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THALASSA is the journal of the Sándor Ferenczi Society, Budapest.

THALASSA is the title of Sándor Ferenczi's classical work.

THALASSA symbolically refers to the sea, the womb, the origin, the source.

THALASSA is an interdisciplinary journal devoted to free investigations in psychoanalysis, culture and society.

THALASSA has roots in the historical traditions of Hungarian psychoanalysis, but is not committed to any particular school or authority.

THALASSA welcomes all original contributions, historical, theoretical, or critical, dealing with the common problems of psychoanalysis and the humanities.

DESCRIPTION OF THE PRESENT ISSUE

The main focus of the present volume is the relationship between visual arts (film, painting) and psychoanalysis. In his general introduction to the volume FERENC ERŐS explains the topic and the contexts in which the problem of this relationship has emerged and re-emerged.

MAJOR ARTICLES

GLEN O. GABBARD, *Psychoanalysis and Film: An Introduction*

In his introduction prepared originally to a special volume on *Psychoanalysis and Film*, the author presents a brief overview of the possible connections between the history of cinema and psychoanalysis. He orders the various psychoanalytic perspectives on film into seven groups, and illustrates each of them by examples taken from prominent essays on this topic. Beside this attempt, he searches for an appropriate place of film as a special form of art within our culture.

SLAVOJ ŽIŽEK, *How the Non-duped Err*

In his article the author focuses on the mechanism of the *Big Other* (the symbolic order) which constitutes the intersubjective relations, and draws our attention to the representation of its dialectics in Alfred Hitchcock's films. In connection with this popular Lacanian term he covers numerous aspects of hu-

man culture: politics, religion and literature. He devotes a significant part of his essay to the question of the existence of *the Woman*, and attempts to unite the Lacanian theory with the Hegelian concept of *Void* and *Nothing*.

KATALIN GELLÉR, Dream and creation

The theme of dreams and dreaming had become particularly important at the turn of the nineteenth and twentieth centuries, and had played a significant role in the birth of psychoanalysis, too. Through examples taken mostly from symbolist works of art in European, and, in particular, Hungarian painting of the age, the essay presents Freud as one of the most important sources of inspirations, even as co-creator of the literature and art of this period. The impact of psychoanalysis extends to the interpretation of today's art as well.

ISTVÁN HÁRDI, Charlie Chaplin, the creative humanist. The analysis of a genius

Chaplin's life history and films are closely interrelated, and one may well consider his works as "autobiographies in film". Freud has also pointed out that the experience of childhood misery strongly influenced Chaplin's art. Chaplin's films also reflect other, later experiences and traumas. In his personality dynamics one can perceive a fixation to his mother, infantile traits, orality and sado-masochistic elements. His genius is manifested in his manifold activities of writing, directing, acting and composing. While coming from poor family and education background, he has reached high stages of intellectual development. His texts, topics, and gags may be considered as results of his sublimation, which serves as sources of his genius as well as ways leading to his auto-therapy.

WORKSHOP

KRISZTINA GALGÓCZI, A possible reading of Hofmannsthal's *Electra* in the mirror of hysteria research

The crisis of words is one of the key issues in the fin-de-siècle culture, at the same time it has played central role in the "talking cure" of hysteria. This paper aims to determine the impact of Breuer's famous "Anna O." case study on Hofmannsthal's "Electra". It explores the way in which the author portrays the controversial roles of doctor and patient in Electra's character, and what is the paradigmatic model which is suggested by Hoffmannsthal about the men and women of the time.

JÚLIA GYIMESI, Freud's interpretation of religion. Critiques and possibilities

Freud's psychoanalytic interpretation of religion has played a central role in the academic study of religion. The article summarizes the major critiques of the theory, including the concepts of object relation theory about illusions, C. G. Jung's statements about the religious experience, Malinowski's theory about the Oedipus complex etc. The essay discusses Paul Ricoeur's interpretation of Freud's importance for the analysis of religious symbols, and Lacan's conception about the symbolic, which has several important implications for the study of religion. The aim of the article is to emphasise those aspects of the Freudian theory which may enrich the psychoanalytic and postmodern interpretations of religion.

ARCHIVES

In this section we publish a document under the title **From the childhood of young a proletarian girl** ("Aus der Kindheit eines Proletariermädchens") which was edited and published by **SÁNDOR FERENCZI** in 1929 in *Zeitschrift für Psychoanalytische Pädagogik*. The author of this childhood autobiography had been one of Ferenczi's patients, and she committed suicide in her age 19, in 1917. These recollections of her first ten years of life had been written while she was in analysis with Ferenczi. In her introduction to this text **ERZSÉBET MARTÉNYI** examines the story in the context of Ferenczi's personal life, and, in particular, in the context of its reflection in the Freud-Ferenczi correspondence. She finds some striking parallels between the „Elma-affair” and Ferenczi's therapeutic relationship to the young proletarian girl. At the same time the story of the traumatic childhood of the girl, obviously a victim of extreme violence within the family has contributed to the concept of trauma described by Ferenczi in his later works, especially in his paper on the “Confusion of tongues between the adults and the child”.

We accept contributions in Hungarian, English, German or French. Authors are requested to provide their papers with an English and/or Hungarian summary. Original articles, reviews, reflections, and suggestions should be sent to Dr. Ferenc Erős, Institute for Psychological Research of the Hungarian Academy of Sciences, Victor Hugo u. 18–22, H–1132 Budapest. Phone/fax: (36–1) 239–6043. E-mail address: thalassa@mtapi.hu and erosf@mtapi.hu

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