

RÉSUMÉ

savageness

Jean-Pierre Vernant: From Peripheries to Monsters

Gábor Balázs: Wrath and Meekness (Extremes in the Ethics of Maimonides)

The article explores the place of ethics (and politics) in the philosophy of Maimonides from the vantage point of human perfectness. Ethical perfection seems to be only a necessary preparative phase before acquiring intellectual perfectness. There is a supposed contradiction in the moral teaching of Maimonides between the general tendency of accepting the Aristotelian principle of golden mean, and Maimonides demand to suppress totally anger and pride. The article suggests an interpretation of Maimonides that minimizes the contradiction between the radical refusal of anger in Maimonides thought and his general favouring of the golden mean. An argument for the possible reconciliation of Maimonidean and Aristotelian ethics is also suggested.

Vilmos Csányi: Aggression and Its Role in Nature

Humans belong to the realm of nature. If so, how does aggression work in humans? The majority – except biologists – generally assume that man is the cruellest and the most savage kind of animals: a theory amply evidenced by television and other media. The present paper, however, argues that man is a kind, gentle and fairly meek creature of this overpopulated planet, which is proven by the mere fact of overpopulation itself. The author investigates whether the first or the second approach prevails.

Ferenc Erős: On the Social Psychology of Violence

In the first part of the essay the author differentiates between adaptive and non-adaptive, i.e. destructive forms of aggression. Starting out from Erich Fromm's work *The Anatomy of Human Destructiveness* he emphasises that destructive aggressiveness is characteristic only for humans and it is not of instinctual nature. According to the author's view, violence is related to destructive aggressiveness but is a more general term including non-physical, indirect, symbolic manifestations. He argues that violence in human society is a social-historical construction. Violent acts may evoke cognitive dissonance; therefore, they need justification and rationalisation – as it is described by socio-psychological theories and experiments. In the essay, the experiments of Stanley Milgram and Philipp Zimbardo on obedience are also discussed, pointing out that obedience is not just an automatic act but a result of rather painful experiences and decisions. Finally, the author discusses the role of political emotions in the causes and effects of collective violence.

Katalin Vermes: Wild Perception (Searching for Sources in Phenomenology and Postmodern Dance)

This paper is about the wild perception: about the rich, dynamic and transcendent qualities of perception, freed from preconceptions, as well as about the philosophical and creative possibilities rising from this emancipation. First, the author delineates the overall problem of wild origin in philosophy and especially in the phenomenology of Husserl and Merleau-Ponty. Next, she examines how the problem of wild origin is attached to perception and corporeity. After having analyzed the rela-

tions of corporeal world-constitution, “wild being”, “wild perception”, “wild body” in the philosophy of Merleau-Ponty, the essay demonstrates how postmodern dance discovered the same dimensions on its own way, independently from philosophy. This parallelism leads to the question of the redeeming capacity of wild perception in contemporary culture.

Enzo Bianchi: *From the Tridentine Mass to the Liturgical Reform of Vatican II.*

Konrád Dejsics: *Taming (Narrative Relations in the Antique Love Novels as Seen in Saint Jerome's Vita Malchi)*

The essay gives a narratological analysis on the introductory chapter of the monastic biography *Vita Malchi captivi* by Saint Jerome. The biography reveals a characteristic structure: the representation of the main figure of the novel is preceded by a framework-story of a narrator/author and a prologue by the author. This structure displays a remarkable resemblance with the ancient love stories by Achilles Tatios and Longos. The essay examines the creative tension between the figures of the author and the narrator, pointing out that this synergy facilitates the dynamics between reality and fiction in the novel.

László Csujá: *Parched time (Notes on The Turin Horse by Béla Tarr)*

Béla Tarr's oeuvre has a peculiar focus on the representation of time. His universalist vision can be interpreted by the nature of time. *The Turin horse* means that the end of the world is equal to the end of time as well. Tarr portrays it with the metaphors of the cultural references of the Apocalypse. The film can be connected not only to the last days of the world but also to the twentieth century artists who think that human existence is inseparable from the description of the nature of time. At the end of the film, Béla Tarr eliminates the anti-metaphysical human race and leaves behind only the mystery of time itself.

Imre Bartók: *One's Own Stranger (Ridley Scott: Prometheus)*

We can assume that one of the main characteristics of the many monsters and villains of horror cinema lies in a certain kind of “amorphology”, in other words, in the impossibility of their sensual, thus mental apprehension. Ridley Scott's original *Alien*, which unites many different and probably incompatible elements (organic-mechanical, masculine-feminine, solid-liquid etc.) can be seen as a modernist archetype of such monsters. My paper addresses these problems and tries to answer the following questions: 1. To what extent is the new movie “Prometheus” able to develop further the original problems? 2. Why is it essential that beside - or maybe beyond - the human-alien enmity there is another conflict present in the franchise, namely the conflict between humans and robots?

Mátyás Varga: *Who laughs? (Monasticism and Laughing)*

Poems by Sándor Tatár, Győző Ferencz, László Villányi, and René Char