

## RÉSUMÉ

*sign / language*

Ákos Czirány: *Gemstone in the Lotus*

József Zsengellér: *The Influences of Writing on the Approaches to God in Ancient Israel*

At the time of the Old Testament, the „Scriptural turn” triggered changes in the religious thinking not according to the concept set forth by Jan Assmann, but in a more deliberate way. This can be traced back to the appearance of monotheism as well as other changes in the shape of the deity Yahweh. Both contemporary writings and later reflections in the Old Testament kept different concepts of Yahweh. The complex formation of Old Testament texts, the editions, reformulations and rewritings of its books display various parts of these altering concepts, some of them displaying full harmony with the context, others appearing less integrated. The theological reflexion after the exile and the later, Hellenistic compilatory tendencies created a textual unity, yet conserving deeper diversity. Nevertheless, Hellenism proves to be a time when theologies of earlier texts are revisited and rewritten into new forms. By this time, the word of Yahweh was to seek almost exclusively in the Scripture, even if the canonical list of it had not been defined yet. At that time, Yahweh did no longer speak directly through his prophets, but through interpreters of the Scripture. These interpreters belonged to different religious movements and adopted alternative theological ideas and interpretations.

Dániel Schmal: *From Typology to Typography (Exegetical Problems in Early Modern Catholic Thought)*

After humanist efforts to establish the authentic text of the Bible, Richard Simon (1638–1712), one of the most outstanding biblical scholar of his age, took up the same project in the specific context of Catholic controversy against the Protestants. Simon claims, on the one hand, that any reliable translation of the Bible must be based on the autograph, which counts as the only revealed form of the holy message. On the other hand, he challenges the *sola scriptura* principle by arguing that the original text has been lost forever, and, as a consequence, all one can have is just a substitute which takes the place of the original as a result of rational processes of reconstruction. This move leads to a dilemma. By discarding theological (typological and figurative) interpretations, Simon seems to divorce factual questions regarding philology and lexicology from the religious sense of the text. By doing so he gives rise to doubts as to the authenticity of the scripture, which can be settled either by denying its divine origin (this is what free thinkers do) or by appealing to an ecclesiastical tradition which has the right to enforce the normative meaning of the text in the face of insurmountable textual difficulties. Stating that, the essay points to another solution, latent in Simon’s work, which hopefully avoids this false alternative. When he suggests making a master edition of the Holy Scripture, which contains a host of glosses and footnotes indicating the alternative readings, Simon seems to point toward an idea of the *holy* text, whose authority cannot be set apart either from the textual alternatives discarded in the process of emendation, or the various theological interpretations attached to it over the centuries. They all have to find their place beside the main text. This edition is apt to present a normative version of the text while using a typography layout which does justice to its untameable polyphony.

Jacques Derrida: *Grammatology (Second part: Nature, Culture, Scripture)*

Paula Marsó: *The Rouseauian Testament of Derrida*

„...everything has to be done on the highest level in it...” (A Discussion on Academic Language by Historian Ágnes Szilágyi, Philosopher László Percz, Art Historian Katalin Timár, and Writer István Vörös)

The text is an edited version of a public discussion, where a philosopher, an art historian, a literary scholar and a historian argues about the credibility of publishing Hungarian work today, in the age of the international conferences and academic literacy mainly in English. What problems may arise during the interpretation of the international research results into Hungarian-language? Whether the results of different Hungarian scientific fields can be accepted abroad? How do Hungarian speaking academics measure themselves as researchers or in the higher education with international standards?

**Judit Béres: „I read so as to live“ (Text, Reading and Psychological Work in Bibliotherapy)**

The paper focuses on textuality and reading in bibliotherapy which may contribute insight into how literary and other types of texts construct self-knowledge through discussions about the life experiences of readers. The first chapter presents some examples from Hélène Cixous's autobiographical fictions, and explains reading and writing process as ways for a deeper understanding and expression of ourselves. Subsequent chapters examine some special features of bibliotherapy in relation to theoretical frameworks associated with textual perception e.g. Norman Holland's transactional theory. Finally four case descriptions demonstrate how 'personal reading' works in bibliotherapy.

**Gyöngyi Mikola: The Invisible Art**

Comics studies is a very „young“ discipline, because comics as a genre and as a medium as well, is still in search of its cultural legitimation. In Hungary, comics became almost literally „invisible“ for several historical and political reasons: firstly, most of newspapers publishing comics ceased at the end of 1930s due to Hungarian anti-Jewish laws (1938-1941); secondly, communist dictator, Mátyás Rákosi banned comics as „vestiges of imperialism“ under a Soviet aesthete's influence. This essay gives a brief survey of the history of comics from the middle of the 19<sup>th</sup> century, and analyses how creators, publishers, consumers and anti-comics campaigners have influenced the development of the medium.

**Victoria Mitchell: Textile, Text and Techne**

**István Zoltán Csider – István Pion: The Liberty of Memory, the Memory of Liberty (From the Protocols of the Elders of Zion)**

**Eszter Melo: Virtual Spaces in the Text (The Codes of Digital Visuality in 'Pixel' by Krisztina Tóth)**

The code system of digital visuality fundamentally determines the narrative structure of Krisztina Tóth's book *Pixel* published in 2011. The narrative techniques of *Pixel* – zooming in and out, exchanging, deleting or randomly moving the elements etc. – are used in accordance with the repertoire of digital picture editing. Consequently, the volume as a whole requires a reader who is also a digital viewer. Apart from digital culture, the structure of the volume can be interpreted along analogue codes as well: the inner logic of the chapters are characterised mainly by analogue codes, while the texts themselves are rather digitally embedded. Present essay aims to provide a description and analysis of these codes.

**Nikoletta Házas: Guest Texts on the Boundaries of Painting (Hantai's Visual Poetics)**

The present study examines Simon Hantai's painting from the perspective of a debate, known as "the End of Art" debate between the major circles of art history and art theory during the 80's and 90's. The focus of the debate was the state of fine arts at the time and its possibilities and role in society. The essay claims that the art of Hantai, characterized by the combined use of philosophical, literary and liturgical excerpts as guest texts, can be interpreted as the artist's answer to the debate about "the End of Art". Transcending traditional boundaries between painting and poetry, art and philosophy, philosophy and theology, and philosophy and psychology, his work is regarded by its connoisseurs as a reinterpretation of several important questions and much debated concepts of 20<sup>th</sup> century art and picture theory by means of painting, the form of creative expression regarded highest among the visual arts for hundreds of years, in a way which translates easily into the language of philosophy and aesthetics. From this perspective, it may not be out of the line to suggest that, while apparently opposing to the radically innovative branches of art in the 60's, Hantai was a thinker of a progressive agenda manifested paradoxically in this denial.

**Jákó Fehérváry: "Not with their knives at their sides..." RB 22 (Meditation on the Letter and the Spirit of the Rule apropos of a Cutting Device Hanging from the Leather Belt of a Monk)**

**Poems by Kristóf Horváth, Zsófi Kemény, Márton Simon, and Péter Závada**