

ABSTRACTS

László Tarnay:

Film Experience and the Other: the Film Phenomenological Basis of Intimacy

The paper is an inquiry into the possibilities of representing intimacy in moving images. First it rejects certain direct forms of representing intimacy like visible or overt narrative content (story), or the participatory mode associated with documentary films, or the associative effect of by setting up two conditions i. they do not address us in our singular personality and ii. they do not necessarily have the sensorial quality to turn us inward toward our own bodily perception. After clearing the way toward an ethical conception of the singularity of objects it discusses the concept of the anarchy of the sensible in Lévinas's approach to art as a force that undermines classical, i.e. figural representation. Raw sensory data is revealed as the source of a kind of surplus meaning in the perception of art objects that can be correlated with the ethical meaning of the Face. The intensification of the sensible sends the perception of the identity of the object off the track while replacing it with haptic vision, touching the skin of the film, as Laura Marks puts it. Haptic vision, or generally, synaesthetic experience paves the way for the ethical stance. It opens up when object perception is emptied out and infinitely delayed in a chain of unfulfilled perceptual acts at the same time. It is the correlate of the lack of things to see. The paper concludes with a short discussion of the theory of Embodied Simulation (ES) which holds that our brain-body system while experiencing embodied perception at a prereflexive level simulates the acts it perceives internally. That is, we live our sensory perceptions 'motorically' – in our premotor system – without performing them. The more vivid, synesthetic the perception is the stronger the simulation becomes. ES may add to the perspicuity of the ethical dimension of haptic vision in that a lack of things to see that infinitely dynamizes perception leads to the internalization of the Other yet not (only) in its general properties (the *quoi*) but in its ipseity (*the qui*).

Keywords: radical Other, intimacy, haptic vision, flesh, texture, *qui/quoi*, perception/expression, meaning intention, the anarchy of the sensible, Face, lack of things to see, synaesthesia

Zsolt Gyenge:

**The Perception of the Filmic Image. Observations on a
Phenomenological Analysis of Films**

The paper presents a theory of film analysis based on a phenomenological description and understanding of cinema's perceptually embodied experience. It explores Maurice Merleau-Ponty's theory of perception, arguing that many aspects of his phenomenology of everyday perception may apply to the perception of cinema; an approach that would lead to an understanding of film as the perception of an expression of perception. An important argument of the article suggests that what Merleau-Ponty describes as chiasm in perception is probably the most important feature that defines the cinematic experience. The paper also offers a critical view on Vivian Sobchack's famous term the film's body, analyzing the "source" of the filmic image, and bringing into focus a split spectatorial experience. A thorough overview from a perceptual point of view is performed of such basic cinematic phenomena as perspective, depth of space and frame. Throughout the paper several examples are brought into discussion from different directors, such as Abbas Kiarostami, Jean Eustache, David Lynch and Hong Sang-Soo.

Keywords: phenomenology of film, chiasm, Merleau-Ponty, perception, depth of space

Annamária Búzás:

Family Relations in the Romanian New Wave

The Romanian New Wave become a concept by now, but before 2000 this term hasn't existed. The designation names a new school, a new tendency, after 2000 the directors made such films, that they couldn't have made before. In the last sixteen years two generations entered in the New Wave, the directors of the first wave are Puiu, Mungiu, Nemescu, Porumboiu,

Mitulescu, Muntean, their films bring into focus the history and the recollection of historical events, in the second wave we can count Sitaru, Șerban, Jude, Crișan, Netzer, their films emphasize the present-day problems of the society. Films which were made at the turn of the millenium broke with the traditional works of the Ceaușescu era, they don't mythicize the history of Romania, they are processing actual social problems. Strausz László names a group of film from the second wave "chamber pieces", in these films the family conflicts come to the front, but the we can also feel indirectly the impact of the historical past. In my thesis I analyze the idea of the family in chamber pieces, I selected six films, my hypothesis is that the present-film from the Romanian New Wave are mapping the changed social situation after the revolution ('89) and the transformed cues of the family. In the theroetical part of my essay, I try to draw a relative uniform picture about the socialist- and the postsocialist family, I will build in these pictures in the analysis. I assay the films along four aspect: I examine the relations between the old and middle generation, the relations between woman and man in the old generation, the relations between woman and man in the generation of adults and the relations between child and parent in the middle generation. I will use the method of character analyzing to trace these relationships.

Keywords: romanian new wave, society, conflict, socialist and postsocialist family, old and middle generation, patriarchal and modern family, communism, "chamber piece"

Péter Demény: From Nothing to Nothing

In my essay I try to analyze Radu Jude's movie, *Aferim! Aferim!*, a tragic comedy that is authentic for both the 19th and the 21th century. The movie presents a trip in wich two cops, father and son, are trying to find a fugitive gipsy slave. They find him and take him to his owner, the "boier", the squier. The punishment is extreme. Along this story we can see a very sad and very balcanic country in wich nothing is saint, but money and in wich the squier can do everything with his serf and even with the cops. The actors are, as usually, excellent, and the cameraman as well. *Aferim!* is *noir* in another way that Mungiu's or Puiu's movies.

Keywords: *Aferim*, Radu Jude, Romania, noir, trip, tragic, comedy.