

## RÉSUMÉ

### *passio*

**Miklós Kőszeghy: „You are that man!” David and the Boundaries of Ethics:**

*Remarks to 2 Samuel 11-12*

The story of David and Bathsheba (2 Samuel 11-12) is, after three thousand years, still absolutely relevant for modern readers. The main reason for that is that it discusses moral questions that are important even today. In addition, the text explores the problems of the balance between power and ethics. It turns out that not even the possessor of power can do anything without consequences.

**Levente Balázs Martos: Being Attracted to God. Paul, the Passionate Apostle**

„Passion” might be considered as the move of the personality towards wholeness, a creative tension between old and new, body and mind, subject and object. Phil 3 gives us a glimpse into the dynamic unity of Paul’s personality as an ongoing movement towards the perfect knowledge of Christ. Paul’s imagery depicting the passionate human search for God shows his efforts to meet and answer to the overwhelming divine power looking for men.

**Péter Szentesi: Addictions and Taking Care of Ourselves**

The author approaches addictions in general and alcoholism in particular from the viewpoint of the human capacity of taking care of themselves. He uses a number of case studies to prove that the families of alcohol addicts display an insufficient level of solicitousness, which explains the absence of self-care in the personality of the alcoholics. A possible solution could be provided by an extensive network of self-governing public organizations, such as the AA-groups, which may help individuals as well as their families to re-learn how to take care of ourselves.

**János Salamon: Our Addictions**

According to Rousseau man’s purest passion – his original, innocent self-love, enjoyed in the state of nature – had been corrupted by his entering society. The Christian imperative to love his enemies places on him an undue moral burden which is hardly alleviated by the modern (Kantian) thesis that morality and civilization are guaranteed by man’s *inner* essence, by his rationality. It appears more realistic to assume that this guarantee can be given only by some *external* force (e.g.: Freud’s “superego” on the individual level or Hobbes’s “absolute monarch” on the social one), while misanthropy emerges as a truly spontaneous passion. In our own passionless age (Kierkegaard) we are no longer asked to love our enemies, only to tolerate them. And in our half-hearted way of searching for an “authentic life” (we habitually shun the word ‘happiness’) we no longer demand of ourselves and others to be good, because this doesn’t seem requisite for what we really want: we just want to have a good, authentically good time. In other words, instead of *eudemonia* we are looking for *euphoria*.

**Károly Szept: Book of Quarrels**

**György Karsai: On the Death of Jocasta. The Monologue of the Messenger in Sophocles’ Oedipus Tyrannus**

Jocasta’s suicide and Oedipus’ self-blinding are the subjects of the second messenger-speech in the *Oedipus Tyrannus* (vv. 1222-1296). This messenger belongs to the royal palace, but his exact position will never be clarified: he is as anonymous as a messenger must be in a Greek tragedy and neither his past nor his future will deserve attention in the play. He is one of the eye-witnesses of the queen’s death, and some interesting inconsistencies in his report invite closer inspection. The essay tries to state in his speech what the messenger seems to have *heard* and *seen* with his own eyes. The reactions of Oedipus entering the palace and the scene when he finds his wife dead will change the focus of his report: in the light of the extremely naturalistic details of Oedipus’ self-blinding he will totally forget the Jocasta-story, leaving some important details unexplained.

**Imre Kovács: Holy Ecstasy and Divine Inspiration. Liszt's Reception of Saint Francis of Assisi**

Saint Francis of Assisi was held in high regard by Liszt. This paper examines one of his cantatas: *Cantico del Sol di San Francesco d'Assisi*, however not from a musicological point of view, but rather from a wider perspective involving aesthetic, literary and art historical approaches. It aims to look at the cultural context of this work, exploring sources of inspiration for the composer – a fervent believer in the unity of the sister arts. The article will make an attempt to reconstruct the Saint Francis image Liszt may have had when composing this cantata. It examines the impact of Ozanam's *Les Poètes Français en Italie au treizième siècle* – a book most influential for the composer.

**Gyöngyi Mikola: A Shadow behind the Heart. Notes on Nabokov's Conception of Love and Passion of Reading**

The essay examines Nabokov's first major work in English, *The Real Life of Sebastian Knight*, describing some of the intertextual games, allusions and resemblances in the text, and explaining why and how this "machinery of literature" and his own misconstructions cause both the narrator's and the reader's failure in the course of his searching for the secret love affair between his half-brother, Sebastian and an unknown Russian person. Then, the essay deals with the "shadow story" of the novel's plot through the interpretation of the autobiographical references to homosexuality of Nabokov's own younger brother, Sergei. The essay ends with a brief comparison of Tolstoy's ethical-aesthetic principles and nabokovian poetical beliefs, with an emphasis on the problems of "enchantment and deception" in art.

**Júlia Csantavéri: Under Darkening Sky. Pasolini's Passion**

The essay analyses the link between Pasolini's work and his desperate love for life or 'Passion for Reality', based on pairs of opposites such as love and hate, life and death, creation and destruction, attraction and repulsion, etc. The essay focuses on his highly controversial film adaptation of Euripides's *Medea* and one of his first short novels *Atti impuri (Impure Acts)* published only seven years after his death. In *Medea* we can see the realization of Pasolini's most important theme: the tragic struggle between the old and the new reality, in *Atti impuri* we can find the personal origins of his mythical approach to both of them.

**Márta Péter: Passion-Suffixes. On the Art of Pál Frenák**

The essay focuses on the particular aspect of pain as the substantial experience of a human life. The performances of the artist-choreographer Pál Frenák open paths to define the parallelism between stage and church, leading to Francis Bacon's inspiring art. The excessive, raw and alienating qualities of pain exhibited on Bacon's paintings as well as the pain in the living bodies on Frenák's stage call for redemption. Thus, image and stage turn into a ritual space of the sacred.

**Lóránt Stóhr: Lack of Freedom. The Melodramas of Kornél Mundruczó**

This essay gives an analysis of the films of the young Hungarian director Kornél Mundruczó. First, it describes the main features of melodrama, putting the stress on the lack of self-awareness of the characters who are victims of invincible forces. Next, it proves that in his early films (*Pleasant Days*) Mundruczó used these features to follow the critical vein of R. W. Fassbinder's controversial social melodramas. Mundruczó's main problem is freedom. His characters feel they are locked into a tight space, into a small community of petty liars from where they want to break out, in vain. *Johanna* and *Delta* raised the question whether it is worth giving to mean and selfish people and making sacrifice for the community. The essay ends with the statement that Mundruczó's latest feature film has already a de-dramatized narrative which left the genre of melodrama behind.

**István Baán: Spiritual Sensuousness**

*Poems by László G. István, Zsuzsa Takács, Zbigniew Herbert, Gabriella Fürjes, Attila Jász, Zoltán Danyi, and Sophocles*