

RÉSUMÉ

ancestors

Melinda Bogdán: *The Preceptor (Polikárp Stengl in Szentábrahám)*

A 1902 photo taken in Szentábrahám town resurrects vivid details of a story lived by a Hungarian noble family. The text has, in fact, three authors: the vicar-preceptor Fr. Polikárp Stengl, recollecting old memories of his time with the Esterházy; the head of the family, count Károly Eszterházy, immortalizing family-members, servants and the preceptor on the photo of a family-stroll; and the author of the present essay, revisiting the story.

Georg Braulik: *The Love between God and Israel (On the Central Theology of the Deuteronomy)*

Jean-Pierre Moisset: *Vatican II. (1962–1965) – Fifty Years after*

Hannes Böhringer: *Acquittal*

Júlia Hardy: *On Ancertors and Ourselves – Instantly (Contradictions in Hellinger's Family-Constellations)*

The essay examines Bert Hellinger's both popular and controversial positions in his systemic-phenomenological family therapy method. The author describes the Hellinger's practical and theoretical sources in other psycho-therapeutic schools, the present forms and ideological backgrounds of family-therapy, and the special features of psychodrama.

Richárd Papp: *Ancestors and Descendants in the Ritual Practice of a Synagogue Community*

The topic of this study is the special connection between the ancestors and descendants in the ritual Jewish culture. With this in mind, the study examines the personal and common features and meanings of sacred-ritual time of the Judaism in reflection of a Jewish community in Budapest, the community of Bethlen Square Synagogue. The study deals with the circular time in the Jewish ritual life: the "holy rhythm" of the time and their manifestations in everyday life and in the festivals of a synagogue community. The paper is based on a cultural anthropological fieldwork research, citing interview-details, descriptions of rituals and their interpretations. Ultimately, the study aims at examining the cultural practise, ritual life of a synagogue with a special emphasis on the concept of time in Judaism.

Lajos Balázs: *Mythical Remembrances to the Biography of Bishop Áron Márton*

The essay aims at displaying the biography of the renowned bishop from the perspective defined by how his people in Csikszentdomonkos remember him. The collection of data was recorded in 1991 according to the oral history methods: interviews were taken with the bishops contemporaries, who knew him either immediately or from hearsay. The result does not pretend to be a canonical biography, but it presents details from the childhood and early adulthood of the bishop which help us follow the development of his profession and commitment. The recollections of those interviewed are heavily intertwined with mythical elements; however, the historicity of their core tenet is indisputable.

József Készman: *History Written by Flex (The Collective Memory Exercises of József Szolnoki)*

The artistic values of József Szolnoki in both films and fine arts can be derived from the artist's multiply re-defined identity constructions. Several elements of this undoubtedly hybrid identity prove to be non-negotiable, while others can be viewed as results of informed decisions and choices. In his effort to reveal the unique optics in Szolnoki's oeuvre the author of the present essay travels back in time to achieve a more or less commonly known depth of a personal history.

Attila Varró: *Human Copies (Clone-Films in the American Mass-Movies)*

By the 21st century clones have ceased to be the menacing monsters of the paranoia Sci-Fi movies of the 70's (*Futureworld, The Boys from Brazil*): on the one hand, the dominant horror and thriller narratives have been replaced by a colourful genre approach from silly comedies (*Multiplicity, Repli-Kate*) to action packed blockbusters (*The 6th Day, The Island*); on the other hand, the art film embraced the motif of clones for his contemporary film dramas (*Moon, Never Let Me Go, Womb*) – progressively, the clones are represented as three-dimensional dramatic characters with complex problems of their own. This mainstream genre transformation reflects the rapidly changing social attitudes not primarily to the scientific problems of cloning: in the mirror image of clones we face our digital avatars of the virtual realities. In the 70's we made desperate efforts to escape from our television reflections, by now we escape into the screen worlds as deeply as possible.

Zoltán Komálovics: *Origins and Ipseity (Michel Henry: The Phenomenology of Life)*

The work of Michel Henry is based on *Phenomenology*, which is the study of the *phenomenon*. The English/German/Latin word "phenomenon" comes from the Greek "phainomenon" which means that which shows itself by coming into the light. The object of phenomenology is not however something that appears, such as a particular thing or phenomena, but the act of appearing itself. Henry's thought led him to a reversal of *Husserl's phenomenology*, which acknowledges as phenomenon only that which appears in the world, or *exteriority*. Henry counter posed this conception of phenomenality with a radical phenomenology of life. Henry defines life from a phenomenological *point of view* as what possesses the faculty and the power to feel and to experience oneself in every point of its *being*. For Henry, life is essentially *force* and *affect*; it is essentially invisible; it consists in a pure experience of itself which perpetually oscillates between *suffering* and *joy*; it is an always begun again passage from suffering to joy.

Dávid Söveges: *The Rule of Saint Benedict and the Regula Magistri*

Poems by Mátyás Sirokai, Uri Asaf, and Lili Dobai