

ENGLISH ABSTRACTS

KRISZTIÁN FALUHELYI: **The narrative maze of guilt and sin**

In my article I would like to point out that it is not merely the genealogy of fascism what Michael Haneke's film, *The White Ribbon* presents. Although, doubtlessly, the autocratic society appearing in the film is the hotbed of fascism, the film goes beyond it, whereas the motive of seeking scapegoat plays a central part in it. Scapegoat seeking appears both thematically and at the level of reception, and both levels lead the film to go beyond the merely historical representation of the birth of fascism. Effacing the moment of reminiscence and emphasizing mechanisms of scapegoat seeking, the story can be edifying not just about the National Socialist period, but about the New Beginning, too. Whereas scapegoat seeking operating at the level of reception emphasizes this problem at the respective current time of the viewer.

Key words: *fascism, autocratic society, guilt, sense of guilt, shame, scapegoat seeking, classic realist narration, subversive narration*

EDINA FECSKÓ-PIRISI – ILDIKÓ ERDÉLYI: **The Psychodramatic Exploration of the Filmic Secret**

Recent study presents the filmic drama method. The aim of the study is to present our Film & Drama Workshop where we watch movies and then make the dramatic versions of imaginary scenes that rooted in the films. The theoretical background of our method is the countertransference model of the film viewer (Fecskó, 2012). The model defines the viewer response as a personal film experience, which consists of the projection of the viewer's fantasies and the introjection of the filmic motives. First we introduce the genesis and the professional principles of the method, then we describes two psychodrama games based on Hitchcock's *Vertigo*.

Key words: *psychodrama, personal film experience, countertransference model of the film viewer, Film & Drama Workshop*

ÁGNES HORTOBÁGYI: The language of perversion in the movie of Jan Svankmajer *Conspirators of Pleasure*

The characters in Czech new wave generation director Jan Svankmajer's film *Conspirators of Pleasure* are interconnected through a complex network of which they are not aware. With their secret perversions and fetishes the characters' pleasures are inseparable and yet alienated from each other. Their pleasures are in a supplementary relationship, all part of the same chain. In the film's decentered storyline personalities are replaced by erotic fetishes and the narrative becomes meaningful through the relation system created by the characters' everyday rituals. Lack of language in this mixed media movie is offset by an erotic syntax and exchange system, similar to the logic of language which resembles a Sadian tree of sins. Uncovering illusions play a major role in Svankmajer's works, *Conspirators of Pleasure* is no exception as human relationships are replaced and alienated by technical mediums.

Key words: *perversion, fetish, look, film, language, illusion, alienation*

ANNAMÁRIA HÓDOSY: Vampire Cult and the Hardships of Growing Up. The Symbolism of Bloodsucking in Teenage Vampire Films

Vampires has always been sexualized creatures – in 19th century novels bloodsucking is usually associated with sexual activity. However, today this function has become redundant due to our oversexualized, “pornographic” culture where sexuality is far from being demonized and is need not be euphemized. The “latent” sexual symbolism of vampirism did not disappear altogether though, since it reappears in teenage horror films due to the fact that sexual repression, secrecy and shame are still dominant problems in this age group. There are four films examined in this paper: *The lost boys*, *Buffy*, *the vampire slayer*, *Twilight* and *Stakeland* that all link vampirism with liminal teenage sexuality, trying to express and solve the emerging problems with growing up in historically specific ways.

Key words: *adolescence, Buffy, Lost boys, oedipal, Stakeland, sexuality, Twilight, vagina dentata, vampire*

HAJNAL KIRÁLY: To Show the Unspeakable: Figurations of Melancholia in Contemporary Hungarian Cinema

In the last decade the very long shot and rigorous framing became a persistent characteristic of contemporary Hungarian cinema, opening, through photographic and painterly compositions, new horizons for interpretation. Contemporary cinematic scholarship shows an increased interest in the interpretation of the movement - stillness opposition in films, coming to the conclusion that the painterly or photographic compositions are meant to express hidden significations

of the narrative, the unspeakable. In my essay I propose a study of painterly representations of the mystery of death in contemporary Hungarian films that attempt the sublimation through beauty of melancholia, also called “asymbolia” or the impossibility to signify. In my analyses I argue that the images recalling Holbein’s or Mantegna’s *Dead Christ* in *The Turin Horse*, *Dealer*, *Delta*, *Johanna* or *Adrienn Pál* are figural representations of loss, death drive and melancholic pseudo-death. Starting from Julia Kristeva’s book on the relationship between melancholia and artistic expression, becomes possible the interpretation of these images in the context of the figuration and the figural described by Deleuze and David N. Rodowick: as symbols of narration or completely isolated from it, as the “others of signification”.

Key words: *melancholia, painterly composition, sublimation, figuration, figural, Kristeva, Holbein, Mantegna*

GYULA SOMOGYI: Secrets in Tim Burton’s *Sleepy Hollow*

Tim Burton’s *Sleepy Hollow* inserts Washington Irving’s “The Legend of Sleepy Hollow” into a gothic-oedipal film narrative. Initially detective Ichabod Crane’s worldview is thoroughly influenced by rationality and logic, yet because of his “untimely” detective methods, he comes into conflict with the Law of the Father for which he is banished into the gothic milieu of the story. Once he arrives to Sleepy Hollow, his rational worldview comes gradually undone and gives way to fantastic, gothic and traumatic experiences. Crane has to unfold many layers of explanations to reach the traumatic core of the story; he has to discard rationality and religion to be able to solve the case and to work through his childhood trauma at the same time.

Key words: *Washington Irving, Tim Burton, irony, gothic, adaptation, detective story, Oedipal narrative, preoedipal Mother, allegory, witchcraft, optics, thaumatrope*

KATALIN TURNACKER: The uncanny and transgenerational transmission: *The Great Beauty*

One of the greatest legacy of Italian film history is Federico Fellini’s oeuvre. It’s effects still influence film directors directly or indirectly. The spirit of the historical past as part of the cultural subconscious may return in an uncanny form at a later time. The re-emerge of the Fellini-legacy is exemplified by Paolo Sorrentino’s film in which all the significant questions and motives of the great example can be found. This paper attempts to support the presence of two different phantom-like phenomena in the movie *The Great Beauty*. One of them manifests itself through the protagonist, while the other results from the transgenerational transmission of Fellini’s films.

Key words: *Film History, Fellini-legacy, ghost-like, uncanny, phantom, transgenerational transmission, “The Great Beauty”*