

CMAa09 History of Central European Culture since 19th Century II

Audiovisual Culture in the Context of Dictatorship (2)

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Hungary – the great era (of the sixties)

Two generations:

Miklós Jancsó, Zoltán Fábri, Károly Makk, András Kovács, Péter Bacsó, etc.

István Gaál, István Szabó, Ferenc Kósa, Márta Mészáros, Zoltán Huszárík, Sándor Sára, etc.

Miklós Jancsó

Films about crucial moments of Hungarian history, especially the moments of national defeats: after the revolution 1848 – 1849 (*The Round-Up*), peasant socialist movement of 19th century (*Red Psalm*), white and red terror in Soviet Russia 1919 (*Red and White*), white terror after Hungarian Republic of Councils 1919 (*Silent and Cry*, *Agnus dei*), WWII (*My Way Home*) – usually as a metaphor about the revolution and its defeat 1956.

Significant style: choreographic compositions, long takes, no psychology, permanent movement (walking, running, riding...) on the large area of the lowland, violence, torturing, bullying, running, persecution, chasing, shooting, killing, executing, massacring, Judas' kissing, nudity as a symbol of vulnerability of people in this part of the world.

Script: Gyula Hernádi.

My Way Home (Így jöttem, 1964)

The Round-Up (Szegénylegények, 1965)

Red and White (Csillagosok, katonák, 1967)

Silent and Cry (Csend és kiáltás, 1968)

Confrontation (Fényes szelek, 1968)

Red Psalm (Még kér a nép, 1971)

Elektra, My Love (Szerelmem, Elektra, 1974),

István Szabó

Main topic: searching for personal security in Central Europe during 20th century, time of wars, holocaust, communism.

Autobiographical trilogy

Age of Illusions (Álmodozások kora, 1964)

Father (Apa, 1966)

Lovefilm (Szerelmesfilm, 1970)

“Brandauer trilogy” of István Szabó

Mephisto (1981), after a novel of Klaus Mann, starring Klaus Maria Brandauer, Academy Award.

Colonel Redl (Redl ezredes, 1984)

Hanussen (1988)

Another masterpieces of Hungarian cinema

Current (Sodrásban), István Gaál, 1963

Cold Days (Hideg napok), András Kovács, 1966
January 1942 Novi Sad massacre.

Ten Thousand Days (Tízezer nap, 1965/1967), Ferenc Kósa

The Fifth Seal (Az ötödik pecsét, 1976), Zoltán Fábri

Associative montage/editing

Love (Szerelem), Károly Makk, 1970, two stories of Tibor Déry, cinematographer: János Tóth

Sindibad (Szindbád), Zoltán Huszárik, 1971, stories of Guyla Krúdy, cinematographer: Sándor Sára

The importance of Hungarian rock music

Rock bands: Illés, Omega, Locomotiv GT

Omega great hits: *Gyöngyhajú lány*, *Petróleum lámpa*, *Napot hoztam, csillagot*
LGT: *Ringasd el magad*

Rock films:

Koncert (A concert), 1981, Gábor Koltay

Significant songs: Nemzeti dal (National Song), Európa csendes, újra csendes (Europe Is Already Quiet, Quiet Again), Ha én rózsá volnék (If I Were a Rose), protestsong (after the invasion 1968)

Stephen, the King (István, a király), 1984, Gábor Koltay

Selected songs: *Szállj fel szabad madár* (Get Up Free Bird), *Mondd mennyit ér az ember* (Tell Me How Much a Person Is Worth)

Gábor Bódy (1946–1985)

Narcissus and Psyche (Nárcisz és Psyché), 1980

The Dog's Night Song (*Kutya éji dala*), 1983

Song: *Szerelem*

Eskimo Woman Feels Could (Eszkimó asszony fázik), 1983, written directed by **János Xantus**, starring with Bogusław Linda, Marietta Méhes, Andor Lukáts. Story about a love triangle – piano virtuoso, young lady who wanted become a singer, her deaf and dumb husband.

Czechoslovakia – normalization (1969 – 1989)

“Normalization” is a commonly accepted term for the period after the invasion of Warsaw Pact (August 1968), strictly speaking after April 1969, when Gustáv Husák became the first secretary of the Central Committee of the Communist Party.

Party purge and personnel changes

Communist Party of Czechoslovakia had one and a half million members.

About a half million members were expelled from the Party after 1968 (about 70 000 excluded, about 260 000 stroke out, about 150 000 resigned for the party membership).

Be expelled from the Party meant to have reduced opportunities for social position and professional employment.

New Party line (back to the Soviet model of socialism) and new management for film industry from 1969: Central director of Czechoslovak Film: Jiří Purš. Chief dramaturg of the Barrandov Studio: Ludvík Toman.

Most of the best films from the previous and famous “golden” era banned. Only about one fifth of the number remained in the distribution circuit.

Differentiated approach

So called “differentiated approach“ towards filmmakers was adopted.

The best conditions had filmmakers (and the Party members), who identified themselves with the new Party line:

Karel Zeman, Otakar Vávra, Karel Steklý, Jiří Sequens, Vladimír Čech, Josef Mach, Jaroslav Balík, Antonín Kachlík, as well as Oldřich Lipský and Václav Vorlíček (no one from the New Wave generation of the 60ties).

Some of the protagonists of the “Czechoslovakian film miracle” of the “golden sixties” could continue after some gesture of loyalty (declaration of allegiance to socialism in press, making a new film by the method of socialist realism, and so on).

Directors who continued almost without a break included Juraj Herz, Jaromil Jireš, Jaroslav Papoušek, Zbyněk Brynych and Karel Kachyňa, while Jiří Menzel and Hynek Bočan returned after a five-year absence. Antonín Máša, Jan Schmidt, Zdenek Sirový and František Vlácil kept themselves busy for some time making films for children and youth.

Věra Chytilová managed to return to creative work in 1976, without an apparent compromise with the regime and without any weakening of her creativity.

Evald Schorm worked as a theatre director and only towards the end of his life returned to make a feature.

Some excellent and worldwide known directors as Miloš Forman, Ivan Passer, Vojtěch Jasný, Ján Kadár, Jan Němec, and Jiří Weiss went into exile.

Some filmmakers never returned to their work: Ladislav Helge, Pavel Juráček.

(Old) new dramaturgy line

The preferred and supported topics of film production were (back to the method of socialist realism):

- a) History of class struggles, working class, Communist Party and its heroes and anti-Nazi resistance: *The Key* (Klíč, 1971), Vladimír Čech;
Days of Betrayal (Dny zrady, 1973), Otakar Vávra;
1929 (Dvacátý devátý, 1974), Antonín Kachlík.

Hagiography of communist heroes: *The Key* (Klíč, 1971), Vladimír Čech (Jan Ziska);
And Give My Love to the Swallows (...a pozdravuji vlaštovky, 1972), Jaromil Jireš (Marie Kudeříková); *Julek* (1979), Ota Koval (Julius Fučík) etc.
Strikes, class struggle: *Pavlinka* (1974), Karel Kachyňa.

- b) History of building socialism and collectivization of agriculture: *Cronical of a Hot Summer* (Kronika žhavého léta, 1973), Jiří Sequens; *The Moravian Land* (O moravské zemi, 1977), Antonín Kachlík.
- c) Contemporary life of working people: *Who Looks for Gold?* (Kdo hledá zlaté dno, 1974), Jiří Menzel; *Nuclear Cathedral* (Atomová katedrála, 1984), Jaroslav Balík.
- d) Young people and their emotional and working life (including criminal delinquency): *Girls from a Porcelain Factory* (Holky z porcelánu, 1974), Juraj Herz; *Love* (Láska, 1973), Karel Kachyňa.

A small number of ideological offensive films were focused on the events of “Prague Spring” with the aim of discrediting this short recent period of democratization in the eyes of audiences: *The Hippo* (Hroch, 1973), Karel Steklý; *An Enemy Is at the Wheel* (*Za volantem nepřítel*, 1974), Karel Steklý; *The Bell Will Not Toll for You* (Tobě hrana zvonit nebude, 1975), Vojtěch Trapl; *Wine Working* (Bouřlivé víno, 1976), Václav Vorlíček.

The typical hero of contemporaneous normalization films was the managing director of a company, or another hard-working comrade of mature years (50+), still attractive for young ladies, flirting or falling in love with him: *Do Be Quick* (Běž, ať ti neuteče, 1976), Stanislav Strnad; *Shadow of Flying Bird* (Stín létajícího ptáčka, 1977), Jaroslav Balík; *Reflection* (Zrcadlení, 1977), Jaroslav Balík; *The Song about a Tree and a Rose* (Píseň o stromu a růži, 1978), Ladislav Rychman.

The workplace would be incomplete without a jovial chairman of the Party Organization, usually played by Miroslav Zounar or Miloš Willig.

Genre movies

were also the important part of annually production:
fairy tales, comedies, musicals, crime fictions, detective stories.

Films still popular and emitted to present days:

Three Nuts for Cinderella (Tři oříšky pro Popelku, 1973), Václav Vorlíček; *The Girl on the Broomstick* (Dívka na koštěti, 1971), Václav Vorlíček; *Thirty Maidens and Pythagoras* (30 panen a Pythagoras, 1973/1977), Pavel Hobl etc.

Comedies of Zdeněk Svěrák and Ladislav Smoljak and the Theatre of Jára Cimrman, for example: *Run, Waiter, Run!* (Vrchní, prchni!, 1980), Ladislav Smoljak.

Little revival (1976 and after)

Comeback of some directors and actors from the golden sixties. Directors: Věra Chytilová, František Vlácil, Jiří Menzel, Dušan Hanák, Juraj Jakubisko; actors Rudolf Hrušínský, Jiřina Jirásková...

The Apple Game (Hra o jablko, 1976/1978), Věra Chytilová.

Smoke on the Potato Fields (Dým bramborové natě, 1976), František Vlácil.

Cutting It Short (Postřižiny, 1980), Jiří Menzel.

Rosy Dreams (Ružové sny), 1976, Dušan Hanák.

Build a House, Plant a Tree (Postav dom, zasaď strom, 1979), Juraj Jakubisko.

The Millennial Bee (Tisícročná včela, 1983), Juraj Jakubisko.