



## English Summaries

### Film, Trauma, Fantasy

#### ESSAYS

##### **JUDIT NÓRA PINTÉR – LÓRÁNT STÖHR: The psychology of moral injury and its cinematic representations**

Despite our increasing knowledge about PTSD and its treatment, war veterans continue to commit suicide in large numbers every year in the US. Inadequacy in the former description of the psychological experiences suffered by veterans is the reason that another construct, moral injury, is of increasing interest to professionals. The essence of moral injury is that it transgresses a person's moral norms and beliefs, causing a spiritual, existential crisis. In this study, we examine the most significant feature films and documentaries on moral injury to reveal how this audiovisual medium helps psychologists and the whole society with the understanding of the complex and ambivalent experience lived by the soldiers. The films are divided into three groups according to the moral injury suffered by the main characters: the experience of combat, of torture perpetrators and of drone pilots/snipers. In our analysis, we focus on the cinematic and psychological aspects, trying to understand the psychological reactions triggered by morally unacceptable experiences and their cinematic representations.

**Keywords:** moral injury, perpetrator trauma, veterans, cinematic representation

##### **BEJA MARGITHÁZI: Trauma and rehearsal. Repeating, remembering and reenacting in the documentary *The Hamlet Syndrome* (2022)**

The recent Polish-German documentary *The Hamlet Syndrome* (dir. Elwira Niewiera – Piotr Rosolowski, 2022) follows five young Ukrainians who, after the 2013-14 Maidan protests and the subsequent war in eastern Ukraine, took part in the staging process of a theater performance inspired by Shakespeare's *Hamlet*. The preparation of the "in-person" artistic re-enactments (Margulies, 2019) of their own life events – within the conceptual framework of the rehearsal – gives space not only to the various emotional changes between the (post-traumatic) present and the (traumatic) recent past, but also

to reactions to each other's traumas and the unfolding of personal and social conflicts. With the help of the trauma theories of Freud, Cathy Caruth and Griselda Pollock, this study examines the process by which *The Hamlet Syndrome*, through these encounters and ruptures, points out some typical characteristics of war trauma in the double, intermedial performativity of the filming situation and the theater rehearsal process.

**Keywords:** reenactment, documentary, theatre rehearsal, war trauma, Freud, Cathy Caruth, Griselda Pollock

### **SOMA CSONDOR: Pretraumatic Grief and The Aliens. Variations of the trauma narrative in Denis Villeneuve's *Arrival***

The paper explores different ways of interpreting traumatic grief in Denis Villeneuve's *Arrival* (2016). I review the most basic problems of trauma narratives. I will present an interpretation of the trauma narrative as therapy for the protagonist character. I then interpret *Arrival* as a work that enacts the experience of trauma. Finally, I will show how the legitimacy of the two interpretations can be imagined together, and how the film offers insights into the contradictory experience of the pretraumas situation.

**Keywords:** traumatic grief, Denis Villeneuve's *Arrival*, pretraumatic situation

### **TAMÁS CSÖNGE: The Realism Principle of Fantasy**

The decisive role and functioning of fantasy in the psychic life of human beings has started to be explored not only in psychoanalytic thought, but also in several fields of cultural studies in recent decades. In both the everyday and the classical psychoanalytic definitions of fantasy, it appears as a domain distinct from the perception of personal and social reality and in opposition to referential discourses. Through a detailed analysis of Denis Villeneuve's film *Enemy*, I intend to highlight a broader ideological understanding of fantasy, more closely related to the unconscious. I explore the role of fantasy as a mental faculty of identity and reality construction in cinematic representation, drawing largely on Lacanian claims by Slavoj Žižek. My main conclusion is that the film asserts that well-functioning fantasy narratives are rational and realistic, contrary to conventional notions about the concept.

**Keywords:** fantasy, ideology, realism, Žižek, Villeneuve

### **PETRA EGRI: Feminine self-creation on the destructive border of anatomy and psychology – *Poor Things***

My paper analyzes *Poor Things* (2023), the new film by Yorgos Lanthimos, who won several Oscars. The film, which has a steampunk aesthetic, is a field of transgression in many ways. The form and style of the Victorian era are deconstructed by Holly Waddington's strange and functional costumes, which also represent the transgression of the body boundaries of Bella Baxter and Victoria Blessington (played by Emma Stone), from the child Bella's clothes to the adult Bella's outfit, which is a test of her sexuality. Kristeva's abject and transgressive body experience is also present in the

body shapes of the strange, Frankensteinian characters and supporting cast. Similarly, interior and exterior spaces, furniture, rooms, and urban images are formed in the interplay/opposition between the abject and the aestheticized.

**Keywords:** Poor Things, abject, Kristeva, transgressive body, deconstructive costume, Holly Waddington

### **VERA KÉRCHY: Deconstructing the Monstrous Feminine in Post-Horror**

In my paper, I deal with the trend in post-horror films that subvert the “monstrous feminine” – which Barbara Creed sees as the leading interpretative framework for horror films – by directly staging the motifs of the feminine Other, from the archaic mother to the demonic witch. (E.g. *Antichrist*, 2009; *The Witch*, 2015; *Raw*, 2016; *Midsommar*, 2019; *Swallow*, 2019.) By committing the “feminine act” (Lacan), these postmodern versions of the monstrous feminine assume the position of the Real Other and threaten the Symbolic Order represented by the male protagonist. They destroy the “feminine mystery” by “directly and brutally realizing it” (Žižek) and bring to light the underlying male masochist-paranoiac fantasy. I discuss Julia Ducournau’s *Raw* in more detail, in which the demonizing representation of female sexuality is challenged by the implicit discourse of Nietzsche’s interpretation of Greek mythology and Georges Bataille’s idea of transgression. The overlapping of the realistic, the feminist and the mythological readability creates a grotesque tone in the film that deprives the viewer of a final, totalized interpretation.

**Keywords:** post-horror, abjection, monstrous feminine, feminine act, transgression, ritual, Dionysus

### **ANNAMÁRIA HÓDOSY: Gaia-spirituality on the screen. The tragedy of nature’s re-enchantment in the film *Gaia***

Many ecocritical thinkers argue that secularism has not only contributed to the spiritual emptiness of the world but has also negatively affected the environment and played a major role in causing the climate crisis. Thus, if we are to change this, we may need to “re-enchant” the world. Spiritual movements that revive pagan nature religions do this, and some ecocritics argue that fiction can also help, especially if the world is shown to be alive and having agency – that is, magical. In the South African film *Gaia* (2021) we witness the onset of a horrendous natural change caused by a fungal infection, which the protagonist takes as a sign of the climate crisis, and which causes him to transform Lovelock’s Gaia hypothesis into a belief system that he expects to protect him from further horrors. The film both approves the transformation of science into nature religion (which exemplifies the concept of “ecological rationality”) and critiques its drawbacks – In particular, that belief (being unverifiable) can imply the acceptance and implementation of unconscious impulses as divine commands that can be both morally and ecologically problematic.

**Keywords:** Gaia, Lovelock, ecology, climate crisis, ecological rationality, fungal infection

### **JEAN LAPLANCHE: Notes on Afterwardsness**

It is due to the French reading and translation of Freud that the concept of afterwardsness has become important. If you take the indexes of the different volumes of Freud's *Gesammelte Werke*, you will find that neither *nachträglich* nor *Nachträglichkeit* are mentioned. It's therefore in France, and in close relation to the problems of translation, that the importance of *Nachträglichkeit* has made itself felt. Its importance was first noted by Lacan who in 1953 drew attention to this term but he did not look at the broader implications of the concept for Freud's work. He focused only on its occurrence in the Wolf Man case and ignored its use in the period 1895–1900. It was left to Pontalis and me to draw attention to the general importance of the concept.

**Keywords:** *Nachträglichkeit*, afterwardsness, translations, Freud, Lacan

## **REVIEW**

Orsolya Papp-Zipernovszky reviews Edina Enikő Pirisi's 2023 book *Pszichoanalitikus filmkutatás. Teoretikus megközelítések és empirikus vizsgálatok* (Psychoanalytic film research. Theoretical approaches and empirical studies), which integrates previous findings of film theory into the film analysis done by psychoanalysts.

## **ARCHIVES**

### **MELINDA FRIEDRICH: Ferenczi as a medical expert**

The two papers of **Sándor Ferenczi**, republished in the Archives section, were written during the nearly two decades of his career when he worked as a forensic medical expert. The first one is a review published in the weekly *Gyógyászat* (Therapy) in 1900, about the Hungarian translation of *The atlas of forensic medicine* written by the Austrian physician Eduard von Hofmann. In the other one, "**The neurologist as an expert**" (1913) Ferenczi summarized his experiences in forensic medical practice and the characteristics of a good medical expert in the *Medical Expert Review*, published as a supplement to the *Labour Review*.