* (When I Was Born, Gazdag Gyula, 1979), *Az őszinte szó kevés* (Honest Words Are Not Enough, B. Révész László, 1980), *Kölyköd voltam* (I Was Your Kid, Almási Tamás, 1983), *Úgy érezte, szabadon él* (Felt to Be Free, Vitézy László, 1988) etc.

Csaba Boros

■ ***Applied Music as Lieu de Mémoire? From Memory to Sound: Applied Music in Transylvanian Hungarian Theater after World War II***

Keywords: *Hungarian culture, Transylvanian theater, applied music*
 The scope of the temporal extension and changes in our immediate environment is related to the way we perceive history and its intensity, or more precisely, the exploration and reconstruction of the fading places in our collective

memory can be a key in our hands to perceive the present in real time. But how can these places, the locations of our collective memory, be described? What preserves these places, and what do the places preserve? How does a sound recording made over seventy years ago become a place of memories? How does hearing decode the resonance, and how does the artistic perception of previous generations emerge in the convergence of sound, color, and space as meaning? The fact that music moves away from its self-reflective meaning, erases the clichés of romanticism, and generates new meanings as part of a dramatic, narrative process, thus becoming applicable, opens up a perspective in the aesthetics of music reception closely related to our cultural memory. Among other things, this approach paves new paths in the aesthetics of Hungarian theater in Transylvania after the 1950s, and systematically shapes the accompanying music's character, which can be associated, shaped, and atmospherically created, beyond self-reflection, up to the present day.

László Csibi

■ ***Pseudo-history in Documentary Film, or Reality through the Filter of Memory***

Keywords: *documentary film, oral history, misinformation*

In this paper, I examine oral history collections through five documentaries I have made over the past ten years. These articulate different types of memories, which are divided into three categories: films of collective, individual and posthumous memory. I investigate how useful and reliable is the method of oral history as compared

to traditional historical sources, what is the responsibility of the filmmaker and how far does it go. Finally, I provide a sample of how, without any critical apparatus, misinformation becomes reality in the memory culture of a whole community.

Asia Dér

■ ***“For Me, Documentary is about Emotions”: Subjectivity and Affectivity in Contemporary, Personal Documentary Films***

Keywords: *documentary film, affectivity, psychological approach of film making, film directing*

In contemporary documentary film, in addition to observational films, the director appears in an increasing number of films, openly assuming and showing that the reality seen in the film is seen through his or her eyes. The reality that the viewer sees in the film is the encounter between the director and the subject in a given situation and in a limited time frame, with the aim of making a film. In my text I aim to explore the problems that the director's persona raises during the making of a documentary, and how his/her presence and the evolution of the relationship with the subject affect the film itself. I do not explore this question from an ethical point of view, rather I bring psychology into the discourse about documentary films. The relationship between director and actor is an “intermediate, personal space” of “performative” reality, since it is brought to life by the intention of making the film: the presence of the camera and the director influencing the events, and both parties show in front of the camera as much as they allow themselves or they see fit.

Péter Gerencsér

■ ***Archeology of Citizen Journalism in Documentary***

Keywords: *citizen journalism, media archeology, participation, tactical media, voyeurism*

Citizen journalism is a new way of reporting, analyzing and disseminating news in which ordinary people take on journalistic roles, representing an alternative to the mainstream, institutional media. The paper focuses on the antecedents of citizen video journalism using a media archeology approach to explore common technocultural and ideological bonds with the media of film, television, and electronic video. The author compares the theory and practice of Dziga Vertov's “kino-eye” with the credibility conditions of citizen video journalism, and then examines the observer and participant methods of *cinéma vérité* and *direct cinema* with the voyeurist and leaked videos of contemporary whistleblowers. Then, Gerencsér draws a parallel between the live television coverage of the 1989 Romanian revolution with guerrilla practices called “tactical media” following the theory of Michel de Certeau, and looks for connections between the documentation of the beating of Rodney King in 1991 and the citizen *sousveillance* of police brutality against George Floyd in 2020. According to the conclusion, citizen video journalism is not only the remediation of the technical innovations and social practices of previous media, but also shares a discourse that frames the extent to which a medium in itself can generate political changes.

Zsolt Győri

■ **Sociological Representations and Crisis Awareness in Hungarian Documentaries of the 1970s**

Keywords: *Kádár regime, sociology, Hungarian sociological documentary films, epistemic regimes, agency, political cinema*

This article explores Hungarian sociographic documentary films from the late 1960s and 1970 which called attention to the inner contradictions of the consolidated Kádár regime. Representatives of critical sociology and filmmakers shared the view that many of these contradictions were the result of the discrepancy between ideological and empirical perceptions of social reality, the emergence of dual social consciousness, and the strict control over access to the public sphere. The paper argues that consolidating the political system came at the cost of setting off an epistemic crisis characterised by the desperate suppression of knowledge and experience incompatible with the official interpretations of social phenomena. Analysing a handful of films made about rural poverty, the Roma minority, and agricultural businesses, the article explores in great detail how documentary strategies of analytical realism depleted and invalidated official concepts (e.g. the concept of maternity, Romani, cooperative democracy) and brought to light concealed layers of individual and social experience. In broad terms, the article claims that a new kind of political cinema came into existence during the consolidated Kádár regime, a cinema which exposed the epistemological unconscious of political establishment and opened new avenues for

the understanding of Hungarian society.

Judit Nóra Pintér – Lóránt Stóhr

■ **Approaches to Death: from Compassion to Care in Documentaries**

Keywords: *documentary film, dying process, Frederick Wiseman, Allan King, Balázs Wizner, Ilona Gaal*

In our essay, we examine documentary films about the care of the dying in institutional settings. Frederick Wiseman's *Near Death* (1989), Allan King's *Dying at Grace* (2003) and Balázs Wizner's and Ilona Gaal's *Terminal Stage* (2020) represent the subject of dying with radically different approaches, philosophies and focuses. Analyzing these documentaries, we explore the ways a filmmaker participates in the care of the dying person, and we focus on the problems of the filmmaker's gaze and presence. On the other hand, we raise the question to what extent can the dying person become a protagonist in his or her own dying process.

Andrea Pócsik

■ **(Applied) Critical Film Education: Verzió Documentaries at University Courses**

Keywords: *Verzio Film Festival, Roma Visual Lab, applied film education, Hungarian universities*

The title refers to a methodological innovation. This concerns the usage of human rights documentaries (the online film library "Verziótéka" of VERZIO International Human Rights Documentary Film Festival, Budapest) in higher education. The methodology is under development but is based on previous good practices, e.g. Roma Visual Lab at ELTE University. The paper summarizes, analyses the results of a research conducted

about the experiences concerning the methodology and future opportunities.

Réka Sárközy

■ ***Grandpas and Grandmas: The Memory of the Two World Wars in Documentary Films***

Keywords: *First World War, Second World War, Holocaust, dialogic memory, documentary film*

The essay analyses the representation of polyphonic memory in two groundbreaking Hungarian documentary films, made thirty years apart: János and Gyula Gulyás's *I was at the Isonzo, too* (Én is jártam Isonzónál, 1984-87) and Bálint Révész's *Granny Project* (Nagy projekt, 2017). The earlier film was made in the 1980s, within the state-socialist system, when doing memory work of both World Wars was limited, if not forbidden. The second film was made recently, in 2017. They differ from each other in many ways, but instinctively they chose the same solution for representing and working out traumas: through transnational dialogue. They focus on traumatic experiences of the past, changing national, so-called monologic memory into a broad perspective, putting Aleida Assmann's (2005) theory of dialogic memory into practice.

Elemér Szabó

■ ***Ideal Proximity: the Interpretation of Jean Rouch's Ethnographic Film The Mad Masters***

Keywords: *Jean Rouch, visual anthropology, rituals, hauka-cult, ethnographic film*

Jean Rouch is the iconic director of the French New Wave, the ethnographer and visual anthropologist of sub-Saharan Africa, and also the inventor of the *cinéma vérité* style. His perplexing and much-debated film *The Mad Masters* is a cornerstone of his oeuvre in regard to ethnographic filmmaking. During a "hauka" possession ritual emblematic figures of colonial rule come to life as "spirits" in front of Rouch's camera. The reception of the film proposed many diverse interpretations. Is it an anti-colonial parody, collective therapy, the carnivalesque reversal of the world as Bakhtin described it, or the "colonised psyche" theorized by Fanon? My paper aims to introduce shades into the debate and discuss how arguments relate and rely on each other. I first clarify the visual research methods of the filmmaker and the general context of his cinematic approach. Secondly, I argue that in order to understand the social dimension of the ritual presented in the film we have to undertake a close reading of the film involving postcolonial theories, the notion of the carnival, Lévinasian ethics and written ethnographic descriptions of the hauka-cult.

SZÁMUNK SZERZŐI

A lapszámot szerkesztette:

Beretvás Gábor (vendégszerkesztő),

Balázs Imre József

Beretvás Gábor (1978) – filmkritikus, filmtörténész, doktorandus, Színház- és Filmművészeti Egyetem, Budapest, Debrecen–Kolozsvár

Boros Csaba (1989) – zeneszerző, PhD, egyetemi adjunktus, Marosvásárhelyi Művészeti Egyetem

Csibi László (1978) – filmrendező, PhD, egyetemi adjunktus, BBTE, Magyar Film és Média Intézet, Kolozsvár

Demeter Kata (1989) – teatrológus, doktorandus, BBTE, Kolozsvár

Demény Péter (1972) – költő, főszerkesztő, Matca, Bukarest

Dér Asia (1985) – filmrendező, doktorandus, Színház- és Filmművészeti Egyetem, Budapest

Gerecsésr Péter (1977) – filmtörténész, docens, Milton Friedman Egyetem, újmédia-kutató, Budapest

Gömöri György (1934) – költő, irodalomtörténész, London

Győri Zsolt (1974) – adjunktus, Debreceni Egyetem, Angol-Amerikai Intézet, Debrecen

Madaras Péter (1981) – szobrász, Zalán

Pintér Judit Nóra (1981) – pszichológus, egyetemi docens, ELTE PPK, Budapest

Pócsik Andrea (1966) – független kultúrakutató, filmtörténész, kurátor, egyetemi oktató, Budapest

Sárközy Réka (1969) – médiatörténész, DLA, az Országos Széchényi Könyvtár Történelmi Fénykép- és Interjútára, Budapest

Sóhr Lóránt (1974) – filmtörténész, egyetemi docens, Színház- és Filmművészeti Egyetem, Budapest

Szabó Elemér (1972) – tanár, Debrecen

TÁMOGATÓK



MINISTERUL
CULTURII

... az alárendelt társadalmi hangok dokumentumfilmekbe emelése úgy kínál a kritikai szociológia feltárta valós társadalmi folyamatokba betekintést, hogy kipukkasztotta, hiteltelenítette a társadalmi valóságról alkotott ideológiahű képzeteket.

(Győri Zsolt)

ISSN 1222 8338



9 771222 833304 2 30 11

10 LEJ
800 FT

FILME DOCUMENTARE
DOCUMENTARIES