

## English Summaries

The present issue, edited by Edina Fecskó-Pirisi and Kata Lénárd, Anna Borgos and Ferenc Erős is devoted to the problems of the cinematographic representations of the figure of the “Stranger” or the “Alien”, focusing on the possibilities of psychoanalytic interpretations.

### ESSAYS

**EDINA FECSKÓ-PIRISI: The creative process in the perspective of psychoanalytic art psychology**

The study introduces an overview of the classical psychoanalytic theoretical models about the creative process; then presents examples of the film adaptations of these approaches. The introduction starts with Freud’s psycho-biographical approach, in accordance with the history of psychoanalysis that emphasized the individual’s life events, including the childhood experiences, to have a special effect on the creative process. Then we continue with ego psychology that moved beyond the content related questions and made significant discoveries about artistic form and aesthetic formulation. Apart from the individual effects, interpersonal effects also have an influence on the creation of a work of art. This is the field of the followers of the object relations theory who unfolded the social origins of the creative process and determined the mother-child relation’s role in creativity. Finally, we examine the self- psychology theories that again emphasize the intra-psychic attributes of the creative process and describe the artistic act as a self-experience that provide cohesion for the self. The psychoanalytic theories of the works of psychological art served as a starting point for the studies of film too and provided a useful frame for interpreting filmmakers’ work.

**Keywords:** *creative process, psychobiography, sublimation, regression, reparation, symbolization, transitional object, self equilibrium, self cohesion*

**KRISZTIÁN FALUHELYI: On the use and abuse of distanciation**

Lars von Trier's *Dogville* (2003) and *Manderlay* (2005) offer themselves to the topic of the 'stranger' in many ways. The protagonist, Grace arrives in both stories as a stranger to a community, which can propose various questions: How does the community receive her? How does she relate to the community? And is it her or the community that is stranger to the viewer? Yet, in my article I am not concerned with these questions, but rather with what kind of significance the Brechtian staging of these two – as we will see – very familiar stories has, i.e. staging in distanciation (also estrangement). How can, in von Trier's films, the technique of distanciation be viewed, distanciation to which Brecht assigned a key role in political education and the establishment of political consciousness.

**Keywords:** *Brechtian aesthetics, distanciation*

**FERENC ERŐS: Memory and postmemory in the Hungarian literature and film after the Holocaust**

In the essay I start out from Marianne Hirsch's definition according to which "postmemory describes the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they 'remember' only by means of the stories, images, and behaviours among which they grew up." I am focussing on various forms of collective postmemory experiences as manifested in oral history depth interviews, facebook posts, literary works, and movies (e. g. Pál Závada: *A Market Day*, Gábor Zoltán: *Orgy*, László Nemes Jeles: *Son of Saul*). In relation to these, I examine the question how the generation of those who were born after the Second World War see the moral problem of survival, and the dilemma between "identification with the aggressor" and "resistance". I am arguing that as the "age of witnessing" ends, these questions are going to be transmitted from the communicative into the cultural memory which means new challenges for the artistic representations, too.

**Keywords:** *Holocaust, collective trauma, postmemory, generations*

JUDIT SZEKACS-WEISZ in her *Reflections on the Son of Saul* raises some ideas for interpreting the film by László Nemes Jeles.

**JUDIT NÓRA PINTÉR: Punishment, remembering, face**

In the first half of this study, I investigate the forces underlying survivor guilt by drawing on the dynamics of crime and punishment as described by Dostoevsky, and explore the implications of punishment without a crime. A central issue for survivors is how to preserve what we think of as human dignity once society has deprived us of the right to live. What does it mean to remain human in the camps? This study analyzes both real and symbolic avenues for survival. Regarding the film *Son of Saul*, we examine how remembering the victims becomes a symbolic act of atonement. Finally, I discuss the role of the “Face” (after Lévinas) in László Nemes Jeles’ film.

**Keywords:** *Son of Saul, survivor guilt, remembering, muselman, face, atonement*

**CSILLA HUNYA: Parasites and hosts, homelings and aliens in *3-Iron* by Kim-Ki Duk**

According to Heidegger (1951) essentially “Poetically Man dwells” but at the same time, our realized dwelling is very unpoetic. In the film *3-Iron* (In Korean “empty houses”) directed by Kim-Ki Duk, the protagonist Tae-Suk, selecting a specific form of substantive dwelling of Heidegger, goes from one empty home to another to take ritually on the intimacy, identity of the inhabitants while they are temporarily away and to cultivate their abjects. Leading a lifestyle of a parasite, he is only able to defy with the fundamental law of being sent into this world if he moves into the worlds of others. In the course of his occupations, the recipient confronts the essence of unconscious home image written by Eiguer: although the homes are empty, after all are saturated. They preserve intimacy of their inhabitants as an exterior skin containing them even in their absence. Tae-Suk, in fact, moves into their psychic envelopes. Transitional dwelling makes the recipient confront with the rules of logic parasite written by Serres (1980): contemplating the series of usage of space and objet, it is impossible to define who the host and who the guest is, who gives and who takes, who the parasite and who the host is. In my study I look for the answer for that question what consequences the maintenance of the partition of alien/host have, while, according to the rules of the logic parasite of Serres, all hosts are parasites of another parasite, likewise all aliens represent something unacceptable, rejectable and at the same time substantive in our live.

**Keywords:** *dwelling, home, unconscious home image, logic parasite, alien, host*

**ÁGNES HORTOBÁGYI: “Today art is all but dead anyway”: figures of abjection in Jan Švankmajer’s film *Lunacy***

Inspired by surrealism, the Czech film director Jan Švankmajer’s movies have a dark connection to the unconscious. His mixed media movies use techniques such as stop motion, fast motion and pixilation to create a surreal and uncanny effect. In his film *Lunacy*, over the openly political interpretation, Švankmajer provides a layer of instability of truth which creates a paranoid logic of the narrative structure. The parallel stories of the two main characters are constructed through identification and at the same time alienation with the mother which leads to the uncanny process of abjection. Grotesque bodies, meat and animated body parts highlight the psychotic aspect of the lunatic asylum. In the film binary opposition of sane and insane is undermined by the figures of surreal illusions.

**Keywords:** *abjection, uncanny, surreal, grotesque, paranoia, alienation, mother*

**GYULA BARNABÁS BARANYI: “Is it still a human?” Abject and technology in the *Crysis* videogame trilogy**

Nowadays, countless science fiction narratives feature technological innovations (e.g. artificial intelligence, nanotechnology, etc.) that overthrow their human creators. These narratives, contributing to the almost two-centuries-old cultural phenomenon of technophobia, criticize the transformative effect of technology on the human subject, whereby they set up an insurmountable opposition between the human and the technological. The subject of my essay, the *Crysis* videogame trilogy, interrogates and questions this alleged opposition. It is my contention that the trilogy represents technology as an abject through the alien race invading the Earth, while the continuous fight featured in the videogame allegorizes the attempts of a hypothetical subject to reformulate its categories, and thus resolve the abjection of technology. The trilogy thus problematizes the establishment of the dichotomic relationship between the human and the technological, while it proposes the re-symbolization of the category of abject technology, and thus its integration into the self, as a resolution to the cultural phenomenon of technophobia.

**Keywords:** *technophobia, power and technology, science fiction, videogame, subject development, abject*

**ANNAMÁRIA HÓDOSY: Torn from the bosom of Mother Earth. The latent content of environmental discourse**

Lately, in ecologically informed discourses, humankind often appears as an *alien*, a newcomer in the history of the Earth who cannot adapt and brings only danger to it. This “danger” often comprises “pollution” which is practically true, however, the environmental pollution-rhetoric worth attention by the fact that in the anthropological studies of Mary Douglas and in the psychoanalytic examinations of Julia Kristeva and Barbara Creed, pollution is a danger to Mankind coming from the “feminine” Nature considered as (m)Other. The direction of the flow of pollution seems to turn clearly backward, which is a consistent trend in the rhetoric of today’s environmentally conscious discourses. Also it is the demise of the nurturing and good Mother Nature that is often seen as the cause of the present ecological problems. These ideas, which I call the *fetishization* of Nature, inform films like *Pale Rider* (1985) already brilliantly interpreted by the ecocritics Murray and Heumann. However, in the second decade of the 20<sup>th</sup> century another trend also seems to appear, where a rough and castrating Mother appears as a fashionable metaphor of Nature and the cause of all the ills – including the confusion and cruelty of her children. I demonstrate this concept by media illustrations and Vincenzo Natali’s *Splice*.

**Keywords:** *ecocriticism, ecology, Mother Nature, fetishism, ecopornography, Earth, Gaia, eco-cinecriticism*

## WORKSHOP

**ILDIKÓ ERDÉLYI: Film as the medium of the uncanny in psychotherapy**

Films, film scenes and film figures emerge as themes of discussion in psychoanalysis and in other forms of psychotherapy as well. In psychodrama a viewer experience or a fantasy about the figures or about the course of the narrative can obtain dramatic forms. In most cases it is the patient’s associations that lead to a film, but the therapist can also recall a film once they made sure that the other has also seen the piece. Talking about the artistic material can turn the film into a shared experience. In my study I search for cases when the patient recalls films, film scenes or film figures in the therapeutic space, and I try to observe to which extent they use them to express their experience of strangeness or uncanniness. I also examine how the therapist calls forth a film to transmit an interpretation and if a film or film scene can help in any way to form the relation-

ship between the participants of the therapy and to arrange the shared psychotherapeutic world.

**Keywords:** *Das Unheimliche, abjection, psychotherapy, film figure, film scene*

#### **NOÉMI HERCZOG: Hungarian theatre and the missing refugee**

In my essay I deal with one of the most current meanings of “otherness:” I map contemporary theatrical reactions in Hungary to the changing landscape of Europe and to the refugee crisis. How do theatrical answers change and are coloured as time passes: as we get a distance from the first moment of shock, when the problems become visible? Which aspect of the problem can theatre react to? What can a genre do with recent social traumas, which, unlike film, is capable of immediate response – one that is based on the present. Make open air theatre, at the Keleti Railway Station in the middle of the crisis for an enormous crowd of refugees? And by this simple gesture change the usual social make up of the contemporary theatre audience? Or places the spectator into the point of view of a refugee? Or does it confront us with our contradictory role in a radically changing world? What can art do, if we are faced with incomprehensible, strange, confusing tendencies in our everyday lives, and when the media only offers us binary options for our response? Is theatre capable of multiplying the number of such answers? Is theatre free enough to shade the question itself?

**Keywords:** *refugee crisis, theatre, documentary, flashmob, raising awareness, react*

#### **JÚLIA FRIGYES: On the track of the lost memories: *Waltz with Bashir***

In my paper I analyze the Israeli film director Ari Folman’s 2008 animated film, *Waltz with Bashir*. I show the psychic experiences of the performers, the routes of the memory, and the aims of the director of the film from a psychoanalytic perspective.

**Keywords:** *First Lebanese War, trauma, memory, documentary, animation*

#### **ZSÓFIA MÁRKI: The selkie-wife and the Lacanian Other**

The selkie-wife myth is well-known in the northern part of the British Isles and has been adapted many times in recent years. Its detailed analysis might give us

an insight into its allegorical meanings that could be related to the individual's subject-development. This paper focuses on two main motifs of the selkie-wife lore: the *selkie* and the *seal skin*, through the analysis of the 2014 animation film adaptation of the myth in Tomm Moore's *Song of the Sea* and references to two other film adaptations. Their psychoanalytic analysis reveals that the selkie's temporality could be understood as an allegory of the elusive nature of meaning. The seal skin on the other hand is a source of power and abjection – but these meanings expand in the adaptations, especially in the *Song of the Sea*.

**Keywords:** *selkie, seal skin, adaptation, animation, abject, Other*

In our **EVENTS** section we publish FERENC ERŐS's introductory speech ("Tell them that we are not like wild kangaroos" – Géza Róheim's actuality) read at a book launch at the Hungarian Institute in Paris, 30. March 2017, where the volume entitled *Pichon-Riviere, Av. Santa Fe 1379, Buenos Aires – G. Róheim, Hermina ut 35 b, Budapest*, (nouveau document, Lyon, 2017) was presented. We also publish in this section an overview written by CSILLA HUNYA and EMESE SIMON of the 6th Psychoanalytic Film Conference which took place in Pécs in November 2016.

In the **ARCHIVES** section we re-publish – with an introduction by Anna Borgos – an article originally appeared in the Budapest daily newspaper *Az Est* (The Evening), reporting on the 15. International Congress of Psychoanalysis held in Paris in August 1938.

In the **OBITUARY** section JUDITH SZEKACS-WEISZ remembers the recently passed Austrian-born American sociologist, feminist writer, and historian of psychoanalysis, Edith Kurzweil. We also publish the commemoration written by Edith's son, ALLEN KURZWEIL.

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