

## RÉSUMÉ

### *cha(lle)nges*

*László Darvasi: Fairyhill*

*György Kocsi: There Is a Time for Cha(lle)nges (Paradigm Shifts in the Old Testament)*

Based on Thomas S Kuhn's „The Structure of Scientific Revolutions” (1962) the essay analyses the paradigms and their shifts in the Old Testament. The first of these paradigms is that the world was created by the one God only, meaning that polytheism is abolished. Epitomized by the figure of Abraham and his quest for the fulfilment of God's promise, the second paradigm offers a new approach: every religion originates from Abraham, thus, Judaism, Christianity and Islam have the same desire for universality. The main figure of the third paradigm is Moses, who unifies the sons of the wandering patriarchs into God's people. The fourth paradigm deals with the establishment of the kingdom as the beginning of statehood. Then, the fifth paradigm is about the Babylonian captivity, the place of prolific literary production. Each paradigm has its symbolic place: paradise, the oak of Mamre, the tent, the temple and the synagogue. Interestingly, the latter two live together in harmony.

*Béla Tábor: Anselmus' Proof of God and Nietzsche's Temptation of God*

The article is an excerpt from Béla Tábor's (1907–1992) magnum opus *Introductory Chapters to the Prehistory of Reality*, in which he examines the shift of the source of evidence which took place over the past millennium. At the beginning of the millennium stands Anselm of Canterbury, who lived within the mythical shell of the age of faith. In his proof for the existence of God, embedded in a prayer addressing God as the second person, one can hear the unspoken question “how could the intellect bear the greatest-that-can-be-thought, i.e. God not to exist in reality?” Nietzsche lived at the other end of the millennium, in the modern, atheistic age, yet an age open to the Logos and experimentation. In his temptation of God, enclosed in his own solitude of the self, he openly asks “if there be a God, how could I bear not to be God?” The question became a proof for the existence of God once more: he did not bear it. Today, instead of the shared, common intellect, it is the individual that has become self-evident reality; and this process can only be reversed if our common One Personality, the central core of every individual can become self-evident reality.

*Beáta Békési: „The family has to be born” (Psychological Changes during Pregnancy and Birth)*

At birth, it is not only the child but also a new role is born. In the socio-psychobiological approach pregnancy and birth appear as stages in a multi-layered progress of change. The psychological changes reflect both the person's recent biological experiences and the significance of the consequences. As opposed to the popular romanticized image, psychology regards this process as a developmental crisis situation.

*András Visky: What happened to Marian? – An Interpretation of the Job-Experiment*

*Imre Kovács: Representing the Unrepresentable? (A Medieval Representation of Visio Beatifica)*

This paper examines one of the illuminated pages of a medieval English encyclopaedia titled *Omne Bonum*, which counts as a real iconographical curiosity. This page shows a large image of the Holy Face of Christ together with

angels and believers praying to him. The representation is accompanied by a text: the apostolic constitution of Pope Benedict XII issued in 1336, known as *Benedictus Deus*. The paper investigates the complexities of the relationship between the picture and the text.

***Bálint Veres: Satie the inventor***

The paper examines Satie's *oeuvre* in a double perspective. In the first place, the essay interprets his work as a series of independent musical (or sonic) inventions that follow the spirit of the great 19th century technical innovators (like Marey, Muybridge, Edison and the Lumière) and get out from the ideals of aesthetic autonomy. Secondly, the paper tries to disclose the reason why Satie recommenced his art almost ten times in his lifetime.

***Ákos Czigány: The Turn of the Screw (Tarkovsky's Stalker Under the Water)***

Departing from the symbolic significance of the extraordinary circumstances in which Russian film director Andrei Tarkovsky's chef-d'oeuvre *Stalker* (1979) was produced, destroyed and re-shot, the essay attempts to interpret the film based on the primary importance the element of water has in both the film itself and in the director's theoretical views on image-time. Exploring a possible way film, photography and orthodox iconography are linked by the hermeneutics of testimony, the essay goes on to close readings of the visual unity and of some crucial parts of *Stalker*.

***Anikó Gorócz: Images on Families (The Films of the Rumanian New Wave)***

While the Revolution of 1989 brought about a great change in the political life of Romania, it took more than a decade for this change to reach the cinema. The genuine and straightforward style of the young talents who appeared around 2000 restored a kind of realism that was strictly forbidden in the previous political era. The creators of the Romanian New Wave, like Cristi Puiu, Cristian Mungiu, Corneliu Porumboiu, Radu Jude use this realism to tell us about the past and present of Romania. They explain the corruption of society through the weakening bonds in the family; hence most of their films focus on the relationship between parent and child.

***Open Door (An Interview with Composer Beat Furrer)***

***Anzelm Vásárhelyi: In the Midst of Conversion***

***Poems by Gabriella Fürjes, Gábor Mészglád, Uri Asaf, and Attila Jász***