

## English Summaries

IMÁGÓ BUDAPEST is the journal of the Imágó Association, Budapest. It is the continuation of the review *Thalassa* which was published by the Thalassa Foundation as the journal of the Sándor Ferenczi Society between 1990-2010. The first issue celebrates Professor Antal Bókay on the occasion of his 60. birthday. The articles of the issue had been specially asked for and written by the authors to represent professor Bókay's wide areas of interests and the large circle of his friends, colleagues and disciples. After NORMAN N. HOLLAND's congratulation letter FERENC ERŐS comments in his article **Attila József as generational experience** on Antal Bókay's life work, including his seminal contributions to the psychoanalytical understanding of the poet's life and work. ANDRÁS STARK in his essay **"It deeply hurts" – parallels between Attila József and Ingmar Bergman** finds striking coincidences between the childhood experiences of the Hungarian poet and the Swedish film director. In her English language paper **Return of the Fairy-Tale: Harry Potter, a Story of Traumatized Generations** JUDIT SZÉKÁCS presents a psychoanalytic interpretation of Harry Potter, and connects it with Ferenczi's ideas on fairy tales.

In his English language paper **"Infantile Thoughts": Reading Ferenczi's *Clinical Diary* as a Commentary on Freud's Relationship with Minna Bernays** PETER L. RUDNYTSKY investigates the evidence that Ferenczi's unconscious awareness of Freud's intimate relationship with his sister-in-law, Minna Bernays, is reflected in his *Clinical Diary*. It is argued that Ferenczi would have divined this secret during the confrontations he witnessed between Freud and Jung in the course of their trip to America in 1909. Parallels between the erotic triangles of Freud and Ferenczi are outlined. Ferenczi's dismissal of his valid insight into Freud's relationship with Minna, in his 1912 dream of the black cat, as "only an infantile thought", makes him a "wise baby" according to his own definition of this concept. Freud affair with Minna is seen as a trauma the effects of which have reverberated throughout the history of psychoanalysis.

PÉTER P. MÜLLER in his article **The Guest as Stranger, the Stranger as Guest: Dramatic Cases** argues that the guest appearing as an acquaintance or the stranger (appearing as an abstract figure), whose arrival or presence creates the dramatic situation, maintains and increases the tension until explosion, is a recurrent dramaturgic principle of drama history. There are cases when the guest throws the lives of hosts into confusion, and finally he is imprisoned (as Tartuffe, the guest of Orgon's house), or literally cut into pieces (as Major Varró, the guest of the Tót family). There are guests who are not invited, and who either come to take revenge (as the Old Lady visits Gullen), or, on the contrary, want to thank a good deed to the host (like the emigré of the Hungarian 1956, who visits the old communist for

this reason). There are situations when a fraud is initiated as guest, such as Khlestakov, and it also happens that the guest comes to betray his host, as Socino does it with Ferenc Dávid. The arriving person can be an innocent overnight guest who is murdered for his money, as it is done with Jan by The Mother and Martha; or this hotel guest kidnapped by strangers, as McCann and Goldberg does it with Stanley. These plays mentioned above by Molière, Örkény, Dürrenmatt, Spiró, Gogol, Páskándi, Camus and Pinter are just a few examples and versions from the many hundred such works of drama history, in which the personal drama of the guest/stranger demonstrates the most various forms the emotionally and culturally rich heterogeneous experience of the coming and presence of the guest and stranger.

ZOLTÁN Z.VARGA in his paper **Paul de Man on autobiography** analyses two essays of Paul de Man, one of the major figure of American post-war literary criticism and deconstructive literary theory. He follows and comments, sometimes criticizes, the argumentation presented in the *Autobiography as De-Facement* and in the final chapter of his *Allegory of reading*, an interpretation of Rousseau's *Confessions*. In these texts, De Man shows how certain performative aspects of linguistic enunciation undermine and contradict the referential and factual pretensions of the autobiographical genres. The author agrees with him concerning of his propositions of denying an independent approach of the autobiography, but criticizes his discredit of the concept of autobiography as an operational interpretative tool during the reading.

In her article **Empirical research of psychoanalytic reception theories in film and literature** ORSOLYA PAPP-ZIPERNOVSZKY presents the first results of a series of experiments, in which the converging hypotheses of modern psychoanalytic reception theories (Holland, Bollas, Stern) had been tested: the unconscious repetition of early relational patterns can be found in the background of responses by readers/viewers. In 2004 her research team compared the texts of interpretations of a poem given by subjects who live with a psychiatric problem, having a psychiatric anamnesis and a certain level of maturity of their relational patterns behind their diagnosis. In 2009 they have analysed the responses given by 20 university students to pieces of literature and film against the background of their general personality traits and their relational patterns. Both experiments have reinforced the hypothesis that the early relational experiences play a role in the capability for aesthetic experience, in the way how the subjects can relate to a work of art as an object.

EDINA FECSKÓ – NÁNDOR GROSCH – KRISZTINA MOLNÁR in their paper **“So I'll shoot an autobiographic movie” – The psycho-biographical analysis of movies by children** introduce the psychobiographical analysis of three short films made by children who live in a children's home. The selected films had been made

between 2003 and 2006 in the Hűvösvölgy Children's Home under the supervision of Nándor Grosch who was running the Kid's Eye Filmmaker Course. According to the psychobiographical approach of psychoanalytic art theory we interpreted the films as projections of psychic conflicts and representations of personality characteristics, based on the filmmakers' traumatic life experiences. The authors pay special attention to the question of what possible alternatives the three children and three films present to the working through of the traumatic effects of having been placed into child care centers.

In his essay **From the soul of the artist and the writer: the romantic order and the sources of Freudian theory of creativity** ZOLTÁN KÓVÁRY argues that the most important source of psychoanalytic theory of creativity is romanticism; several authors believe that psychoanalysis is the culmination of the romantic era. That world-view and philosophy, which Martin Doorman called "the romantic order", was the dominant part of western man's identity from Sturm und Drang to the 1960's; its strives to emerge again and again in symbolism, secession, psychoanalysis, surrealism or in the psychedelic culture. In the middle of the romantic discourse we find the Self with its passions, visions, dreams and urge to express itself; the main forms of the latter are love and creativity. From the time of Goethe artists and thinkers of romantic order found that the most authentic sources of creativity and inspiration were in the unconscious, and they developed different strategies to cause regression in order to reach the unconscious, from dream-hunting and automatic writing through simulation of madness and taking psychotropic drugs to getting lost in someone via love and close friendship. The most outstanding romantic antecedent of Freudian approach to arts was Nietzsche; in his whole life work we can discover the intention and struggle to liquidate his identification with Schopenhauer and mostly with Wagner in favor of constructing his own self. The similarities of Freud's and Nietzsche's conceptions were always enigmatic because of Freud's negative attitudes towards the German philosopher. The paper emphasises that this likeness might be based on the application of introspection and the psychobiographical analysis of a personally important artist (Leonardo and Wagner), which made Freud and Nietzsche basic authors in modern hermeneutics and in the theory of subjectivity.

The basic issue of the article by IZABELLA FÜZI **Identification and Difference. On Cassavetes's *Opening Night*** is the articulation of the question regarding the identity/identification of the subject in relation to language or the cinematic medium. The difference which questions the stability and identity of consciousness in verbal and visual language is articulated in Cassavetes's *Opening Night* on three levels: the ambiguity of meanings and subject positions of verbal utterances, the suppression of the difference between acting and being, and the figure of the ghost which defies categorization and apprehension in terms of perception.

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