

RÉSUMÉ

boredom

András Forgách: *Ennui (Melismata on Boredom)*

Zoltán Adorjáni: *Tedium in the Bible*

The Old Testament mentions quite a few times the phenomenon of tedium. The meaning of the verbal root *quš* ranges from the feeling of disgust, nausea to boredom. The verb does not describe human boredom mainly as a temporary feeling, but as a continuous quality, which manifests itself pathologically through *tedium vitae*. In Lev. 20, 23 this appears in the context of God: he felt loathing for the peoples of Canaan on account of their pagan laws and of their way of life. In this sense, *quš* bears a theological emphasis with a close resemblance to the theological meaning of the verb *ta'av* – to loath or to be disgusted.

Blaise Pascal: *Entertainment, Boredom (Fragment 168/139 from the Pensées)*

Tamás Pavlovits: *The Boredom of Human Life*

This essay examines the concepts of boredom and diversion in Pascal's thinking. When Pascal describes the phenomenon of diversion, the question is the following: Does he criticise this human behaviour or does he comprehend it as a necessity? The paper argues that for Pascal diversion is necessary because boredom is unbearable; however, Pascal also shows the way to accept the unbearable boredom of human life by correct thinking.

Áron Petneki: “...Indeed, Here Can No One Be Bored” (*Places of Promenades in the 19th Century*)

Walking can easily be perceived as a meaningless activity, which leads back to the same place where it began. Under this surface there lies a quite convoluted concept of meaning represented in art as well as in the places created exactly for the purpose of walking. The essay offers a path into the cultural history of the 19th century, passing through alleys, promenades, walkways, passeos and esplanades.

Éva Koller: *Detachment and Emotional Deficit (The Emptiness and the Need for Stimuli in Adolescence)*

Adolescence is arguably the time for a child to detach emotionally from the parents; a time which enables a shift toward contacts outside the family. This process necessarily includes the re-structuring – or even closing – of childhood relationships, so that one can move forward to autonomy and growth. Detachment, however, creates emotional deficit and emptiness, which leads towards an amplified need for stimuli and contacts. The craving for peer relations and emotional excitement reflects the adolescent's struggle for self-definition and integrity. The quality of the early attachments proves to be decisive whether the adolescent succeeds in giving meaning to their new connections, and, thus, filling in the emptiness created by the detachment from their parents.

Karl Rahner: *Why Does God Let Us Suffer?*

Nóra Szegedi: Karl Rahner and the Problem of Theodicy

This paper is connected to Rahner's essay "Why Does God Let Us Suffer?", translated into Hungarian for this volume. After giving an analysis of the concept of secret (Geheimnis), which is central to Rahner's theology, the author discusses Rahner's approach with a special emphasis on two elements in his theory, which are different from the strategies of traditional theodicies: in contrast to the more traditional argumentations of Schelling and Kierkegaard, Rahner practically reverses the problem, thus offering an alternative way to a possible solution.

Teréz Vincze: A Walk in Taipei (Tsai Ming-Liang and "Slow Cinema")

The essay is a short introduction to the art of Tsai Ming-Liang, one of the leading directors of contemporary Taiwanese cinema. Tsai has directed nine feature films so far and considered to be an emblematic figure of the so called "slow" or "contemplative" cinema movement that came to prominence in the last two decades and proved to be especially significant in Asian film art. After the presentation of Tsai as an exemplary representative of "slow cinema" the author analyses the director's short film *Walker*, made in 2012, in order to guide the reader through the most significant features of Tsai's oeuvre. As the author argues *Walker* is an emblematic film in the sense that it contains many of the themes and stylistic motives those are the hallmark of the Taiwanese director. By discussing the role of long takes, the motives of water and rain, the significance of off-screen space, anti-dramatic narrative, and the (non)use of music, the essay provides a panoramic view of this distinguished auteur of slow cinema.

Dávid Veress: „Dear Lord, May My Joy Not Leave Me” (Bach and Bergman)

The author reflects on the music of Johann Sebastian Bach brought up thirty-nine times in Ingmar Bergman's oeuvre between the first film he directed from his own screenplay (*Prison*) and his last motion picture (*Saraband*). Bergman often referred to the profound effect that music – and particularly Bach's music – had on him and on his work. The article examines the traces of this influence in his life, literary work, and films; arguing that music not only plays a dominant role in the films, but also that it had a significant impact on Bergman's approach to directing.

Peter Dayan: The Music of Apollinaire

**Izsák Baán: The (S)Pace of Losing Contact with Reality („Qui vacat otio...”
– RB 48,18)**

Poems by Anna Terék, Petra Szócs, and Ádám Hankó Tóth