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ABSTRACTS

L'image et le cauchemar

David BERNARD

The present article questions, starting from the teaching of Jacques Lacan, the particularities of the image in the nightmare, and in what way does this lead to a certain awakening of the subject. We will also try to underline how several works by David Lynch, very close to the structure of the nightmare, express this mechanism in their own specific approach.

Keywords: image; Real; nightmare; form.

Rêve versus Cauchemar. Le problème de la réalité dans le film

Virgil CIOMOȘ

The paper starts with the psychoanalytic Lacanian difference between Real and reality, to redefine the relations between reality itself, as a real image, and the Imaginary. It insists on the inversion of the relations between Knowledge and the Subject, which Lacan analyzes in *Crucial Problems for Psychoanalysis*, and clarifies the role of Cartesian doubt as a symptom in the constitution of the modern subject. The division of knowledge between the signifier and the signified thus explains the function of the dream, but also the limits of this function in the particular case of the nightmare, as the return of the Symbolic in the Real.

Keywords: dream; nightmare; reality; film; psychoanalysis.

L'argent : le cauchemar devant le drame

Bogdan Lucian GUȚU

This document is an analysis of a play made by the author himself. Therefore, we are dealing with self-analytical research, a way in which the playwright does not necessarily try to explain the potential stage failure of his text, but rather the relationship of the Demiurge with his creative “demons”. The reasons for the choice of plot are subjective, and the struggle, the real

struggle, that the playwright faced was to achieve objectivity, a goal that proved to be difficult, if not impossible, to obtain. If our study lacks “scientific rigor”, it compensates in terms of sincerity, the methodological tool without which the mysteries of the unconscious remain forever hidden from the lucid mind. In the following pages, we will retrace, writing via words, a “nightmare of repeated transformations” to which the Subject has been exposed to, by a dramatist who, even though he is a stranger to himself, he wishes to offer the public the necessary, the essential, the truth. For this reason, we believe that the absence of bibliographical references does not make our research poorer in content, but rather recommends it as an original study.

Keywords: nightmare; theatre; rewriting; drama; money.

Mircea Săucan – A Paramount Escape from Reality in Romanian Cinema

Marian Sorin RĂDULESCU

Mircea Săucan, one of the best kept secrets of Romanian narrative cinema, is yet to be unveiled. Starting off as a dedicated Stalinist, he studied in Moscow at VGIK (Moscow Film School) and he was very familiar with mainstream propaganda works by Eisenstein, Pudovkin, Vertov, Dovzhenko. When he returned to Romania, he worked as a Communist Party secretary of “Alexandru Sahia” Documentary Film Studio in the 1950’s. As Romania gradually evolved towards national-communism and liberated itself from the patronage of the USSR, Săucan became a *persona non grata*. His exceptional talent and powerful cinematic feeling helped him create unconventional and formally radical works. His revolutionary style, in perfect synchronization with the French Nouvelle Vague, acted as a tremendously macroseism able to shatter the very geological configuration of Romanian cinema. Nobody wanted that. Mircea Săucan directed only four full length features. Each of them had to face major opposition when it was about to be released: *When Spring Is Hot* (1960), *The Endless Shore* (1963), *Meanders* (1967), *100 Lei* (1973). In 1971, a journalist asked Mircea Săucan what he thought of the coming decade. The director admitted uneasily that he was rather concerned about what the coming decade had planned to surprise him with. His concerns proved to be true, as he stopped directing full length features in the early 1970’s. He was allowed to direct only a few shorts and, in the late 1980’s, he emigrated to Nazareth, Israel.

Keywords: *auteur* cinema; *persona non grata*; fragmented narrative; inner world; audio-visual polyphonies.

L'étoffe cauchemardesque du cinéma japonais – La mémoire de l'Autre

Flaviu-Victor CÂMPEAN

The paper approaches the theme of nightmare in two classical short films by Akira Kurosawa and Masaki Kobayashi, by way of Lacanian psychoanalysis. I analyze Freud’s theory of dreams together with Lacan’s reinterpretation of it, considering an indescribable memory of the nightmare that belongs to the Other as a radical lack. Relating to the navel of the dream and to the mystery surrounding it and blurring the already thin borders between sleep and awakening, all these key dimensions of the nightmare stand for its impossibility to be defined, thus intertwining life and death by way of the rigorously portrayed uncanny from the Japanese cinema.

Keywords: nightmare; Japanese cinema; memory; dream; uncanny; anxiety; the Other.

Le labyrinthe de Pan : mécanismes de défense dans le conte de fées cinématographique

Ioan MATEICIUC

This article attempts to debate the possibility of choice based on the relationship that is established between the concepts of avoidance and defence (or adaptation) from a psychoanalytic and an experiential perspective in a context where the filmic fairy tale proposed

for analysis has this capacity to deliver a double dimensionality in relation to the realities to which Ofelia has access. The experience of the nightmare in this noir fairy tale seems like a choice that is bound up with the lack of morality of the objective real and an ethic of salvation that defines the fantastic. My interpretative approach will be based on the principle of suspension of disbelief supported by the general atmosphere of a clinical picture of the characters with which Ofelia comes into contact throughout the film and according to whose actions she will understand the relationship between the two probabilities that contribute substantially to defining the limits of the nightmare experience.

Keywords: fairy tale; nightmare; psychoanalysis; reality; mechanisms.

Le cauchemar qui ne cesse pas (Deuil – et mélancolie ? – dans Manchester by the Sea)

Delia NAN

The nightmare does not only appear at night, but it can also be present during the day. And then it's even harder to endure because it does not cease to manifest itself. The daytime nightmare never ends. From the point of view of the author of this text, it is what happens to the hero of *Manchester by the Sea* (2016), directed by Kenneth Lonergan. Crushed by pain and guilt, by loss and grief, Lee Chandler cannot escape the scene of his own life, having to face the nightmare in every conscious moment. The suicide solution, experienced in the midst of the trauma, fails and he only repeats it under disguised forms that do not lead to the unconsciously desired result. If we refer to Freud's *Mourning and Melancholia*, it is difficult for us to determine whether it is melancholy or a pathological mourning. The trauma, however, for our hero, seems to be insurmountable and it is the stake of the entire movie. An atypical movie for the American cinema.

Keywords: nightmare; Kenneth Lonergan; mourning; melancholy; suicide; Freud.

En deçà et au-delà du cauchemar chez Samuel Beckett, avec un effet de halo sur Film

Liviu DOSPINESCU

This study examines whether there is lexical evidence in Kierkegaard's writings to support the view that *den Enkelte* is far removed from a conceptual mistaking of his thought as individualistic, in that it leads to a withdrawal from the social and political milieu to becoming a lonely rebel. It considers six selected texts from the Kierkegaard Corpus, for its linguistic and literary approach that employs computer applications to establish a conceptual-linguistic map of *den Enkelte*. Interpreting numerical data and analysing the map, the study offers an answer to the research question as to whether there is lexical evidence and considers the implication of the evidence for understanding related questions in Kierkegaard studies. In brief, it identifies 12 terms and provides another perspective from which to augment our grasp of a concept that Kierkegaard considers to be principal in Christianity as "existence-communication".

Keywords: universal, establishment, collision, crowd, confession, conscience, upbuilding, good, eternity, extraordinary.

Phenomenological remarks concerning Playing and Reality

David-Augustin MÂNDRUȚ

This paper aims at two different but connected tasks. The first of these would be that of giving a philosophical overview of Winnicott's *Playing and Reality*. The second task will consist in giving a phenomenological interpretation of some fundamental concepts found in *Playing and Reality*. Here we could recall the transitional object, the transitional area, and even the mirror role of the mother's face. The phenomenological authors which will be briefly invoked here are Husserl, Heidegger, Merleau-Ponty, Eugen Fink and Marc Richir. Marc Richir is the only one of these authors to have given a holistic interpretation of Winnicott's work, thus providing phenomenological insights of *Playing and Reality*. The other authors will also be invoked, but

their work will be not discussed at length, so that we do not interrupt the fluidity of our interpretation of Winnicott's text. The interpretations will follow organically from Winnicott's ideas which will be merged with the body of the text. This paper also aims at underlining the possible connections between phenomenology and psychoanalysis, in our case, especially the psychoanalysis of the child. We are going also to see how certain phenomenological concepts might play along with psychoanalytical theories.

Keywords: psychoanalysis; phenomenology; Winnicott; transitional object; transitional area; playing; reality; the in-between; playworld; mirror.