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**Topic: Instances of Repetition: Cinema, Theatre and Psychoanalysis**  
**Guest editor: Noemina Câmpean**

## ABSTRACTS

**Dominique MARIN**, *Répétition et discours intérieur à propos de La dernière bande de Samuel Beckett*

According to Bruno Clement, epanorthosis is present throughout Beckett's works. His play *Krapp's Last Tape* might be its major representation. Epanorthosis is a literary device which consists in reconsidering what one has just expressed, either to express faint differences, to weaken it, even to go back on it or, on the contrary, to express it even more strongly. Another literary technique contemporaneous with Freud's discovery of the unconscious, the inner discourse is an inherent part of the structure of the play. What is repeated when one says to oneself: "I told myself...?" Who is speaking? To what extent is it possible to say "myself"? *Krapp's Last Tape*, this long inner discourse, read here step by step, allows to determine what hinders the one who speaks in saying what they are trying to say: their obscure part of jouissance, that is absent from language but serves the social link.

**Keywords:** inner discourse, repetition, epanorthosis, self, residue.

**Virgil CIOMOȘ**, *Samuel Beckett et l'invention de l'écriture sérielle*

Creativity does not specific only the history of the disciplines of spirit. It also defines normality itself to the extent to which normality is given to man who, at best, to use a term coined by the creator of psychosomatic medicine, Viktor von Wiessäcker, is stricken by *normopathie*. After a defining meeting with Freud, he published a research in *Die Kreatur* magazine demonstrating that, as long as it is to be found "exiled on earth", in its minor and pathological meaning, the "creature" is synonym with suffering. For psychoanalysis, in its major opposite meaning, the therapeutic one, the following is implied: how much creativity so much normality. Given this context, the major theoretical and practical plus that Lacan brings in addition to Freud is represented by the possibility of treatment for psychosis using what he coined as the "substitute". His seminar titled *Le Sinthome* is entirely focused on the manner in which James Joyce could "substitute" his psychosis through the recursive act of his own creativity. The recursion to creation can substitute the recurrence of psychosis. In this paper we argue the

importance and function of the substitute in Samuel Beckett's case – he was, for a while, Joyce's personal secretary. After a schizophrenic episode followed by an analysis with Wilfred Bion, Beckett managed not only to find substitution in and through his work, but also to provide some important indications for the therapy of this serious condition.

**Keywords:** Beckett, creativity, schizophrenia, literature, sinthome.

**Liviu DOSPINESCU**, *Simulacres de la conscience : jeu de répétition et jeu à répétition comme dispositifs de cadrage de la subjectivité dans Fin de partie de Samuel Beckett*

This article explores a series of dramaturgical aspects of “phenomenological theatre” that bring into play strategies of absorption of the spectator into the universe of fiction. Seeking to further extend the results of previous studies on Samuel Beckett's “television plays” to his major theatrical works, the author here puts a special emphasis on the *Endgame*'s mechanisms of repetition and their ability to act as framing devices towards the human essences of the dramatic figures onstage and to turn them into simulacra of (states of) consciousness, to be lived by the spectator. This dramaturgical approach opens towards a hyper-realist configuration of a theatrical event within which characters paradoxically seem to be aware of the spectator's immediate presence. As an effect of a theatre of non-representation, the subject feels more present to the human figures onstage and closer to discover, in a form of intersubjectivity, the real and fiction as interlaced worlds. The article also points at the configuration of the human nature of the stage presences in terms of symptoms of various deficiencies and reveals through a series of philosophical notions (temporality, being, being in the world, being with...) their framing function and the lived experiences it may give rise to.

**Keywords:** simulacra of consciousness, phenomenological theatre, phenomenological transfer, lived experience, framing device.

**Gabriel LAZĂR**, *On Repetition as an Invocation of the Subject. (The Stunt Man, Richard Rush, 1980)*

The article brings together a psychoanalytical approach to repetition and to Richard Rush's movie *The Stunt Man* in order to show how a different understanding of Otherness, reality and desire can bring forth a subject much less exposed to a rigid, “paranoiac” view of the world. The director of a war movie continuously alters his script, in search for powerful means to convey his anti-war message, and manages to shake the menacing reality of the war veteran who acts in the movie's stunt scenes. Similar to the Lacanian description for the direction of the treatment, the path to desire passes through anxiety, and – as the movie main theme goes – in “a world where nothing is what it seems”, the traumas of the past war can finally stop pervading the present.

**Keywords:** Lacan, Hegel, Other, anxiety, repetition, reality.

**Radu ȚURCANU**, *Le monde, la scène et « la scène dans la scène ». Une répétition qui ne fait qu'à sa tête ou A Serious Man Breaking Bad*

In both *A Serious Man* and *Breaking Bad* the concept of repetition is addressed, and reworked following a Freudian and a Lacanian take. The true repetition is what is new, and not what is obsolete, and always the same. Destiny as mere result of classical repetition, as an already there, already written, is thus confronted with the other side of repetition, that of the presence of the subject on “the scene of the world”, and not merely among the spectators. Moreover, “the scene in the scene” is in both features a way of showing that the unconscious is the royal path to one's identity, in its singularity. Repetition in all its states is therefore the actual choice for the subject in order to choose its own way of dying. And, without knowing it, this is precisely what the two heroes, Larry and Walt, put forward in these pictures.

**Keywords :** choice, drive, jouissance, repetition, scene.

**Ioana CIOVÂRNACHE, *Le Sud (1983, Victor Erice) – absence d'une dimension***

A dimension of absence orientates the interactions and missed encounters of the main characters of Victor Erice's movie *El Sur*. While spelled as absence and failure in the subject's fantasy, this is also a more fundamental lack: an absent dimension that is effective in the characters' histories. We think that this absence is close to the Lacanian concept of *tuché*, pertaining to the real as incomprehensible. Throughout the film, the relation between the father and the daughter is split by disjunction of knowledges (*savoirs*). While the fantasy of the subject is muddled by this traumatic real, we compare it to the cinematographic fiction as an alternative guide to the subject's gaze.

**Keywords:** absence (lack), *tuché* and *automaton*, knowledge, fantasy.

**Călin CIOBOTARI, *Hamlet at the Nunnery. Psychoanalytical Readings...***

In the present paper, one aims to return, from a psychoanalytical perspective, to several problematic excerpts from *Hamlet*. This while keeping in mind the second part of the first scene, Act III, where there are premises for identifying a concept of great importance in psychoanalysis, for both Freud and Lacan: the repetition. Is this key of reading relevant, from the point of view of theatrical practices' analysis? Does it give one a more thorough understanding of an enigmatic scene and of certain characters – Hamlet and Ophelia –, who still prove themselves as inexhaustible, even after the hundreds of depictions they had? At the end, this study also acknowledges and interprets a series of directorial approaches (Olivier, Zeffirelli, Tociulescu) of the previously mentioned sequence.

**Keywords:** Hamlet, nunnery, repetition, Freud, Lacan.

**Livia DIOȘAN, *Hamlet Reloaded: When to be Continues... to be***

There are two main ideas that resurface from a psychoanalytical reading of *Hamlet*, one being a consequence of the other: firstly, the “to be or not to be” in Hamlet's monologue which is a way of questioning the reloaded, eternalized life, and, secondly, the legacy of the father which is just a not fulfilling of the function of the father as version of the father in the proper sense. If Lacan speaks of Hamlet as “the tragedy of desire” it is because, beyond any psychologizing theme, the node of the structure of desire, veiled by Oedipal reading, is the signifier. In the attempt to go beyond the limits of Oedipus, Lacan aims to the signifying chain as such. This will lead, with Hamlet, to two conclusions: on the one hand, once in the signifier, there will be no more “not to be”, and, on the other hand, because the Other of the Other lacks, at the level of the Other of the Other, there is no “to be”. But in Hamlet, once the spectrum appears and delivers knowledge, once the veil is lifted and the son is pushed to be a non-dupe, the question about *to be or not to be* does, in fact, reveal a hopeless truth: *to be or... to be*. One can thus witness the emergence of a life on the function repeat, always reloaded, like a computer game with infinite lives to spare: a hopeless truth instead of a truthless one.

**Keywords:** Other, desire, symbolic, real, veil, faith, father, non-dupe.

**Flaviu CÂMPEAN, *Chantal Akerman: La jouissance de la déperdition et le rythme de la contingence***

This paper reads Chantal's Akerman oeuvre with regards to contingency and loss, in a psychoanalytic Lacanian perspective. Womanhood in anxiety and *jouissance*, the time of the singular and the subject's identity entwined with the Other and with the contingency of the real are thus correlated with Akerman's production, particularly *Jeanne Dielman* and her written journal. The short essay also opens the path of articulating the singular and the unary trait in the Lacanian sense in Akerman's cinematic style. The protagonists are drawn within a repetition

that cannot be mastered or directed but pertains to an impossible encounter on “the other stage”, whose rhythm out of meaning affects the meaningful dailiness of life.

**Keywords :** jouissance, loss, repetition, real, anxiety, contingency, impossible, entropy.

**Noemina CÂMPEAN**, *Mort et répétition dans le théâtre européen contemporain : La Reprise. Histoire(s) du Théâtre de Milo Rau*

The aim of this article is to examine an archeology of violence in the contemporary theatre with particular reference to the production of Milo Rau, *The Repetition. History/ies of Theatre (1)*. While the species of tragedy was dominated by the notion of destiny, contemporary theatre depicts the *tragedy of life* of the individual who is constrained to deal with a new form of tragic resulting from the crossing between the political, the historical and the ideological spheres. Within this framework, the contemporary theatre director represents the theoretical-authoritarian conscience of the performance. Reshaping the contemporary theatre and staging violence, Rau creates a *conjectural tragedy* by portraying not only the violence, but also the pain, the threat of danger or the terror felt by the character/ the actor – it is the Lacanian Real that repeats itself and produces the trauma. In this context, the character/ the actor dies with each performance and the viewer witnesses something that no one has ever seen, the unrepresentable event of death.

**Keywords:** tragedy, repetition, death, violence, compassion, trauma, *der Anderer Schauplatz*.

**Muriel MANEA**, *La répétition dans la construction des énergies du spectacle. Un témoignage personnel*

The present article, built in the form of a testimony, examines the specificities of my personal type of rehearsal regarding my theatrical productions from the last years. It also answers some other questions: what does the prelude mean in theatre, how can we keep the space clean after each performance/ rehearsal, how does the energy of an actor come in contact with another energy, what are the limits of a theatrical laboratory and so on.

**Keywords:** repetition, rehearsal, testimony, energy, Romanian contemporary theatre.

**Delia NAN**, *Medic ! Ou... héros et tombeaux (Névrose vs psychose dans des temps de détresse)*

How does a “normal” human subject turn into a hero? What exactly causes this transformation? Psychological speaking, what is a hero, or to be more correct, what kind of psychological structure does a hero have? And if we’re talking about war heroes, how thin is the line that separates a heroic act from a criminal one? This article tries to answer these questions, by referring to actual war heroes on the battlefield. The referenced movies are *Hacksaw Ridge* and the miniseries *Band of Brothers*. As a special mention, the article is referring also to the after-war destiny, a historically registered one, of these real-life characters. The approach is from a psychoanalytical freudian-lacanian perspective.

**Keywords:** Hero, neurosis, psychosis, war, Freud, Lacan.

**Lucian ȚION**, *Fabricating Remembrance and Perpetuating Repression: Nation-Building and the “Romanian Soul”*

Using the playtext of the theatrical performance *Romanian History Abridged*, which premiered in Cluj in 2021, I investigate the way in which Lacanian psychoanalysis relates to the repression of historical facts, and the perpetuation of a mythicized version of Romanian history. This state-sponsored practice favors the preservation of the ongoing Romanian identity crisis, which, I argue, describes national culture. In the article I also explain the way in which the play deconstructs the dominant nationalist discourse through various theatrical devices such as the *Verfremdungseffekt*, and the employment of satire and irony, which are used to question, reposition and decontextualize such founding myths as the Daco-Roman ethnogenesis thesis,

and the treatment of fascist figures like Corneliu Zelea Codreanu and Ion Antonescu in current Romanian historical narratives.

**Keywords:** nationalism, Latin, nation-building, Romania, theatre.

**Orlando BALAȘ**, “*Ob ich ein ritter wære...*”. *Transgressions des rôles de genre dans le Nibelungenlied et le film Dark Kingdom – L’Anneau des Nibelungen*

Of all the Nibelung works, either Medieval or modern, the *Nibelungenlied* is the one that departs the most from the initial scenario, by creating a very complex protagonist, whose gestures and decisions can even be psychoanalyzed. This fact emerges from the comparison of the German heroic epic with the Icelandic *Edda* and *Saga*, but also with the film *Dark Kingdom - Ring of the Nibelungs*.

**Keywords:** Nibelungenlied, Edda, Saga, Kriemhild, Psychoanalysis.

**Bogdan GUȚU**, *Rehearsal and Metatextuality in Chekhov’s Seagull*

Without repetition, the theater looks like a psyche without complexes. Repetition creates and fixes a world that signifies reality, to the same extent that it lays the foundations of a dynamic universe, in a continuous search for the new. At the theater, just as one performance does not look like another, a new rehearsal always brings something new, a new intention that helps or, on the contrary, can destroy the whole show. But in the theater, what could go wrong? Practice teaches us that we have as many aesthetics as practitioners. Here, it matters the game of meanings and signifiers. In other words, can a mistake be an instrument of theatricality? But the Freudian slip? Is this psychological process a dramatic function? Theatrical practice has led us to the conclusion that, in order for Freudian slips to be successfully managed, we need both a skilled director to detect these “errors”, then to discover the latent intentions that are hiding behind them, and an actor with vivid instincts, eager to improvise, to play with their symbolism.

**Keywords:** rehearsal, seagull, experiment, theatricality, Freudian slip.