

## **Hungarian Cinema Studies at the University of Toronto**

### *Introduction*

The Cinema Studies Program at the University of Toronto offers some thirty courses, several of which survey different national cinemas. In the 1981-82 academic year, a Hungarian Cinema course was offered — for the first time not only in the history of the program but also in North American university education.

Such a course could not have been offered without the availability of basic surveys, specialized monographs, bibliographies as well as filmographies.\* The two textbooks used in the course were István Nemeskürty's *Word and Image: History of the Hungarian Cinema* (Budapest: Corvina, 1968), and Graham Petrie's *History Must Answer to Man: The Contemporary Hungarian Cinema* (Budapest: Corvina, 1979). While the former is the best history of Hungarian film-making, the latter is an inspiring interpretation by a Canadian scholar of the "golden" decades of the Hungarian cinema: the 1960s and 1970s. A useful bibliography of relevant publications available in the University of Toronto's Robarts Library is I.L. Halász de Béky's *The Hungarian Cinema*, I-III, containing 313 entries. An additional thirty-one publications not available in the Robarts Library are in the collection of the Chair of Hungarian Studies. Among these are indispensable filmographies issued by the Hungarian Film Institute and Archives and by Hungarofilm.

The Hungarian film course scrutinized both the content and the artistic aspects of modern Hungarian cinema, following certain guidelines developed to encourage individual research in and interpretation of, a limited number of topics. The eight films screened constituted practically all the Hungarian films available for university distribution in Canada. The only film which may be classified as a historical piece was Frigyes Bán's *Soil Under Your Feet* (Talpalatnyi föld, 1948). Otherwise the

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\*Lists of the production data of various films.

discussion focused on the films of the last fifteen years, starting with Jancsó's *The Red and The White* (Csillagosok, katonák, 1967). The research papers developed in the course bear witness to the fact that modern Hungarian cinema is a highly effective medium of artistic communication and a source of inspiration even for students of non-Hungarian background.

As the availability of Hungarian film studies in the English language is still regrettably limited, we decided to print abridged versions of the most interesting papers.\* Our hope is to encourage younger scholars to direct their attention to Hungarian studies, especially in fields in which little has been published. A less direct but educationally very important goal of the course was to point out the value of visual communication in the teaching of Hungarian culture. In this regard a deeply rooted but unfortunately not quite correct educational belief dominates: that a prerequisite to learning about Hungary is learning the Hungarian language. This concept disregards the potential offered by the other forms of communication such as the arts, cinema, dance or music, all of which provide learning opportunities to individuals who have a serious interest in cultural studies but are reluctant to devote a great deal of time to the study of Hungarian.

The following excerpts by three students are centred around one thematic motif and discuss the role of women in the Hungarian cinema. Silvia Miles chose a sociological approach by describing the emancipation process of women figures in selected films. Her findings are perhaps closest to the "classical" feminist theses. Sophie Maruszak took a more ethical view on the issue and found that the modern Hungarian cinema represented problematic human relations which have global relevance. Natalie Pawlenko went into an even more philosophical direction when stating that the films reflected on human conditions such as loneliness and the individual's coming to terms with him or herself. Therefore, it was just coincidental and of little consequence that the films were made of (and occasionally by) women.

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*\*In the editing of these essays, some passages were omitted, others were summarized. Explanatory notes were added where deemed necessary, while some footnotes were left out.*

A brief filmography of the films mentioned in the papers is as follows, listing the director, the title of the film in English and Hungarian, and the year of production:

Frigyes Bán: *Soil Under Your Feet* (Talpalatnyi föld), 1948.

Miklós Jancsó: *Red Psalm* (Még kér a nép/Vörös rekviem), 1971.

Zsolt Kézdi Kovács: *When Joseph Returns* (Ha megjön József), 1975.

Márta Mészáros: *Nine Months* (Kilenc hónap), 1976.

Pál Gábor: *Angi Vera*, 1978.

*George Biztray*

*Silvia Miles:*

In his book, *Present Hungarian Society on the Screen: 1957-1972*, Gábor Szilágyi published the results of a detailed study on behavioural patterns and conflicts in the Hungarian cinema.<sup>1</sup> In a chapter devoted to the subject of women and feminist themes, Szilágyi observes some interesting changes in the portrayal of women in Hungarian film and reflects upon their underlying causes. He notes, for example, that contemporary women have attained in general a higher level of education than those depicted in the films of the 'fifties; they are not merely housewives and "professional" mothers, but become increasingly goal-directed career-women who like their work and for whom professions have an important role in the search for personal fulfillment. As for their emotional world, such women tend to be more self-reliant, more independent than their counterparts of the 'fifties. According to Szilágyi, "there are still some women who are exploited in their emotions by the opposite sex, but they are aware of this fact and strive against it." It naturally becomes a priority for such women to eliminate sexual discrimination and to achieve equality both in the material and the emotional sense with the male members of society. Szilágyi believes that in this struggle, those women who are willing to compromise rarely achieve their objective; and those who do not accomplish what they desire tend to withdraw from society into some form of private seclusion. An extensive developmental process took place before the "new" emancipated woman emerged as a theme in its own right during the 1970s.

Nonetheless, there is a clear progression toward this end.

One of the first products of Hungary's new socialist film industry, *Soil Under Your Feet*, presents an example of a non-liberated woman in the character of Marika. Made in 1948, this film is set in pre-World War II Hungarian society and depicts a young peasant woman who lives in a strongly male-dominated society. Marika's lack of freedom is depicted at the beginning of the film; she is forced to enter into a marriage by her parents who owe money to her future spouse and his father, the richest peasant in the village. This film portrays a situation which is familiar to the reader of East European literature. A new twist occurs soon after the opening sequence, however, in that Marika is abducted during the wedding by Jancsi, her former lover, who is of the same economic and social status as she. Significantly, Marika plays no active role in the plan to thwart the marriage. The viewer is led to believe that if she had not been carried off unnoticed during the whirlwind of the wedding dance, she would have submitted and allowed herself to be married to a rich man whom she did not love, as is typically the fate of the heroine in this genre of story. Thus even though she ultimately escapes the prospect of a loveless marriage, it is not due to her own will and decisions. On the contrary, it is perhaps not exaggerated to say that even in this she is manipulated by her lover.

As Marika and the wealthy peasant's son were already wed in church, she and Jancsi cohabit in an untraditional common-law marriage. Jancsi works as a navy. A scene which further illustrates the passive and submissive role of a woman in a male-dominated society is that in which her husband's employer, the steward of the local estate, attempts to rape Marika. Again she is helpless without the aid of Jancsi and other men. Moreover, where it comes to "settling accounts" between the attacker and his victim, it is again a matter between the boss and the common-law husband whose "proprietary" rights have been infringed upon.

Even Marika's occupations serve to underscore the subordinate role assigned to women in the society in which she lives. Marika is no more than a housewife who looks after the household, tends to the elderly parents and, later, to her child, and works in the garden or on the piece of land her husband buys, almost as though she were a serf. Jancsi, on the other hand, is

the breadwinner. Several sequences capture the hardship of woman's life in the lower classes in the midst of which there is not even time to think or rebel against one's condition. Unquestioning submission seems to be the only course open to her, whereas men like Jancsi come upon the idea of "class struggle" and retain it for what they envision as a better future. The women, however, are not partners in this struggle.

*Red Psalm* by Miklós Jancsó, is another highly symbolic film dealing with a clash between peasants and landowners in rural Hungary in the imagery of class struggle and revolution. Significantly, men and women play equally important roles in the conflict depicted by the film. In his book, *History Must Answer to Man*, Graham Petrie documents this and writes of Jancsó's work: "there is no one leader among the peasants: several of them, both men and women, take turns to exhort and inspire them, but decisions are reached and acted upon by common consent." <sup>2</sup>

Though they share common objectives with the men, the women, in those incidents where they are the initiators of the action, employ weapons which might be thought typical of their sex. When the authorities send soldiers to quell the rebellious agricultural workers, the women undress before the troops. Their nudity figures first of all as a weapon against the threat presented by the soldiers, who are now reminded of their wives, lovers or female relatives; while on another level it underlines the courage of these women as they march defenselessly toward the armed troops. In this scene, where the women are shown to be more than the equals of the men, they do not have to give up any of their femininity in order to be so, but achieve their end *through* their femininity.

In Jancsó's film various cinematic devices are employed to reinforce the significance of the female role. On the simplest level, it is noticeable that women, whether seen at a distance or in close-ups, singly or in groups, have an equal share in the screen-time and -space with the men. The very first frames of the film, which serve as a kind of leitmotif, show a woman holding a dove, the symbol of peace; and the last sequence shows the *same* woman dressed in a red gown, holding a gun and firing on the soldiers. Thus the symbolic range of the female figure is extended to encompass the causes of peace on the one hand and social revolution on the other.

Though in *Red Psalm* women are depicted in a central role in the class struggle, nothing is shown of the changing role of women within the smaller element of society, namely in the family. In fact, not much is done with this theme until the films of the 'seventies. In that decade for instance, Márta Mészáros' film, *Nine Months* presents the viewer with a fully rounded and thoroughly contemporary portrait of a woman and the conflicts arising out of differing perceptions of her role within the family.

The film is the story of Juli, a young woman who works in a brick factory and, at the same time, is trying to finish her university studies by correspondence. She has a son from a previous affair with a married man, and when the film opens she is becoming involved in a relationship with Jancsi, a foreman at the factory where she works. Juli's love affair with Jancsi is complicated, however, by the differing conceptions of marriage held by each of them. Jancsi cannot understand, for example, why Juli should want to finish her university degree, since she does not need an education in order to perform the functions of a wife. He thinks it is enough if she knows how to run a household and raise children. But Juli is no more willing to give up her studies than she can agree to give up her son whom Jancsi encourages her not to see, as though he wanted to wipe out her past and all traces of attachments other than to him. Jancsi, in short, is unable to realize that Juli is not his possession, an object which he can manipulate at will.

This claim to subjugate the woman physically is depicted in its most brutal form when Jancsi literally rapes Juli. Her reaction describes his behaviour for what it is: "You use me, like an animal." Juli becomes pregnant with Jancsi's child and after much agonizing soul-searching asserts her dignity and personal independence by deciding to face life on her own, together with her son and the baby which is to be born to her.

Throughout the film the viewer can scarcely fail to be conscious of the fact that Juli and her plight are the centre of the director's attention, since close-ups of her occur in the footage with great regularity. Juli's superiority, even when her social role placed her in a position of subordination, finds graphic expression through the composition of some individual frames.

Other frames represent the irreconcilable polarity and contradiction of the two main characters. The director shoots

the couple separated by a fence, for example. The fence is like the barrier between the lovers. Juli is situated in an open space in which she moves freely, suggesting her inner freedom and self-reliance. Jancsi, on the other hand, is portrayed as a person boxed in within the confines of the conservative and outmoded attitudes which he tries to impose on Juli.

The three films reflect the respective periods in which they were made with regards to the position of women within Hungarian society. Through these films, the viewer gained insight into important developments within Hungarian social life, both within the family and society. More importantly, the films provide the audience with an intimate portrayal of the difficult struggle for social equality on the part of women, which has been ongoing in the Eastern bloc countries as well as in the West.

#### NOTES

1. G. Szilágyi, *A mai magyar társadalom filmjei, 1957-1972* (Present Hungarian society in film, 1957-1972) (Budapest: Magyar Filmtudományi Intézet és Filmarchivum, 1972).

2. G. Petrie, *History Must Answer to Man* (Budapest: Corvina, 1979): 59.

#### *Sophie Maruszak:*

Pál Gábor in *Angi Vera* presents the woman as a responsible individual without an emphasis on her being in fact, a woman. The film is set in 1948: the Hungarian communist party is consolidating its power and is looking for careerists and opportunistic individuals to expand the ranks of the party elite. Governed by a strong sense of justice, Vera, a young war orphan, exposes unhygienic practices at the hospital where she is employed as a nurse. As a result of this action, she is sent to a party school in order to become "a better citizen" and, ultimately, to be granted a higher position in "the new society."<sup>1</sup>

In the beginning of the film, a series of static portraits of Vera are shown. The series refers to her intellectual profile as it was developed in the party school: that is, in her compliance with the rules and regulations of a new order, she has become little more than a pawn and has given up all sense of individuality and dynamism. This becomes most evident towards the end of the film in her denunciation of her teacher and lover, István

André, who made her question the dehumanizing political system in the first place. Whether photographed against the background of the cavernous gymnasium of the school or amidst a group of people during recess, Vera remains alone. The dilemma results: "in her tragic betrayal of herself and her lover. Her choice ... provides an illustration of the fact that it is possible to manipulate society only if there are individuals who are willing ... to be manipulated. Vera is such a person."<sup>2</sup>

It is not Vera who forms the primary focus in this film, for as Gábor states, she allows herself to be manipulated; nor is it István André whose motivations remain undelineated. Instead, it is Mária Muskát, a good-natured peasant girl who leads shower room sing-a-longs and discussions about sex. Although she is ethically bound to the party, Mária is also morally bound to a spirit of humanity. When Vera has second thoughts about her denunciation of István André and stands out on a cold balcony in her night clothes as though waiting for an outside force (perhaps sickness and/or death) to save her from living with the consequences of her act, Mária Muskát convinces her to go back into the dormitory and face the responsibility of her decision. In the final sequence, the image of Vera in the comfort of the car which takes her to a "deserved" career in the capital remains a static portrait. It is Mária Muskát who is seen in the midst of a dialectical struggle. She was not a "success" in the party school and did not obtain a good position; she is depicted pedalling her bicycle against the wind.

While *Angi Vera's* primary concern lies with the responsibility of the individual set in a historical perspective, *When Joseph Returns* presents a concern with current social issues. Recently married to a seaman who is gone ten months of the year, Marika is employed at an unfulfilling job in a Budapest factory and writes meaningless letters to a husband who insists on continuing his career. Trapped in a claustrophobic apartment with her mother-in-law Ágnes, Marika is reduced to watching the love affairs of others which only increases her loneliness and alienation. She begins a temperamental love affair with a chauffeur, and succeeds only in getting pregnant and gaining the disapproval of her mother-in-law. The primary concern seems to be what Joseph will be told when he returns.

Ironically, Ágnes is not much happier than Marika, and she engages in casual love affairs as well. Nevertheless, she re-



proaches Marika saying that she was never unfaithful to her husband while she had been married to him. Significantly, as a member of an older generation, she maintains some adherence to a morality which demands that a woman stifle her own 'illicit' sexual urges in support of a social code that is rapidly changing. But one cannot divorce the social from the psychological element. Domestic circumstances, the banality of everyday life, and her own personal character lead to a deterioration in Marika's life and the miscarriage of the child. Each alone in their plight, the two women join forces against the alienating elements of a new society; their roles within this society remaining ambiguous.

A number of similarities and differences exist between *When Joseph Returns* and *Nine Months*, which is Márta Mészáros' "development of her thoughts and ideas about the complex set of problems that the issue of a status of genuine equality for women presents." <sup>3</sup> Unlike Marika, Juli is a determined woman who fights to gain her own independence. Set in a working class environment, *Nine Months* captures a certain realism in its portrayal of the relationship between men and women in socialist society. It is certainly a far different society than that portrayed in *The Soil Under Your Feet*.

Mészáros has maintained, from her very first film, that with the obstinacy of a mule she has pursued her attempt to study the character of types of women with a strong personality capable of forming decisions for themselves." <sup>4</sup> *Nine Months* portrays just such a character in the form of Juli Kovács, who is anything but the "soft-spoken, passive, obedient, acquiescent sort" which Hungary and Europe have known for centuries. <sup>5</sup> *Nine Months* is not a woman's film but a reevaluation of current social issues. In an era where divorce rates are ever increasing, the examination of marriage and the relationship between men and women, not as foes but as people, is especially relevant.

The role of women has evolved tremendously since *The Soil Under Your Feet*. In films such as *Angi Vera*, *When Joseph Returns* and *Nine Months*, she is no longer simply a wife and mother, nor an instrument of a socialist movement; she is first and foremost a responsible human being. As such, these Hungarian films of the 1970s do not belong to a separate category of art. They present the view that women's concerns and the films that

depict them are similarly those of Hungary and in a larger sphere, the world.

#### NOTES

1. Edwin Kephart, "Angi Vera," *Films in Review* (March 1980): 180.
2. "Angi Vera," *Hungarofilm Bulletin* 79/4, p. 23.
3. "Nine Months," *Hungarofilm Bulletin* 76/4, p. 13.
4. *Ibid.*
5. *Ibid.*

#### *Natalie Pawlenko:*

The most important quality inherent in *When Joseph Returns*, *Nine Months*, and *Angi Vera*, is perhaps the concept which Lina Wertmüller writes of in the following quotation: "My characters are symbols for me of certain things having to do with human beings, quite independently of their sex."<sup>1</sup> Molly Haskell places emphasis on the characterization of men and women in films as above all, human beings. In her book, *From Reverence to Rape: The Treatment of Women in the Movies*, Haskell states that "The concept of a 'woman's film' and 'women's fiction' as a separate category of art, implying a generically shared world of misery and masochism the individual work is designed to indulge, does not exist in Europe. There, affairs of the heart are of importance to both men and women and are the stuff of literature."<sup>2</sup> Haskell's observations may be supported by an examination of the role of women in modern Hungarian cinema.

"As a term of critical opprobium, 'woman's film' carries the implication that women, and therefore women's emotional problems, are of minor significance."<sup>3</sup> The three Hungarian films examined in this essay are not "women's films," and this may be verified by noting the chief characteristics of each. First of all, a woman is the central character in a woman's film. Central to these films is the notion that "the circumscribed world of the housewife corresponds to the state of woman in general, confronted by a range of options so limited she might as well inhabit a cell. The persistent irony is that she is dependent for her well-being and 'fulfillment' on institutions — marriage, motherhood — that by translating the word 'woman' into 'wife' and 'mother,' end her independent identity."<sup>4</sup> The main characters of *When Joseph Returns*, *Nine Months*, and *Angi*

*Vera* — Mária, Juli and Vera, respectively, do not, in any way fall into any of the above categories.

Zsolt Kézdi Kovács' film of 1975, *When Joseph Returns*, is not so much a film about an abandoned wife, as it is a film about a human condition — loneliness. That the central character of this film is a woman, played by Lili Monori, is merely representative of a wider, more universal situation. Where human relationships are concerned, the film could just as well be about a man, so that Joseph's absence throughout most of the film can represent the absence of the basic necessities in life, namely love and understanding.

The central theme of the film is that if love is not nurtured, it will result in isolation, loneliness and fleshy, false love affairs, that both men and women are prone to. Thus, what seems to be pure and honest love between Mária and Joseph at the beginning of the film, proves to be nevertheless, a love that does not yet have strong roots, or firm support. Kézdi Kovács' refusal to romanticize the film is central to the film's theme, for there is nothing romantic about loneliness and casual affairs. As viewers, we feel more angry than sympathetic with Mária; "Kézdi Kovács never makes excuses for the girl, merely showing how her character and domestic circumstances lead to the deterioration in her life."<sup>5</sup>

An outdated, unyielding "woman's film" might show the problems that a young bride encounters as a housewife, while *When Joseph Returns* reveals the story of a newly-married woman's predicament of having to live with her mother-in-law in a three-room flat, and work in a factory, while her seaman husband travels the world. Kézdi Kovács emphasizes the initial strain in Mária's and Ágnes' relationship by the almost wordless scenes in their dreary apartment. The two characters become inhuman to a certain degree, living their lives selfishly and thoughtlessly.

The title of the film, *When Joseph Returns*, refers to the future, and therefore illuminates the temporary nature of loneliness; not that the return of Joseph, in Mária's case, can or will change what Mária has undone, but that the possibility or hope remains. The most important relationship in the film becomes not one between a man and a woman, as in a traditional "woman's film," or even between the two women, but rather, the relationship with oneself, where it all begins.

Márta Mészáros, the director of *Nine Months*, has been placed side by side with Lina Wertmüller for the reason that they are the only women “working regularly today who have directed more than three widely-released feature films in the past decade; who are, in other words, comparable to reputable men in the field such as Scorsese or Coppola, Tanner, Saura, Jancsó, Olmi, Truffaut, Ray, comparable in the sense that their names are valid currency in their own production milieu, that they can count on being able to get their next script produced, or if not that, then another.”<sup>6</sup>

Concerning the role of women in her films, Mészáros states:

In my films, as a matter of fact, I tell banal, commonplace stories, and in them the leads are invariably women--I portray things from a woman's angle. Male directors are never questioned to tell why it is that, in their films, they concern themselves with men. If Andrzej Wajda chooses to make a works manager the centre of his film's story, why, that's only natural that it is his problem, that's what interests him. Yet it is always asked of me why I choose women for my films.<sup>7</sup>

Where Lina Wertmüller has been accused of “using women as traditional objects, receptacles, even dumping grounds for male hostility and ridicule,”<sup>8</sup> Márta Mészáros has been heralded as a “prolific feminist/socialist filmmaker,”<sup>9</sup> who has not yet had her films widely distributed in North America, as Wertmüller has. The practise of labelling people often results in evaluations which are constricting and inaccurate, as wider examinations of Mészáros' and Wertmüller's respective careers and philosophies reveal.

Mészáros' *Nine Months* demonstrates that, like Zsolt Kézdi Kovács, Márta Mészáros is concerned with both men and women, and especially in the context of the world's constantly changing social mores.

The film's main character, Juli, is a lonely, somewhat independent iron foundry worker at the beginning of the film. Again, as in *When Joseph Returns*, it is the desolation and the need to be loved that unites Juli and János in a relationship that is fleeting and shallow. Regarding the role of women, Mészáros reveals not only the problems of “a determined modern young woman who braves all odds to go her own independent

way,"<sup>10</sup> but also, how this emancipation affects the role of men. Thus, the film becomes a reflection of a modern human relationship and not a one-sided exposition of a modern woman.

Central to *Nine Months* is the theme of entrapment, for not only is it reflective of the modern woman's dilemma that concerns Mészáros but it also represents the pitfalls that men can be subject to. János's pride in his newly-built house represents, in actual fact, a self-imposed entrapment. Juli clearly assumes the more mature role of the two, however, her seeming independence at the end of the film does not ensure her happiness. She is faced with raising two children on her own, one from a previous affair and another from János. What seems to be the central message in *Nine Months* is not only Mészáros' concern for the role of women in modern society, but a greater philosophy that is found in Mészáros' attitude toward love and relationships: "Love involves a responsible activity: a process of getting to know each other. It is not all burning passion; it is also an alliance."<sup>11</sup>

In discussing his film, *Angi Vera*, Pál Gábor states, "The message is that, in the last analysis, we are responsible for all our actions, and that you cannot shift the onus of your errors to society so you may get yourself exonerated."<sup>12</sup> Such statements, and more importantly, the viewing of the film itself, may lead one to deduce that *Angi Vera*, *When Joseph Returns*, and *Nine Months* cover much more than what may be defined as simply a "woman's film," according to Molly Haskell's definition.

*Angi Vera* is more than a film about a woman who lives in turbulent times, it is, in the words of Gábor "about the responsibility of the individual and the individual quality of responsibility. It is about ill-advised choices made and the consequences stemming from such misguided moves, consequences that affect the whole society."<sup>13</sup> Though sincere at the start, Vera becomes a Party opportunist, who, as Gábor states, "belongs to a class of people of the type of Julien Sorel. The course of events lead her to the realization that there is in existence a 'cassock' — which, if donned and worn in the proper manner, will sweep the person who is wearing it higher and higher."<sup>14</sup> The fact that Endre Vészi, whose work Gábor based the screenplay on, uses a woman to represent such a person, is not condescending on this part, nor has it any effect on the role of women in the film, for Gábor's sympathies clearly lie with

Mária Muskát in the film — the “courageous defender of those attacked at the self-criticism session, champion of a hearty humanness.”<sup>15</sup>

The fact that two of the three films examined in this essay were directed by men proves to be significant, for if an audience was to view all three films, without knowing by whom they were directed, the viewers would have a difficult task of guessing which, if any of the films, were directed by a man. When women are portrayed realistically, and in the context of larger, universal social and cultural situations, as they are in *When Joseph Returns*, *Nine Months* and *Angi Vera* then it is clear that the films are concerned with revealing the role of women and the role of men, honestly and without bias.

#### NOTES

1. Ernest Ferlita and John R. May, *The Parables of Lina Wertmüller* (New York, Ramsey, Toronto: Paulist Press, 1977): 81.

2. Molly Haskell, “From Reverence to Rape: the Woman’s Film,” *Film Theory and Criticism*, Gerald Mast and Marshall Cohen, Editors. (New York, Oxford: Oxford University Press, 1979): 505.

3. *Ibid.*, p. 506.

4. *Ibid.*, p. 510.

5. Tom Milne, “When Joseph Returns,” *Monthly Film Bulletin* 44 (June 1977) No. 521, p. 123.

6. Barbara Halpern Martineau, “The Films of Márta Mészáros or, The Importance of Being Banal,” *Film Quarterly* XXXIV (Fall 1980) No. 1, p. 22.

7. *Ibid.*

8. *Ibid.*

9. *Ibid.*

10. Philip Strick, “Nine Months,” *Monthly Film Bulletin* 46 (August 1979) No. 547, p. 227.

11. *Hungarofilm Bulletin*, 76/2, p. 16.

12. *Hungarofilm Bulletin*, 78/4, p. 23.

13. *Ibid.*

14. *Ibid.*, p. 23.

15. Martineau, “The Films of Márta Mészáros,” p. 47.