

SZÍNHÁZ – ÉS FILMMŰVÉSZETI EGYETEM DOKTORI ISKOLA

DOKTORI DISSZERTÁCIÓ TÉZISEI ANGOL NYELVEN

PACSKOVSZKI JÓZSEF

KÉZJEGYEK/AUTHOR'S MARKS

**A SZERZŐI FILM KÉSZÍTÉSÉNEK ELMÉLETI KÉRDÉSEI ÉS
MUNKAMÓDSZERE AZ ÖTLETTŐL A FILMIG/ THE THEORETICAL
BACKGROUND OF THE AUTHOR-FILM AND ITS WORKING METHOD FROM
THE IDEA TO THE FILM**

TÉMAVEZETŐ/SUPERVISOR:

SCHULZE ÉVA

EGYETEMI DOCENS

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Thesis summary

In my doctoral thesis I attempted to describe the meaning of the *author-film* expression and its theoretical background. I tried to justify my ideas - mainly with historical film examples and the results of my filmmaking experiences.

Besides scientific accuracy, I felt it important to use a personal, intimate writing style reflecting on my feature films; because - I think - to share an active filmmaker's experience this way could be personal and interesting, and hopefully when the personal facts unite with the film's aesthetic surroundings this can lighten many problems.

Describing the meaning of the author-films expression I declared that the author-film is born by the urge of an author. That is a personal opinion, sourcing from the author's sense of justice. The reason to create that is to impact the people's way of thinking and affect emotions. It is the author's passionate truth-searching, and their way to get to know him- or herself, and to know the world.

I wrote about the difference between the author-film and the commercial films, and I have observed them overlapping. I think the territory where the two styles meet each other could be very important for the future of the cinema, because this is a complex style where the audience could meet an actual, well made and easily enjoyable film.

I analyzed how we could build up a story, and by observing the elements of that process we can realize how an "author-story" can be born. I observed the part of the film which is labelled art. The art of film is born with both rationalism and instinct, so we can not explain all of the steps by *ratio* even if the film shows itself to be deeply planned.

The film is a series of episodes passing by time. The combinations of "capturing time" and the unusual event are uncountable - based on the chosen story and the chosen style. Because of the individual choices we can realize different author's styles.

The Hungarian author-film has a special role in European film history - because of our location and history - and hopefully will also have such a role in the future. I emphasized some Hungarian authors whose works show us our historical past and fortify our identity. Observing many distinguished filmmakers, I highlight the work of three film directors. I feel them to be my masters. Analyzing their works I tried to lighten their author's characteristics. The professional carriers of István Szabó, Federico Fellini and Ingmar Bergman are completely different, but the relation to the film is based on the same feeling: humanism.

Looking through the great scale of the author film styles I tried to prove that there are many ways to create a veritable and edifying composition. I analyzed the methods of Huszárík, Godard and Tarkovszkij and I have tried to get closer to those of their personal author's attributes which are aroused in our minds upon hearing their names.

I used the story-centric drama expression for the films mixing the elements of the author-films and commercial films. I chose successful examples.

In the second part of my doctoral thesis I observed the author-film from the point of view of the filmmaking process. There are so many traps in every step of film-making, but if the author knows his own wishes precisely and can decode his desired message, then hopefully he can herd his ideas and his chances in the direction of his goals. The goal could be just a feeling at the beginning of the creative process.

To teach film-making is not easy - there are some elements of the craft that can be taught, but to educate an artist is impossible. It can share experiences and show different ways. It can show a way of thinking, but we can not expect identification with that. All authors have a special individuality and a lecturer can be proud of himself if he could realize what aspect of the individual's talent needs to be honed.

Writing my doctoral thesis, I realized that the secrets of the working method of the well known directors and the unsuccessful directors' method are the same. The way how a director could be successful has been analyzed in many essays. One of the most important things is their talent and the second is the coverage capability. Until the end of the author-film there will be distinguished authors and important films. But, hopefully, there will be unimportant films for the film history, which at the same time are important for some spectators because these kinds of film can tell a story in an amusing way and they can give us some optimistic moments. Probably these authors won't get the best places on the pages of the book of film history, but their role is as important as the well known film director's role.

I tried to evaluate the contemporary author-film's (2011-12) tendency by observing thirty three features. My general assumption is that the films show us a seriously ill twenty-first century Europe. The stories are mostly based on the eternal dramatic conflicts of the human personality with a sad outcome, but sometimes a light spark can be found, which gives us small hope.

Finally I would like to strengthen the idea that the film is a magical medium - without that we would be far poorer. For me the Hungarian author-film takes a very important and significant place in the field of art-house films. I deeply hope that every political regime recognizes the leading role of film-making, including the art-house productions and the commercial values. The film can save culture and can educate new generations.