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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 (2010/1)

The present issue is devoted to the problems of the relationship between film art and psychoanalysis. After an Introduction by KATALIN BÁLINT and FERENC ERŐS, we publish three contributions in our MAJOR STUDIES section.

In her essay **The Orthopsychic Subject: Film Theory and the Reception of Lacan** JOAN COPJEC reflects on some misunderstandings of the Lacanian film theory.

EDINA FECSKÓ in her article **Hitchcock's *Vertigo*: professional and lay reception** article compares the formal professional interpretations and the informal viewer responses on Alfred Hitchcock's *Vertigo* (1958), a favourite subject of psychoanalytical film criticism. The author's aim is to explore the similarities and differences between the interpretations and responses of the two recipient groups. Examining the various motives preferred by the professional interpreters, she explores the conscious and unconscious contents embedded in the movie. Then she examines the professional interpretations in their relation to the projections of the common viewers. She presents the viewers' responses to *Vertigo*, based on an empirical research, in which she explores the free associations, personal memories, identification processes and sympathy choices of an audience of twenty viewers.

PÉTER MOLNÁR in his essay **Montage Theory and the Signifying Chain. The Gaze of the Law in Sergei Eisenstein's *Ivan the Terrible*** discusses a famous mon-

tage of the film. This montage reinterprets the narrative of the Russian czar Ivan IV by colliding the shots “Ivan” and “Icons of Christ”, putting the historical figure in the theological perspective of the Last Judgment. This method of montage seems to have the structure of an act, that solves an ethical duty, not just in the sense that the meaning of the ideogram realized by film is ‘ethical consciousness’ or ‘conscience’, but also in the sense that it produces a signifying chain (in the Lacanian sense of the term) that surrounds the Thing (*das Ding*), the main concept of Lacanian ethics.

In our WORKSHOP section we publish three contribution.

In her essay **The uncanny theatricality in David Lynch’s *Inland Empire*** VERA KÉRCHY analyses Lynch’s *Inland Empire*. She investigates how the tension of the two interpretations of psychoanalysis/psyche – linked to the two models of theatre outlined by Samuel Weber – emerges through the intermedial encounter of film and theatre. In her view, the film’s frame-story as a filmic self-referential operation causes the same effects as postmodern theatre: the actors’ peek from behind the mask, the disclosure of the apparatus which constitutes the fiction is related to the postmodern theatre’s ‘in-out’ oppositional logic. This idea of self-reflexive theatre can be put in parallel with the traditional interpretation of the Aristotelian conception of theatre in so far as it centralizes the self and the consciousness as agents able to govern the stage on which the fright with the unconscious takes place. This structuring governed by the logic of ‘in-out’, i.e. the structure of the postmodern theatre collapses in the film’s imaginary medium which inhibits the quotation marks (following from the ‘in-out’ structure of referentiality-textuality, actor-role) by revealing the ontological possibilities of the star’s transient figure in the process of dying. The impossibility of self-reflexivity is also related to the Weberian interpretation of the Aristotelian thoughts of theatre which Weber describes as the model of the ironic self exposed to the erratic unconscious.

ZOLTÁN KŐVÁRY and MELINDA LÁTOS in their contribution **Only a psychologist can help him... Dr. Bubó, a Hungarian “psychoanalytic cartoon”** discuss a Hungarian cartoon series, “Dr. Bubó”, which was created in the 1970s and has been popular since then. They argue that pieces of the series can be interpreted as “psychoanalytic animal fables”, because of different reasons. The creators renew Aesop’s and La Fontaine’s animal tales by using the ideas of a psychoanalytic discourse that we use in our everyday life, and by reflecting on Freud not without some irony. Dr. Bubó - the owl-doctor, who always suspects psychological constellations behind his patients’ problems and tries to figure out a psychological treatment – reminds the old Freud’s outfit: wise old man, with white beard and round glasses, smoking a cigar all the time. The episodes of the series are based on some psychological problems, and the performer animals are

often personalized metaphors, while the relationship between the three main characters (Dr. Bubó, his assistant Ursula and the police chief Hawk) seem to reflect on Freud's structural theory. Last but not least, the cartoons' linguistic jokes are based upon the use of a language which reflect the primary processes dominating the unconscious. These processes had been pointed out first by Freud, interpreting dreams, jokes and parapraxes.

IRA KONIGSBERG in her essay “**These shadows possess a power**”: **The struggle for self-analysis in Ingmar Bergman's *Persona*** discusses Bergman's self-analysis in the mirror of psychobiography.

We also publish in this section a transcription of a round table discussion on *Szindbád*, a 1974 film by the Hungarian film director Zoltán Huszárik, and the “Szindbád” stories of the Hungarian writer Gyula Krúdy, on which the film is based. The round table discussion was held originally at the 2. Hungarian Conference on Psychoanalysis and Film in 2008. The participants of the round table were ANTAL BÓKAY and TIBOR GINTLI, literary critics, JUDIT SZÉKÁCS, psychoanalyst, DIÁNA GROÓ, film director, and GÁBOR GELENCSÉR, film critic.

In the ARCHIVES section we publish HANNES SACHS' 1928 article **Film psychology** in which he presents a psychoanalytic interpretation of Eisentein's *Battleship Potemkin*.

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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.

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