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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 (2008/4)

MAJOR ARTICLES

In his essay **Did Freud read Sophocles in a proper way?** LÁSZLÓ HALÁSZ surveys the Greek myths' protagonists who show some kind of dispositional or/and situational similarities with Oedipus to present his uniqueness. Then, through close reading of Sophocles' tragedy, and by taking account of the relevant sources, the author outlines the historical, socio-cultural, and especially role-psychological factors, including their consequences which Freud did not pay attention to. The conclusions have two directions. Based on the different recent studies about the mother-father-child triangle, the Freudian reading of the Oedipus complex seems to be rather a constructive misreading as for its everyday validity. Despite its mistakes it has contributed to understand what human condition is. When focusing on the Freudian reading as an interpretation of a work of art, one has to realize that for Freud a drama, a short story, a novel was based primarily on a life model, and less on a text model. Despite disregarding the relationship between composition, form and meaning determined by its epoch, his misreading owing to his originality and provocative strength has proved to be highly fruitful. Since then a work of art could not be read like before, either one agrees with Freud or not.

ZOLTÁN KŐVÁRY, Enigma of desire. Salvador Dalí and the conquest of the irrational.

Salvador Dalí, the master of surrealist painting got acquainted with the Freudian theory as a student in the 1920's. He believed that his works could be under-

stood by scientific analysis, surrealism and psychoanalysis can conquer the irrational together. In this paper the author interprets some motifs of Dalí's paintings from the late 1920's with the help of the crypt-theory of the Hungarian born French psychoanalysts Nicolas Abraham and Maria Torok. This model is based on the idea of "secret love and hidden mourning": the unspeakable mourning prevents man in introjecting the lost object in a normal way, and it creates the "crypte" in the unconscious. The content of the crypte cannot be explored in symbolic speech or in symptoms, only in dreams and fantasies of dead people, tombs and decay. The author suggests that the early death of Dalí's brother (also called Salvador) and the tragic death of her mother were both unspeakable, and that caused different problems in Dalí's life, and it can be observed in his work as the lack of reference. On one hand, the mourning disease and the missing differentiation of the self caused a lot of psychopathological phenomena, on the other it is the basis of Dalí's strange relationship with women and sexuality – and his creativity as well. In the second part of the paper the author sets light on the connection of some animal motifs in Dalí's works (the lionhead, the Cancer, the praying mantis) with "vagina dentata", the universal symbol of female aggression, fear of castration and the gates of hell. Dalí's journeys through his unconscious "internal inferno" were the sources of his visions which he turned into magnificent surrealist paintings in the late 20's and 30's.

JÓZSEF HAVASRÉTI, St. Vitus's dance. The questions of "social physiognomy" and sexuality in the writings of Géza Szilágyi

In the works of Géza Szilágyi (1875–1958), writer, poet and publicist, psychoanalysis appears as the discourse of social criticism. Szilágyi – who had a degree in law, but was also interested in questions of anarchism, psychoanalysis, and literature – considers exaggerated forms of suppression and the resulting denunciation of social hypocrisy to be the primary duty of writing and psychoanalysis. The linguistic representational techniques in his novels and essays, which analyse decadent and perverse sexuality, cite the discourses of 19th century sexual pathology, which paved the way for Freud. With the help of these techniques, the view of the writer/doctor protrudes the boundaries of society, body and soul, exposing the anomalies there found, citing them in legal and textual sense.

ILDIKÓ ERDÉLYI, Interaction between science and art in the French psychoanalysis. Metaphoric theories

In her article the author overviews the formation of French psychoanalysis from the point of view of the history of ideas. First, she analyses the interaction between science and surrealist poetry, then she examines Jacques Lacan's role who incorporated poetry and the achievements of modern linguistics into

his theoretical work; and doing so, he created a model of metaphoric theory-forming. The author follows how this theory had been developing further in the theories of early mother-child relationship by three psychoanalytical writers, Françoise Dolto, Didier Anzieu and André Green. Finally, she presents one of the ways of how metaphoric theories can be applied in the psychoanalytical practice, through analysing the details of a psychoanalytical case history.

WORKSHOP

MIKLÓS ESZENYI – LÁSZLÓ ZAHUCZKY, Ferenczi and his contemporaries on homosexuality

The psychical background of homosexuality became one of the research subjects of psychiatrists since the second half of the nineteenth century. There were several scholars from Germany and England who had been dealing with this issue; in Hungary it was Sándor Ferenczi who raised the subject. In the present study the authors survey what Ferenczi and his contemporaries thought of homosexuality, and what factors they considered to be important in its development.

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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