

RÉSUMÉ

creation-similes

John Milton: Paradise Lost (Excerpt from Book IV)

Károly Vajda: Prayer As a Literary Way of Being (1 Sam 1,1–20)

Hannah's votive prayer told in the sanctuary poses multiple challenges for the Occidental literary theory. Beside refuting the technicity of poeology and prefiguring the halakhic ideas of rabbinic Judaism about prayer, it also gives an example of how orality and literacy are combined with the immediacy and eternal actuality of revelation. Moreover, it displays how the boundary between the givenness of reality and the possibility of desires and needs is transformed into the sigh of the creative word.

Rowan Williams: Images of Christ in Literature

„The Church Can Best Decipher Its Challenges from the Hills of Arts.” (An Interview with Andreas Merten by Horst Schwebel)

Éva Kociszky: Friendship, Fire, and Touching the Other (Three Post-theological Discourses)

The paper reflects on the post-theological thinking of three contemporary philosophers: Umberto Eco, Giorgio Agamben, and Jean-Luc Nancy. Studying some passages of Scripture, it develops a critical view on neuralgic changes in our relationship to fire, friendship and touching, which also characterizes our pandemic experience.

Péter Nádas: Two Unruly Mystics

Sándor Bazsányi: Misery, Sadness, Beauty (Space and Time in Miklós Mészöly's Forgiveness)

One of the most influential works of Miklós Mészöly is the *Megbocsátás (Forgiveness)*, the chronotopic structure of which represents the unique historical and regional phenomenon called Pannonia by the author. The short novel tells us the events of a single year of a small town with its historical background, depicts a family with entangled personal relations, and offers an anthropological vision of being determined by desire, violence and sin.

Gábor Zoltán: Mészöly at Emke

The essay gives a contemporary interpretation of Miklós Mészöly's short story, *Film, at the Emke* (1964), examining the biographical and historical connections of the text within the framework of Mészöly's legacy.

Gábor Schein: Deconstruction of Syntaxes. Hope? (Pilinszky, Beckett, Kurtág)

Reiterating the art of the pariahs, the Hungarian poet János Pilinszky leads us to an open field of associations, which contains not only the human experience of aphasia and the vulnerability and the suffering of the aphatic, but also the symbol of the horse beaten to death in Raskolnikov's dream and the image of the Turin Horse. This very field of associations reveals new artistic approaches to the interconnectedness between Pilinszky, Beckett, and György Kurtág, depicting them as cornerstones of modernity and, at the same time, first heralds of contemporary perspectives.

Csilla Szalagyi: Experimenting with a Synthesis and Sharing Our Presence (Talks with Sheryl Sutton by János Pilinszky)

János Pilinszky is primarily known as a poet, and secondarily as an essayist. Nonetheless, his partially fictitious conversations with Sheryl Sutton – based

on personal encounters with the African American actress in Paris at the beginning of the 1970s – convey a rather nuanced picture of the Hungarian poet laureate.

Eszter Németh: Gregorian versus Pseudo-gregorian (On Sándor Weöres' Lamentations in Zoltán Jeney's Funeral Rite)

The essay examines Zoltán Jeney's musical adaptation of Lamentations of Mary by Sándor Weöres, which he included in his large-scale oratory, the Funeral Rite, demonstrating that the dramatic power of Weöres' poem follows the emotional flow of traditional medieval biblical lamentations. This dramatic character is reflected by the descending and ascending movements of the four-tone melody by Jeney, evoking traditional songs of lament to express the profound suffering of the Blessed Virgin.

Bálint Veres: Charles Ives, a Modern Musical Preacher

The study provides an overview of the work of Charles Ives (1874–1954), the "father figure" of independent American classical music, with special regard to his hermetic and oecumenical aspects and the belated international reception mainly stemming from these same aspects. Ives is now considered one of the greatest in the 20th century; however, this recognition has developed through the unfolding of postmodern musical sensitivity and through the realization that music can still be a privileged aesthetic form of human spiritual orientation.

Poems by Adam Zagajewski, Attila Jász, and István Vörös