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| Jancsó Miklós (1921-2014) |
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| Hungarian director Miklós Jancsó (September 27, 1921-January 31, 2014) emerged in the 1960s with a series of films professing both an unapologetic Marxist perspective and a sub-textually resonant critique of Soviet-style totalitarianism. His earliest films exhibited a palatable, even popular form of socialist realism, but his work departed from realist models after 1968; he developed a style involving extremely long takes (one of his features is comprised of only twelve shots), intricately choreographed crowd scenes, and pageant-like parables that at times depart notably from the confines of reality: In *Még kér a nép* (1972) (*Red Psalm*) characters killed on screen are casually resurrected; in *Szerelmem, Elektra* (1974) (*Electra, My Love*) an anachronistic helicopter arrives in the final shot to carry its ancient Greek protagonists away to their destiny; and in any number of films, actors (often naked) and animals (usually horses) move in relation to each other in ballet-like synchronicity across vast outdoor plains. |
| Hungarian director Miklós Jancsó (September 27, 1921-January 31, 2014) emerged in the 1960s with a series of films professing both an unapologetic Marxist perspective and a sub-textually resonant critique of Soviet-style totalitarianism. His earliest films exhibited a palatable, even popular form of socialist realism, but his work departed from realist models after 1968; he developed a style involving extremely long takes (one of his features is comprised of only twelve shots), intricately choreographed crowd scenes, and pageant-like parables that at times depart notably from the confines of reality: In *Még kér a nép* (1972) (*Red Psalm*) characters killed on screen are casually resurrected; in *Szerelmem, Elektra* (1974) (*Electra, My Love*) an anachronistic helicopter arrives in the final shot to carry its ancient Greek protagonists away to their destiny; and in any number of films, actors (often naked) and animals (usually horses) move in relation to each other in ballet-like synchronicity across vast outdoor plains.  Jancsó’s late-career features—vulgar, lowbrow comedies largely unseen outside the director’s homeland—are wholly different. While widely popular in Hungary, they nevertheless contain trenchant political allegories offered in a national-popular style and merit attention. Although his most distinctive work has often been derided as a ‘cinematic dead-end’ (Canby) by North American critics, many great filmmakers (Andrei Tarkovski, Béla Tarr, Andrei Sokurov) and a number of major films (*Novecento* (1976) (1900) and *Heaven’s Gate* (1980), for example), are indebted to this artist. Select Filmography: *Oldás és kötés*[*Cantata*] (1963)  *Így jöttem* [*The Way Home*] (1965)  *Szegénylegények* [*The Round-Up*] (1966)  *Csillagosok, katonák* [*The Red and the White*] (1967)  *Csend és kiáltás* [*Silence and Cry*] (1968)  *Fényes szelek* [*The Confrontation*] (1969)  *La pacifista* [*The Pacifist*] (1970)  *Még kér a nép* [*Red Psalm*] (1972)  *Szerelmem, Elektra* [*Electra, My Love*] (1974)  *Vizi privati, pubbliche virtù* [*Private Vices, Public Pleasures*] (1976)  *Magyar rapszódia* [*Hungarian Rhapsody*] (1979)  *A zsarnok szíve, avagy Boccaccio Magyarországon* [*The Tyrant’s Heart*] (1981)  *Szörnyek évadja* [*Season of Monsters*] (1987)  *Jézus Krisztus horoszkópja* [*Jesus Christ’s Horoscope*] (1989)  *Kövek üzenete – Budapest* [*Message of Stone – Budapest*] (1994)  *Nekem lámpást adott kezembe az Úr, Pesten* [*The Lord’s Lantern in Budapest*] (1999)  *Anyád! A szúnyogok* (2000)  *Kelj fel, komám, ne aludjál* [*Wake Up, Mate, Don’t You Sleep!*] (2002)  *Ede megevé ebédem* (2006) |
| Further reading:  (Bachmann)  (Canby)  (Cunningham)  (Images of Power and the Power of Images: the Films of Miklós Jancsó)  (Petrie)  (Petrie, Somewhere in Europe: Miklós Jancsó) |