

MAGIC REALISM: MODERNITY AND POSMODERNITY IN CINEMA

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Abstract. *André Delvaux* (born Heverles, Belgium, March 21, 1926 – died in Valencia, Spain, at October 4, 2002) is a Belgian film director, the founder of the Belgian national cinema. After having studied German philology, law, piano, André Delvaux filmed some documentaries for TV. The feature movies (1965) is *The Man Who Has His Hair Cut Short* (*L'Homme au crane rasé*), after Johan Daisne's book. Other movies: *One Night, a Train* (*Un soir un train*, 1968, after Johan Daisne's book *De trein der traagheid*, with Yves Montand and Anouk Aimee), *Rendez-vous at Bray* (*Rendez-vous à Bray*, 1971, after Julien Gracq's novel *Le Roi Cophétua*), *Belle* (1973, with Romanian actress Adriana Bogdan), *Femme entre chien et loup* (*Een vrouw tussen hond en wolf*, 1970), *Benvenuta* (1983, with Vittorio Gassman and Fanny Ardant), *L'Oeuvre au noir* (1988, after Marguerite Yourcenar's book). His films always played in a set between reality and fantasy, as magic realism. He is a great master of modernity and post-modernity.

Keywords: André Delvaux, Belgian Cinema, reality, fantasy, modernity, post-modernity, magic realism.

Dysnarration instead of narration

That is the enunciation of a postmodern concept fully validated by how narration is instituted in André Delvaux's films. It may seem surprising that such a body of work, while postulating the illusory, is in fact heavily and programmatically *anti-illusory* thanks to an operation to disavow narration as traditional storytelling. A remarkable connoisseur of the content and expression of cinematic narration, Professor Francis Vanoye calls this attitude *dysnarration*.¹

The effects of *dysnarration* entails the participation of the reader-spectator who is forbidden narrative euphoria, at least in its traditional manifestations: disillusion of realism and referentiality, disillusion of continuity. Equivalence is being instituted between consecution and consequence as a deduction similar to cause to effect linking. This way, the illusion of transparency decodifies everything and even manages to entertain.

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¹ Francis Vanoye, *Reçit, écrit, reçit filmique*, Éditions Nathan, Paris, 1989.