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**Guest editor:** Noemina Câmpean

## ABSTRACTS

### *Intertwining and Boundaries of Realities*

**Ioana MICLUȚIA**

Dreams, nightmares, and other peculiar interferences of conscient states fascinated and still intrigue humankind. Besides the mystery and misbeliefs attached to these physiological phenomena, huge explanations were developed especially by psychoanalytic or philosophical theories, providing the interpretations of the content of the oneiric states. There is a tremendous corpus of scientific testing and explorations, which enables the adequate and subtle identification, diagnoses, and remedies of the variety of parasomnias. The multidisciplinary approach is coined as *somnology* and the oneiric are framed within the phases of sleep. Even if there are noticeable advances regarding the formal aspects of dreams, parasomnias, the content of oneiric states still relies on self-reports, if the remembrance is kept vivid and untainted. A clarification of the differences between nightmares and night terrors seems to be suitable. The nightmare is recognized as an independent diagnosis by the DSM-5. To pick up a nightmarish sequence in filmography would be too easy, choosing an opposite: the Morenian perspective of a surplus reality during a trance scene of the outlaw prostitute Cabiria while being subject of a hypnosis show led by a charlatan, which feeds all desires, phantasms of love, marriage, romance (*Nights of Cabiria*, F. Fellini, 1957). But the later reality experience, that seems to reenact the former trance, turns into a living reality nightmare. The final Fellinian escape from this scene is strange and surprising, but not as the frightening awakening from a nightmare. Nevertheless, the oneiric phenomena remain fascinating probably due to their partly unveiled mystery.

**Keywords:** dreams; oneiric experiences; phases of sleep; nightmares vs. night terrors; *Nights of Cabiria*; reality nightmare.

### *Dans l'ombilic du cauchemar*

Javier JIMÉNEZ LEÓN

In our field, we tend to hear and read about, and even to devote entire books, articles, and testimonies to the oneiric experience – generally associated with what Freud meant by the *dream work* – but how much analysis and reflection do we devote to the nightmare? Isn't it, perhaps, another form of what we call the *oneiric experience*? What place for the nightmare – beyond Freud and Lacan, but not without them – in the clinical experience? This paper is accompanied by the fragmentary *saying* – is there another one? – of authors such as Walter Benjamin, Pascal Quignard, Artemidorus, Jorge Luis Borges, as well as the saying of some *analysands* who have passed through my office. By these means, I will articulate what in some cases has been interpreted as a failure and which constitutes, from my point of view, the triumph of all those *parlêtres* who let themselves be *inhabited by* what we would qualify as the demonic – thus recognizing themselves. In other words, I will approach what *incubates*, in the *navel of the nightmare*, through sex and death as figures of the *real*.

**Keywords:** nightmare; body; dream; thought; desire.

### *Nightmares and Jokes*

Sara RODOWICZ-ŚLUSARCZYK

The theme of the nightmare is not a very easy one to approach. Quite obviously, we are dealing with something highly unpleasant, but what contributes to the challenge is also the aspect of experience – the experience of the nightmare, and this implies something that is lived. Thinking about experience, trying to get some knowledge out of it – some kind of knowledge about the worst – is already a means of distancing oneself from it. I suppose one of the ways in which we could define the distress proper to the nightmare is precisely that one cannot get out of it. And it is also what makes the vital need of a separation so urgent, the need expressed in awakening.

**Keywords:** nightmare; joke; horror; uncanny; enigma; dream-play; *jouissance*.

### *Ingmar Bergman et Véronique Vogler : Lit de parade, oiseaux maladifs et cauchemar*

Noemina CÂMPEAN

The present article represents a psychoanalytic reading not only of Ingmar Bergman's film *The Hour of the Wolf/ Vargtimmen* (1968), but also of Bergman's personal *hour of the wolf*, related to an inner pain, to an atmospheric silence and to the irreducible scar of anxiety. On the other hand, the article presents the expressionistic influences of the German school on the creation of the Swedish director, regarding the terror of the artist, the adventure of light and whiteness, the somnambulism, the soul and its double – the shadow, and so on. The nightmare of the main character Johan Borg starts with his visit to the von Merkens family: the members of this strange family can represent projections of his own psychotic reactions – cannibals, ghosts, vampires, living dead, parasites, spiders. In this context, the bed where Johan meets his "perfect" lover, Veronica Vogler, integrates a binary *topos* of agony and raw sexuality, a *pietà* and also a *lying-in state* of the corpse which allows the ovation and the consumption of the breath of the deceased by the participants. Ultimately, the bed hides the dramatization and the voyeurism of the self.

**Keywords:** wolf; time; real; nightmare; birds; woman.

### *Un instant d'innocence ou les instances du non-sens*

Ioana CIOVÂRNACHE

The impossibility of comprehension concerns not only the subject's relation to the other, but it also extends between the subject and his past. Just like Freud's *navel of the dream*, in Mohsen Makhmalbaf's film *A Moment of Innocence* (1996) the unravelling of the characters' lives and

the spinning of their phantasmatic perspectives start from the same point of radical lack of sense. The movie's play between reality and fiction renders possible a shift from the violence of the past intrusion of real into the subject's life to the temporized acknowledgement of the inconsistencies in his own discourse.

**Keywords:** knowledge; fantasy; reality; real, repetition; novelty.

*Incubus: The Nightmare Materialized. When Aggressiveness becomes Violence*  
Cristian BODEA

The paper explores the tension between aggressiveness and violence regarding the intentional pressure (Lacan). It gives an account on the phenomenological take on intentionality in favor of the idea that the subject-object relation is indispensable for the conscious being. Psychoanalysis goes further and shows that such a relation has also an unconscious element which is essentially aggressive and structural. In order that the aggressiveness does not become violence, a process of sublimation is needed. This paper demonstrates that in nightmare such a process is deficient, having to do with the forbidden object. Consequently, the question of incest arises. The movie *The Incubus* (1982) is a good example of what happens when the limit between subject and object is pushed, and it shows what would happen if that limit was removed.

**Keywords:** aggressiveness; incest; intentionality; nightmare; phenomenology; psychoanalysis.

*Un long fleuve tranquille ou l'histoire comme cauchemar : La croisière de Mircea Daneliuc*  
Radu ȚURCANU

There is a real and distinct connection between anxiety and nightmare, as it had been pointed out by both Freud and Lacan. To which Joyce seems to add: "History is a nightmare from which I am trying to awake". Moreover, the dream can be considered as having a kind of nightmarish kernel, in the same way in which fantasy has a kind of comical twist, and science has its truth revealed as science-fiction. The subject is first of all the subject of the unconscious, filled with guilt when faced with his destiny as crushing demand of the Other. It is only within the psychoanalytic discourse that this feeling of guilt is deconstructed and reveals the hole out of which one can say "that no" to both castration and to this totalitarian demand of the Other, source of anxiety, and thus of nightmare, be it as history in general or for the individual. Mircea Daneliuc brilliantly decodes this intricate link between history and nightmare in his film *The Cruise* (1981), which takes place in Ceaușescu's Romania in the 1980s.

**Keywords:** unconscious; fantasy; history; antique choir; guilt; hole; castration.

*Night, Dream, Nightmare. An Oneiric Reading of Chekhov's Seagull*  
Călin CIOBOTARI

The present study proposes a reinterpretation of Chekhov's play from the perspective of the relationship the characters have with the night, with sleep, with dreams and nightmares. A very complex oneiric web is created by Chekhov by means of several factors: certain disturbances of temporality, slowness of the movement of the characters, boredom as a background state, drowsiness, insomnia, forgetfulness, identity disorders and so on.

**Keywords:** Chekhov; Seagull; nocturnal; sleep; nightmare.