

English Summaries

The main focus of our present issue is the relationship between psychoanalysis, mass culture and the new media. The issue is edited by KATALIN BÁLINT and ZSOLT KELEMEN, and introduced by the first editor.

In the **MAJOR ARTICLES** section we publish the following contributions:

LÁSZLÓ TARNAY, **Identification, Split Identity and the New Media**

The paper addresses the current change in the perception of the new digital media. It argues that new media undermine the fundamental claim of psychoanalytic film theory that film viewing – reducible in its essence to the Lacanian mirror stage – is based on a special – identity – relation between the camera and the eye with the voyeuristic camera often treated as a key example. New media, however, call for a completely different attitude and trigger a far more interactive reaction from the user or viewer. With an emphasis on viewer's interactivity and subjective camera new media not only obscure the psychoanalytic play of identification in film viewing but render the perception of moving images devoid of ethical meaning. The elimination of ethical concern from viewing is revealed by means of a phenomenological approach.

ZOLTÁN DRAGON, **'You're not just Watching, Like in the Cinema': The Problems of the Spectator Subject in the Light of New Media**

With the rise of the digital computer and new media the teachings and insights on spectatorship advocated mostly by psychoanalytic, post-structuralist theoretical models are becoming more and more problematic – be it Christian Metz's thoughts or suture theory, not to mention the trend in film theory once referred to as "Lacanian." The operating principles of new media and mobile technology tear down the walls of cinemas, thus augmenting diegeses and reformulating the logic of representation. What happens to the spectator? What does s/he see, where, and how? What happens when cinema appears on the streets, augmenting the blunt reality of the spectator subject with the help of the digital interface? What happens if film, outside of its fictive, diegetic space, comes to be layered on the physical environment of our reality based on geo-registered data? What kind of a spectator is the one that takes a walk or roams while consuming moving

images? What kind of a space is the one in which the filmic diegesis gets formed, nurtured by data pinned and tagged on online mapping applications or if it eventually becomes a locative media event? What kind of a reception is that which can only be experienced via a diegesis construed through the performative cartography (Nanna Verhoeff) of the subject? This paper intends to locate possible answers for these questions, induced by the characteristic features of new media, by relying mainly on Lacanian psychoanalytic theory (Slavoj Žižek, André Nusselder), thus augmenting the definitions and positions of the spectator subject.

BOGLÁRKA KISS, *Bad Romance*: Abjection and Cyborg Identity in Lady Gaga's Artistry

My analysis focuses on Lady Gaga's strategies of embodying the Kristevan notion of abjection and Haraway's concept of the cyborg. Although those phenomena that can be regarded as (metaphorical) abjects are present on a thematic level in Lady Gaga's lyrics, such as being expelled from society or transgressing various boundaries, according to Hanjo Berressem's differentiation these can only be understood as faux abjects. Berressem claims that the real abject is always a material one, since Kristeva emphatically links abjection to corporeality – in my understanding that is why Lady Gaga's infamous performances, costumes and music videos are significant, because through these she can relegate these problems into the domain of the real abject. Through Haraway's notion of the cyborg I demonstrate how Lady Gaga fuses organic and mechanical imagery and how this phenomenon relates to abjection.

ZSOLT GYŐRI, *The Shining* Revisited

My paper offers a comparative reading of Stephen King's *The Shining* and Stanley Kubrick's film by the same title focusing on how these rely on and approach key concepts of psychoanalysis. While drawing up elements of Jack Torrance's pathological mental state, King adopts generic strategies of family melodramas which always concentrate on Oedipalized relations between characters. In my understanding Kubrick breaks both with the reality principle of the classical paradigm of narration and the technique of psychological characterisation. Contextualized within the contemporary identity crisis Jack is portrayed as someone fully embracing the despair of disintegrating subjecthood. In the second part of my essay – relying on Deleuze-Guattarian concepts of striated and smooth space – I examine Jack's subjectless existence, his liminal (and markedly non-Oedipalized) self-experience which alienates him from family, everyday functionality and the sphere of action. In my reading the physical space of the hotel, the textual space of the manuscript and the visual space of the film image/photograph come to articulate the liminal nature of Jack's sense of identity and reality.

ZOLTÁN VARGA, The Motif of the Psychoanalytic Therapy in Alfred Hitchcock's Psycho-thrillers

The essay delineates the main tendencies of how psychoanalysis appeared in one of the most popular film genres, the psycho-thriller. To examine the topic, it is essential to define the psycho-thriller, especially because psychoanalytic concepts (for example the Oedipus complex, and voyeurism) play quite important roles in the genre as a whole. The essay focuses on Alfred Hitchcock's psycho-thrillers which are connected with the psychoanalytic therapy explicitly, and use it as a recurring motif. We can find the combination of psychoanalytic therapy and crime fiction in films such as *Spellbound*, *Vertigo*, and *Marnie*. However, while *Spellbound* and *Marnie* consider the psychoanalytic therapy as a successful process, *Vertigo* introduces a much more skeptical approach to the psychoanalytic therapy: this film treats it as a somehow dangerous method, because on the one hand the psychoanalytic therapy becomes the part of the villain's conspiracy, and on the other hand, it liberates the darkest side of the main character's psyche.

In the **ARCHIVES** section we publish, as commemoration, excerpts from GYÖRGY HIDAS's (1925-2012) autobiography originally appeared in 1994 in a German volume (L. M. Hermanns [ed.], *Psychoanalyse in Selbstdarstellungen*, edition diskord, Tübingen). In this section we also publish, with ANDRÁS LENGYEL's introduction, a forgotten 1910 article by SÁNDOR FERENCZI, a newspaper report on the meeting of the Hungarian physicians and natural scientists held in his native town Miskolc.

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