



INTERPRETING FREUD: MEDIA, MYTH, AND PSYCHOANALYSIS IN THE NETFLIX SERIES

¹Anmolpreet Kaur, ²Khushdeep Kaur

¹Assistant Professor, ²Student

¹Department of Management,

¹Baba Farid College of Engineering and Technology, Bathinda, Punjab, India

Abstract: This paper investigates the relationship between media and the discipline of psychology through the critical review of the Netflix series *Freud* (2020) which is based on fictional Freudian ideas as developed in his early works. Throughout the episodes, several core concepts of psychoanalysis are discussed in depth including hysteria, trauma, and, most notably, somnambulism and repression, all intertwined with the dramatization of Freud's disputable claims and the conflict between realism and fantasy. The paper analyses the series' focus on the time when Freud was trying to convince the society of physicians as a legitimate profession, learning hypnosis, and uncovering the irrational forces of the psyche hitherto unexplored. The plot becomes that of a series of events in the story told in Vienna of the late nineteenth century, combining entertainment with an analysis of the history of psychoanalytic ideas. This paper claims that having examined this example, it is obvious that ideas of Freud are valuable in the context of behavioural understanding of man, and at the same time, it criticizes the cultural aspects in which psychological theories function.

Keywords: Freud, Psychology, Psychoanalysis, Hysteria, Trauma, Somnambulism, and Repression

I. Introduction

The fixation of modern-day media on psychology is perhaps evident when several layers of engrossing stories that explore the depths of the human mind and humans' emotions are provided and then the academic aspect of it is blended with the popular entertainment side of it. In this way, the show *Freud*, 2020, draws upon factual historical events and creates an interesting plot about the early career stages of one of the most renowned neurologists and the founder of psycho-analysis, Sigmund Freud from Austria. The performance is set in Vienna in the 19th century, during an era characterized by high cultural and scientific advancement and provides a struggle exemplified by Freud to assert his contentious ideas within a stubborn and cynical medical system. For these reasons, the series demonstrates the conflict of realism and fantasy, psychoanalytic disciplines profound, showcasing such issues as trauma, repression, dissociation and the unconscious.

This article will focus on the series of this program, starting with its basic ideas in Freud's theories such as hysteria central to the first episode and going to hypnosis as one of Freud's major tools in excavating buried memories and traumas of the mind. A point of interaction between the traditional medical approaches and the new knowledge on psychoanalysis is provided through the use of hypnosis to reveal hidden childhood traumas within the episode *Hysterie*. There is also trauma and the psychological consequences of such that chronological trauma focused on adult survival becomes an ineluctable narrative element, especially in the episode *Trauma*. This reconstruction of events is in accordance with the notion Freud recapitulated on countless occasions, instances from the earliest periods of a person's life are determinant factors of their adult behaviour. Especially in correlation with his work on the death drive and the effects of trauma otherwise known as the anatomy of destruction. Accordingly, the episode titled *Somnambul* is an overview of Freud's study of dreams which is one of the indispensable aspects of his theory. It is dramatized by the character's nightmare since dream as he says is the window of the mind where all those repressive fantasies and desires reside, which allows the series to play with the thin line of consciousness and dreams.

It also deals with the concept of displacement, one of which is in the episode *Verdrängung*, this term denotes 'repression' that means that people direct their unacceptable desires and impulses on other targets that are less dangerous. It is similar to; however more dramatizing than, the representation of people with dissociative identity disorder in this show which is quite similar to how Freud's writings on neurosis related ego dissolution and repression. This distortion of the self adds strength to the already existing fact that people who have inner conflicts tend to protect certain feelings especially those acquired from trauma if the feelings are not addressed soon enough. This depiction of disintegrated personalities highlights the importance of unsolved psychological discord, especially that which is caused by psychological trauma.

Moreover, he also tends towards cultural anthropology as in the episode *Totem and Taboo*, bearing the same name as Freud's 1913 work on religion and society. In this episode, Hungarian legends and myths are utilized to describe a particular primal instinct which is illustrated by

1 Anmolpreet Kaur- ORCID ID: <http://orcid.org/0000-0002-5068-4418>

2 Khushdeep Kaur- ORCID ID: <https://orcid.org/0009-0006-5286-7118>

the evil character of the *táltos*. By juxtaposing these narratives within psychological discourse, the series tries to explore cultural prohibitions, longing drives and the unconscious.

In a comprehensive review of the series, this study will utilize textual analysis to demonstrate Freud's use of psychoanalysis's past and its theoreticians to assess the historical rung of modern psychological theories. Consequently, the series would both portray Freud's battles—both internal and external—and resort to fantasies and other such supernatural drama to interrogate the philosophical issues of the self, the unconscious, and human comprehension in general. Owing to its intertwining of fact and fiction with the incorporation of biographical details of Freud's life's work, Freud is a strong critique of psychoanalysis, its origins, and its place in both research and entertainment today.

II. Research Questions

- Q1. How does the narrative of the Netflix series Freud explore the psychodynamic concepts of hysteria, trauma and repression?
- Q2. How does the series Freud blend historical fiction and the supernatural to illustrate the ideas of Sigmund Freud?
- Q3. How do psychoanalysis and its practice give Freud ways of addressing and eventually overcoming the socio-political culture and institutional resistance that he faced?
- Q4. In what ways does Freud help or hinder modern reception of Freudian ideas concerning the unconscious and dream work?

III. Methodology

The approach taken in this research paper is on the representation of psychoanalytic concepts in the Netflix series, *Freud* in 2020. Qualitative research methods help in the study and understanding of how thematic elements, in this case, a few psychoanalytic principles expounded by Sigmund Freud: hysteria, trauma, repression, and disassociation with the unconscious, are in the storyline of this series. It examines how the series inflects Freud's ideas differently in the dramatic context of the series using episodes that are particular to the exposition of those theories.



IV. Analysis of *Freud* series



Fig.1

The world of media does not easily accept the margins set by the popular culture, but it's more of the tussle between what is "real" and "fake" in the matter of acceptance. Although it is said that the thing which you see is "your own" version of truth but some people think otherwise. In terms of the psychology the parameters of 'real' and 'illusion' is quite the opposite. In psychology the experts believe in the "unseen" and "unheard" i.e. they follow their instincts and their inner gut feelings more along with the theological apparatuses. They try to find the hidden traumas, fears and desires of the individual that are suppressed deep down their 'subconscious' state of mind. These days in the world of media and mass culture, people accept the reality in their own creative manner. In order to provide the so-called entertainment and informative, media industry is producing series, movies, biopics, films, documentaries, etc. The major purpose of this paper also does revolve around the world of media (series) and the world of psychology focusing primarily on the famous Austrian neurologist and the founder of psychoanalysis – Sigmund Freud.

'Freud' is a television series that was streamed on Netflix on 15 March, 2020 with eight episodes created by Marvin Kren, Stefan Brunner and Benjamin Hessler. The origin of this series is done in Austria (birthplace of Freud) and Germany. The language used in this is mostly the mother tongue of Austrian citizen that is German and Hungarian. These episodes tell the story of a hungry young Sigmund Freud who joins a psychic hospital in order to make his name and fame in the 19th-century Vienna. Freud and one of the characters who was a "war-traumatized police inspector Alfred Kiss (George Friedrich) played an important role in solving a string of "bloody mysteries". The story is a fictional interpretation of a criminal case in Vienna in 1886, which outburst into a conspiracy. The most prior character in this series is Fleur Salome (Ella Rumpf) the patient and the housekeeper Leonore. These two ladies had help Freud a lot in making him realise his potential and his path towards helping the needful and suffering beings.

The most unique things about the titles of the episodes are basically the works and part of his research during his practice of psychoanalysis. As the very first episode of the series is entitled as:

4.1 Hysterie



Fig.2

In the first episode of the series Freud is made to prove his study and “effectiveness of hypnosis” which he had been practising from a long time on his housekeeper Lenore. This experiment was meant to be a proof regarding the revelation of ‘hidden traumas’ of the childhood of any individual that has been suppressed underneath the corners of the mind. Earlier the experiment at the house of Freud was a failure but it worked during the panel discussion in front of the “Viennese medical community”. But still Freud’s presentation was not received with open heart by the community including the experts “Theodor Meynert and Leopold von Schonfeld”. For Freud the process of hypnosis is the one that helps to triggers the suppressed fears to come out in the open so that they can be treated as well as get recognized that what exactly are the factors causing them to come in the first place.

A true researcher is the one that never stops discovering the outcomes and the drawbacks of his/her study, but always keep looking for the ways to set proofs of the study. Similar to this saying Freud too started to work in the social gathering organized by the Hungarian Countess Sophia von Szapary and Count Viktor von Szapary. Meanwhile in the gathering Freud met main medium to call for evil spirits Fleur Salome. Earlier she was plagued by the “dark visions”. When Freud got a slight idea about the unique quality of fleur then he thought of making her the experiment to let her out of her own dark fears. Fleur was used as a ‘entertaining object’ because of her visions and that’s why she was always the “centre of attraction” in every gathering organized, otherwise she was just a “piece of danger” that is better to be locked in the room.

4.2 Trauma



Fig. 3

The journey of Freud here just begins in collecting the ideas and the pieces of the large story. When at the party fleur described the images about the small girl Clara followed with the dog moving towards a dark tunnel, then immediately Freud informed the inspector and went there to inspect the difference between fact and the rumour. And to the contrary it came out to be true as the inspector found out Clara’s dog and Clara herself who were in the gore situation. They found out that a toe was found in her mouth severed from her foot, due to which she almost got killed. Seeing the condition Freud suggested to give her the medical help needed but it too was rejected as every true medical expert is called a “fool” or a “madman”. Finally, after much discussion Clara was taken into observation of Freud with the help of fleur as she secretly wants to help Clara.

Trauma as a theory has emerged as an altogether different field in the 1960’s taken from the various social concerns and violence against the down trodden communities and individuals as women and children as targets. During the times of Freud, he never denied these factors influencing the minds of the individuals, so he decided to draw his attention towards the drama of “internal conflicts” instead. So, Freud chooses the effects of Great War to speculate the kinds of events that affects the minds of the individuals. These incidents or the flashbacks of the traumatic experiences make individual too close to the ‘death instinct’ as it happens in the context too- the torture done the small girl. This realization through the fictional episode tells the viewers to realise the hidden traumas making you a lot closer to the cold death.

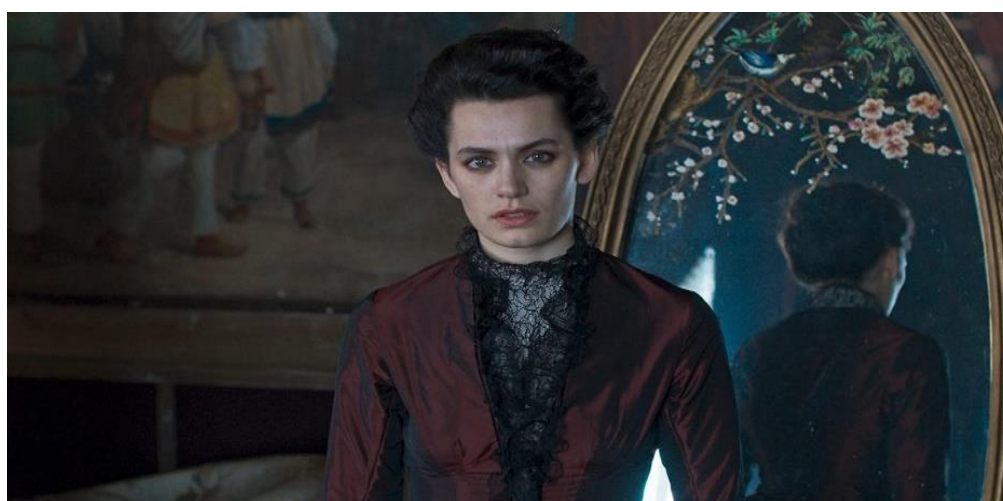


Fig.4

4.3 Somnambul (Sleepwalk)

Sleepwalking or somnambulism is the process of walking, talking, sitting up in bed, cleaning, cooking in the conscious state of mind. This state of being is mostly considered to be dangerous or violent for others and as well as to the self. It is basically the combination of “sleep” and “wakefulness”.



Fig.5

This *Somnambul* episode contains the tormented events consisting of a bloodshot from the dual of inspector kiss with George von Litechnberg, in which Lichtenberg got hit and dies. In all it was a revenge from kiss for his son Otto during the war. In the sleep in the form of visions, Fleur had another “gory vision” in one of the scenes offered to the Crown Prince Rudolf of Austria-Hungary. After being told and realising the visions, Fleur paid a visit to Freud talking about the visions and the danger it will cause to the opera singer Mucha. Further the investigation is made on the images being described and reached the place. There they found the victim Mucha being hypnotised and singing one song repeatedly. Whoever goes close to him he tries to kill and scratch the person like a wild animal inside him. Fleur realised that it all has been done by the hypnotic touch of Countess Sophia.

The famous book of Freud *Interpretation of Dreams* 1900 had a huge impact in understanding the visions and images in the forms of dreams while we are unconscious in sleep, but our mind is fully active. To this Freud believed that the content in the form of dreams are the unconscious desires, wishes and conflicts that we tend not to acknowledge with the naked eyes and in the face of reality. So they give some kind of images in the form of dreams. The distorted images and the stories formed in the latent content is usually coded and is not easily understood by the layman, but expert psychologists. To understand in depth the working of dreams, Freud used the techniques such as free-association, Transference, Dream analysis, consideration of Repression.

4.4 Totem and Tabu



Fig. 6

The concept of *totem and tabu* has been used in the series to interpret the influence of Hungarian culture, folklore and the role of supernatural beings in the mythologies. There is the discussion of “*taltos*” in the series that is considered as a devilish creature that makes the people do bloody and gore things to each other. This creature is basically the hidden animal instinct in the humans that changes the whole inner identity of the individual. This majorly crushes down the soul of the individual. In the series it is described as an image that asks for the sacrifice of twelve people fully naked in order to satisfy the hunger of *taltos*.

“In Hungarian tradition *taltos* is the mediator between the world of the living and that of the dead”. The famous book by Freud *Totem und Taboo* (1913) which focuses on the study of religion. According to the book every religion has its own deities and the taboos associated with it, including the superstition as well. They all are the ways to connect people with fear of God and the power of God for not believing in the supreme form.

4.5 Trieb (Urge)

This episode revolves around the passion for the urge of sexual desires that makes the hidden wishes come out in reality. With this Freud comes to a tussle of love and the infatuation towards Fleur and the fiancée of Freud, Martha. This tussle vanishes when Freud and Fleur make love to each other as fleur was in her disassociation of her identity with the “*taltos*”. After doing so Freud realised that it was not Fleur herself but the impact of some other powerful verses that’s controlling the mind of Fleur. With the realisation Freud starts interrogating the name that was on the lips of fleur on repetitive terms. Freud figures the interpretation of *taltos* in the books of Hungarian Mythology. Finding this he starts treating Fleur in the best way possible to take her out from her other self and the impact of the devilish powers.



Fig. 7

Dissociative Identity Disorder (DID) is the diagnostic disorder created from the posttraumatic event happened in the past. This can also due to severe childhood trauma, or the detachment of parents and siblings in the past. For the after affects in the mind-set of the individual most of the work is done in the past events that had led to the consequences being faced at the adult age. Most importantly in the DID there is the role of multiple personalities working at the same time in the body of the individual. With these personalities working simultaneously it is difficult to understand the parameters of the one from many. This disorder is quite confusing and difficult to filter from ‘self’ to ‘other’. According to Neurosis, “the division at the base of the ego is the source of conflict and of repression, comprising the inauguration of the unconscious and the fundamental division in human psychic functioning”.

4.6 Regression

According to Freud, “Regression is an unconscious defence mechanism which helps to handle the unacceptable impulse in more sophisticated manner”. The defence mechanism can be caused by any means such as by stress, frustration or any traumatic event. To treat regression is the work of patience and skill.

In this episode Freud tries to find out more about the musician who died in the fire and use to live in the neighbouring apartment. After a deep study Freud realized the same connection between the Szpilman -the musician and fleur. Furthermore, Freud also came to know fleur being hospitalized as she had attacked and injured the policeman at the Molker Bastion, and the coming of the foam out of her mouth. Surprisingly knowing the history of fleur, Freud was not being given the duty to cure her but on the other hand he was threatening to not enter the room having fleur as a patient. In place of Freud, she was treated by Meynert, but by the night with the help of his housekeeper Lenore and Freud’s friend Arthur Schnitzler, escapes Fleur from the hospital. After this she was treated at Freud’s house.



Fig. 8

4.7 Catharsis

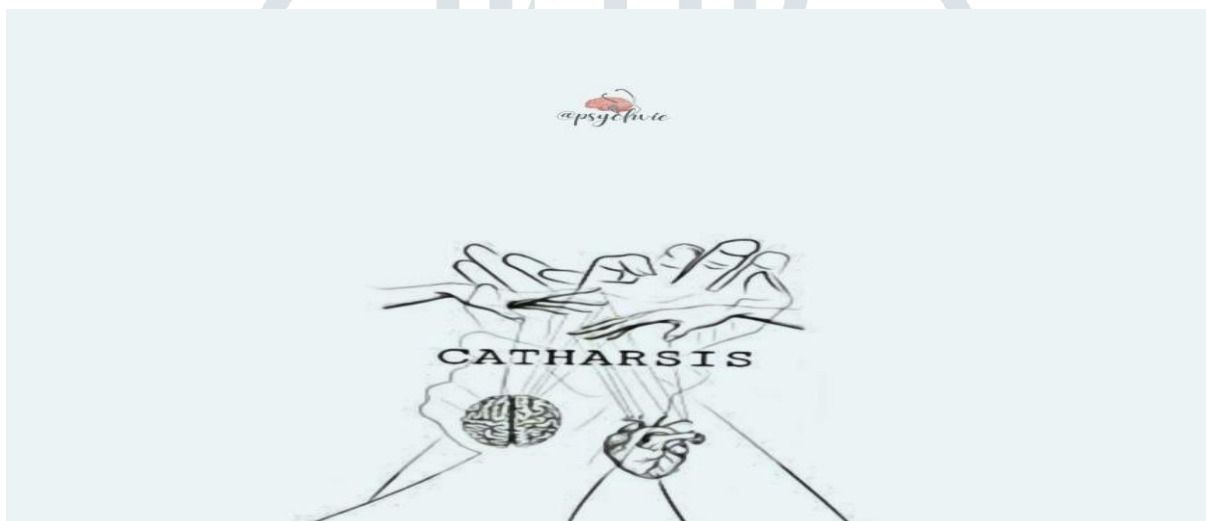


Fig.9

Catharsis is the concept that was used for the first time in nineteenth century in the context of emotional discharge. This emotional discharge is done either through crying, laughing or by giving someone else pain. For Freud this term catharsis is meant for the release of paralyzing affects associated with negative, traumatic memories. It is also meant to address the unconscious, repressed memories through the use of hypnosis. This can also lead to a sense of relief from the heavy stress and anxiety issues. This can help individuals to gain insight into their emotions and behaviours, leading to personal growth and develop emotional well-being and lead happier and healthier lives.

In this therapy the patient is attached to his free spirit and told him/her to speak freely about their thoughts and fears without the worry of being censored and judged by the third party. This technique allows the patient to express patient's repressed emotions in the free state of mind.

4.8 Verdrangung (Displacement)

The last episode of the series revolves around the planned assignation of the Emperor at the masquerade ball and the killing of the insurgents ordered by Fleur/taltos to surrender. The Count and the Countess Szapary are killed too. While these things were happening, Freud was busy in finishing his Masterpiece "The Power of Hypnosis" for the publication. His fiancée Martha was also busy in preparing herself to be married to Freud. When Freud went to Feldmarschall Lichtenberg for the publication of his work, he got rejected and was also threatened for the life of his family in order to get the book published. After hearing this Freud burned his masterpiece into ashes and quits his job at the asylum.

The major displacement seen in the episode reveals is the displacement of his old job turned to be just a guide and mentor to the patients in the study room only other than hospital. Freud will now provide the services to those in need as opposed to being banished or killed and not be able to do anything.

This series in altogether gives the idea to have an open eye to every outcome of our behaviour and the consequences after to. Moreover, it also puts light on the value of understanding the inner devils of our soul to keep them in control and chained them with patience and guidance from the experts.

V. CONCLUSION

The program *Freud* as a television series employs theories of drama and psychoanalysis to make a layered early Sigmund Freud biography possible for audiences. It retells the psychoanalytic concepts of hysteria, trauma, somnambulism, disassociation and repression that the series uses not only in the dramatic depicting of the intricate net of human psyche but also in the arguing of the psychological ideas which have been matured in time. *Hysterie*: This episode goes into why hypnosis is helpful to recover omitted details of the traumatic experience or evoke a buried traumatic memory as in *Trauma*, with more concentration on the deep psychological wounds that are frequently concealed under the surface layers of the mind. It is pertinent to note the importance of Freud with respect to the unconscious, especially when it comes to his views on the interpretation of dreams (*Somnambul*) and images of tabooed desires (*Trieb*) along with the borderline shifts between rationality and its primitive urge which drives a person.

The series also inventively tackles Freud's theory of the death drive and the dynamics of how he relates to experience, some of them being traumatic as seen for instance, in the case of the near-extinction experience of a girl in *Trauma* and even in the deeply troubled urges shown in the film *Totem and Tabu*. Such episodic instances are present in *Katharsis* and *Verdrängung*, which strengthen Pascal's ellipsis on Freudian regression and catharsis hypotheses that form a basis for criticism of the troubles out of childhood that trouble a person later in life. There are in the plot as performances aspects of characters suffering what is known in psychiatry as dissociative identity disorder and emotional conflict by Freud's analysis – two conditions that embody trauma, showing why trauma distorts the very sense of self – which is central to the entire neurosis postulated by Freud.

In addition, the series takes aim at the external cultural and institutional forces that resisted Freud's radical ideas. The portrait of his attempts to penetrate the establishment of Viennese medicine is one surrounded by deep doubts and cruel oppositions, which outlines very well why such attitudes pose a great difficulty in mainstreaming psychoanalysis as a discipline. While narrating a fictionalized account of Freud getting scientific rejections and bringing order to his chaotic work-life, the series emphasizes the opposition between the ambitions of the individual and the demands of the social sphere.

To his credit, one can find the series context extraordinary in which case, labelling *Freud* as an innovative ideologue and at the same time, a frail individual transcends only the degradation of great thinker and ideology. The show's exploration of Freud's work, particularly his studies on Dreams, dealing with 'Hysteria' and the Unconscious-Mindedness, emphasises on the fact that human behaviour cannot be understood only through rational or empirical means. Thus, it becomes clear that even the most logical or empirical of explanation related to human behaviour cannot suffice. Rather, it turns out to be all the more interesting - the psyche teeming with repressed wants, unresolved issues and buried concerns.

In the end, *Freud* goes beyond the very specific historical framework of psychoanalytic expansion; it invites discussions on what is real, what is illusion, and who exactly is the subject. Comprising of psychological fantasy and horror, the series reveals the on-going fight against the unknown facets of oneself and hence shows that the concepts put forth by Freud are as relevant to the current academy as they are to mass culture. It is through its integration of different forms of media and psychology that, *Freud* makes an intersectional statement on society, self and the underlying currents of humanity.

VI. LIMITATIONS

While such qualitative analysis permits an evocative representation of the psychoanalytic ideas in the series, there are limitations imposed by the fact that the material is fictional and dramatized. The show seems to incorporate elements of truth and fantasy which consequently lends a mythical approach to certain foundations of Freudianism. This is also important for analytical purposes since it makes it clear that the work of the Father of Psychoanalysis has a lot of public consumption and reproduction and the transformation of these concepts into tools of the present mass media. This paper utilizes thematic analysis, close readings, and comparative frameworks to offer detailed information on the way Freud presents psychoanalytic theories and comments on their relevance today.

REFERENCES

- [1] Braga, A.; Logan, R.K. Mind and Media: Exploring Freud-McLuhan connection. *Explor. Media Ecol.* 2013, 12.
- [2] Casey, Edward S. (1972). Freud's Theory of Reality: A Critical Account. *Review of Metaphysics* 25 (4):659 - 690.
- [3] Finzi, Silvia Vegetti. "Freud and the Dream of Dreams – 1." *European Journal of Psychoanalysis*, <https://www.journal-psychoanalysis.eu/articles/freud-and-the-dream-of-dreams-1/>
- [4] "Freud on Film: Psychoanalysis and Cinema." *Science and Media Museum*, 20 Feb. 2023, <https://www.scienceandmediamuseum.org.uk/objects-and-stories/freud-movies-psychoanalysis>
- [5] "Freud (TV Series)." *Wikipedia*, Wikimedia Foundation, 25 Sep. 2024, [https://en.wikipedia.org/wiki/Freud_\(TV_series\)](https://en.wikipedia.org/wiki/Freud_(TV_series))
- [6] Galison, Peter. "Blacked-out spaces: Freud, censorship and the re-territorialization of mind." *British journal for the history of science* vol. 45,165 Pt 2 (2012): 235-66. doi:10.1017/s000708741200009x
- [7] Johanssen, Jacob. *Psychoanalysis and Digital Culture: Audiences, Social Media, and Big Data*. United Kingdom, Taylor & Francis, 2018.
- [8] Johanssen, Jacob, and Kruger, Steffen. *Media and Psychoanalysis: A Critical Introduction*. United Kingdom, Karnac Books, 2022.
- [9] Jay, Martin Evan. "Sigmund Freud". *Encyclopedia Britannica*, 19 Sep. 2024, <https://www.britannica.com/biography/Sigmund-Freud>
- [10] Leeks, W. "Blood, Hypnotism, Sex and Cocaine: 'Freud' on Netflix". *Free Associations*, no. 80, Nov. 2020, pp. 132-5, doi:10.1234/fa.v0i80.373.
- [11] Leo. "Catharsis in Psychology: The Healing Power of Emotional Release." *Psychology*, 08 Oct. 2023, <https://psychologyily.com/catharsis-in-psychology/>
- [12] Leung, E. "Freudian Catharsis." *Encyclopedia of Personality and Individual Differences*, edited by V. Zeigler-Hill and T. Shackelford, Springer, 2018, https://doi.org/10.1007/978-3-319-28099-8_2300-1
- [13] Lokko, Hermioni N, and Theodore A Stern. "Regression: Diagnosis, Evaluation, and Management." *The primary care companion for CNS disorders* vol. 17,3 10.4088/PCC.14f01761. 14 May. 2015, doi:10.4088/PCC.14f01761
- [14] Mambrol, Nasrullah. "Sigmund Freud and the Trauma Theory." *Literariness*, 21 Jun. 2017, <https://literariness.org/2017/06/21/sigmund-freud-and-the-trauma-theory/>

- [15] Meganck, Reitske. "Beyond the Impasse - Reflections on Dissociative Identity Disorder from a Freudian-Lacanian Perspective." *Frontiers in psychology* vol. 8 789. 16 May. 2017, doi:10.3389/fpsyg.2017.00789
- [16] Niaz, A., S. M. Stanikzai, and J. Sahibzada. "Review of Freud's Psychoanalysis Approach to Literary Studies". *American International Journal of Social Science Research*, Vol. 4, no. 2, July 2019, pp. 35-44, doi:10.46281/aijssr.v4i2.339
- [17] Nice, David. "Freud, Netflix Review - Hysteria and Horror." *The Arts Desk*, 11 Jun. 2020, <https://theartsdesk.com/tv/freud-netflix-review-hysteria-and-horror>
- [18] Patel, Varun. "Freud Ending, Explained." *The Cinemaholic*, 30 Jul. 2022, <https://thecinemaholic.com/freud-ending-explained/>
- [19] Sibi, K J. "Sigmund Freud and Psychoanalytic Theory." *Research Gate*, 2020, [https://www.researchgate.net/publication/342610778 SIGMUND FREUD AND PSYCHOANALYTIC THEORY](https://www.researchgate.net/publication/342610778_SIGMUND_FREUD_AND_PSYCHOANALYTIC_THEORY)
- [20] "The Interpretation of Dreams." *Freud Museum London*, <https://www.freud.org.uk/education/resources/the-interpretation-of-dreams/#:~:text=For%20Freud%2C%20dreaming%20is%20a%20mental%20activity%20that,dream%20interpretation%20the%20E2%80%98royal%20road%E2%80%99%20to%20the%20unconscious>
- [21] "Totem and Taboo." *Wikipedia*, Wikimedia Foundation, 24 Jul. 2024, https://en.wikipedia.org/wiki/Totem_and_Taboo
- [22] Vehrér, Adél. "Táltos, Witch, Incubus, Succubus and Other Beings in Hungarian Folklore and Mythology." *Polgári Szemle*, vol. 14, special issue, 2018, <https://eng.polgariszemle.hu/archive/148-vol-14-special-issue-2018/religious-policy-history-and-ideologies/930-taltos-witch-incubus-succubus-and-other-beings-in-hungarian-folklore-and-mythology>

