

Nagy Viktor Oszkár

In Defense of Romantic Comedy

Theses

Masterpiece: *Ultra*, a romantic-comedy feature

Supervisor: Szirtes János

MOME Doctoral School, 2020

1. The romantic comedy's low status in the hierarchy of cinematics, is merely the result of our superficial knowledge and incorrect prejudices against the genre, which comes from the most notably schematic films made for mass production of neo-traditional romantic comedies from the late 1980s.
2. If the genre tools, which seem primitive and too obvious at first, are used in a creative way, romantic comedy is not just a mass product of the entertainment business, but become imprints of our society and the human psyche, as it deals with fundamental human conflicts and mysterious phenomena such as finding the right lifepartner and love.
3. The reason for the constant popularity of romantic comedy is that the combined active ingredient of romance and comedy has a stress reliever function.
4. Hungarian film production, for historical reasons, has been left out of the international evolution of genre filmmaking. Only one genre, which is considered a classic, has reached the stage of being able to experiment in a self-reflexive way and courageously process problems of society. And this is comedy, more precisely, the romantic comedy subgenre.
5. The toolkit of romantic comedy, the mythology of the genre, has expanded from the great literary antecedents to the classical Hollywood eras. The resulting template, which is constantly changing, despite its seemingly rigid rules, gives a great deal of freedom to the creative artists' imagination.
6. The masterpiece *Ultra* seeks to remedy one of the main shortcomings of Hungarian romantic comedy, by not drawing its characters and conflicts from the middle and upper classes, but from the lower social strata. As a result of this decision, the film clashes with the intertwined needs of realism and stylization, to which its creative response is: balancing.