

# ENGLISH ABSTRACTS

## ANNAMÁRIA HÓDOSY: GALACTIC OEDIPUS. THE FAMILY ROMANCE OF *ARMAGEDDON* AND *INDEPENDENCE DAY*

As Lynn Hunt argues, the Freudian pattern of the oedipal complex is decisive in the rhetorics governing the discourses on the French Revolution. This paper aims to prove that the narratives describing the patriotic independence struggles of the last centuries are also determined by the rhetorics of the family romance with the oedipal complex in the centre the metaphors of which are symbolically decisive in present day filmic representations as well. The role of the oedipal problematics are examined in the sci-fi movies *Armageddon* and *Independence Day*.

*Key words: oedipal, independence, national, nuclear family, Armageddon, Independence Day, sci-fi, Gulf War, freedom, mother*

## VERA KÉRCHY: LARS VON TRIER'S *MELANCHOLIA* ON A MICRO AND ON A MACRO LEVEL

In my essay I analyse, how Freud's ideas of melancholia appear in Lars von Trier's *Melancholia* on the one hand on the level of the individual (through the story of the protagonist of the first part), and on the other hand on the level of the world (allegorically, through a sci-fi story of the end of the world). I investigate Judith Butler's reading of melancholia – in which she joints Freud's ideas with Austin's speech act theory – by analysing the motive of marriage.

My question is, how the resistance to the perfect fulfillment of the performative act (based on the utterance of „I do“), and hereby the delay of the social identity's evolution (that is the evolution of the queer identity) is related to the recall of the libido, that is the destructive functioning of the melancholia in the film? I investigate, that beside the thematic connections between the two stories, what kind of theoretical implications arises from the fact, that Justine – who was troubled in the Symbolic Order of her life – finds peace in the macro story of melancholia, when the destroyer planet impacts into Earth? I suppose, that the impact of the planet called Malencholia, the destruction of life can be interpreted as the most radical allegory of incomprehensivity, as the event of destruction of any kind of Order.

*Key words: Trier, Freud, Butler, Derrida, Austin, melancholia, deconstruction, subversion*

## ARABELLA TÖLGYES – ZOLTÁN KŐVÁRY – KATALIN BÁLINT: IDENTIFICATION AND APPREHENSION

The aim of the research was to examine whether the pattern of emotional states (state anxiety) is influenced by the film viewer's identification choice, gender and anxiety-related personality (trait anxiety and death anxiety). The participants (n=80) reported their state anxiety level changes before, during and after the movie *Melancholia* (Trier, 2011). Response patterns were compared according to viewers' identification choice by mixed design variance-measure analysis.

The results show that the identification choice has a significant effect on the intensity of anxiety state. Participants who identified with the more anxious protagonist were more likely to report higher level of trait anxiety and death anxiety. Results indicate that the pattern of anxiety experienced by the participants follows the anxiety pattern exhibited by the fictional character.

*Key words: film viewing, existential fear, fear of death, anxiety, identification, transportation, preference*

## CSABA ANDRÁS: „CHAOS REIGNS.” THE PSYCHOANALYTIC INTERPRETATION OF LARS VON TRIER'S *ANTICHRIST*

Lars von Trier's *Antichrist* (2009) is a rather enigmatic movie, which offers a number of ways for the interpretator. The purpose of my examination is to analyse this movie, leaning on the results of deconstruction and psychoanalysis. I lay emphasis on the „woman as Antichrist” idea and on the human-nature dichotomy, and I argue that the contestant readings are mutually exclusive, and the movie provokes with it's own uninterpretability.

*Key words: figurality, referentiality, allegory, nature, gender, antichrist, Lars von Trier*

## TAMÁS CSÖNGE: THE PINK MUMMY. THE TIME TRAVELLING OTHER IN *TIME CRIMES*

Tamás Csöngé, while examining the Spanish director Nacho Vigalondo's first feature film, *Time Crimes* (*Los Cronocrimenes*, 2007) in the context of time travel movies and complex storytelling, points to the unusual, indirect ways which the movie employs to depict the human self and the nature of subjectivity. In his interpretation Csöngé argues that the complex narrative of the film is displaying a non-traditional self-conception not by directly showing or expressing the hero's inner life in the course of the progression of

the story but through the system of intertextual references and the structure of the movie. According to the author, beside the Hitchcockian themes (voyeurism, sexual perversions, identity troubles, deception, the clash of appearances and reality) the movie invokes a strong parallel with the classic horrorfilm *The Invisible Man* (1933) as well as in the terms of visual codes and thematic aspects which emphasises a richer way of narrative comprehension in addition to the analytical tracking of the story.

The situational dynamics of *Time Crimes* points to the correlative nature of the subject / object distinction and therefore the so called „reflexive-self“ is unfolding through the questions of causality, free will, ethics and the metaphor of the time paradox. In the focus of this antimetaphysical perception of subjectivity stands the lack of a stable, central substance and the reflexively established coherence of the identity.

*Key words: reflexivity, narrative complexity, time travel, subject-object opposition*

#### RITA VARGA: „THE METAMORPHOSES OF THE VAMPIRE.“ PSYCHOANALYTIC APPROACHES OF THE VAMPIRE’S FILM REPRESENTATIONS

In this paper I look through the changes of the cinematic representation of vampires, primarily focusing on its psychoanalytic and socio-historical aspects. I try to examine the question, how can be attached these transformations to an emancipating narrative or how does the motive of the exclusion appear in these discussed movies.

During the analysis, I attempt to devise a historical taxonomy, which, even if is not exclusive, may be suitable for one type of classification of films featuring vampires. I examine the vampire who first appears as a monster, how gains more and more human form, how becomes occasionally manifestation of paternal role through the excluded status. I use to its development Freud’s tripartite division of personality. On that basis, I foremost analyse the questions of identity and social role of the movies.

*Key words: vampire, motion picture, psychoanalysis, emancipation, castration, exclusion, representation, identity*

#### SZABOLCS VIRÁGH: UNREALIZED NARRATIVES, OR THE SEDUCTION OF NARRATION IN THE SERIES *IN TREATMENT*

My writing examines the first season of the American TV series, *In Treatment* (that is focusing on the depiction of therapy sessions) using the concept of narrative. The analysis of different narrative levels casts light on how the series can reach its goals to meet the double professional requirements (those of film and psychotherapy) as well as creating a successful entertainment product.

I also dwell on the question what viewer expectations do the presentation of boundary situations (mainly those connected to sexuality) build upon and what narrating consequences do they have.

*Key words: psychotherapy, film, narrative, sexuality, focalization*

## DR. ANDRÁS STARK – PETRA KOVÁCS: „SPIELREIN-VARIATIONS.” THE REFLECTION OF THE BEGINNING OF PSYCHOANALYSIS AND „THE DANGEROUS DESIRES” IN FILM ART

In the last decades a lot of films has returned to theme of the birth of psychoanalysis. The first psychoanalysts and their patients met on the screen again and we became the eyewitnesses of their complicated relations. The role of these films is not only the reconstruction of the roots of psychoanalysis: they also offer a way to follow the development of the therapeutic relationship from the turn of the century until nowadays. The „coach-relationship” of Jung and Spielrein, Nietzsche and Breuer or Bonaparte and Freud help us to interpret the emotional dynamics of transference and countertransference. The different movies draw diverse pictures about the greatest characters of psychoanalysis, so it seems to be worthwhile to examine these colorful representations.

The mainpoints of our workshop are the curing power of love, as well as of the relationships between women and men, analysts and patients relationships.

*Key words: hysteric, womanhood, transference, countertransference*