

## RÉSUMÉ

### *mistake*

*Andrea Tompa: It wounds*

*Kurt Koch: Let Us Be Ecumenical Ambassadors of Ecumenism, Conversion, and Peace*

*Christos Iannaras: Fouls for Christ*

*Hannes Böhringer: Mistake After Mistake*

*Márta Takácsy: 'the headspring, the spice of beauty is – the blemish'*

In life, mistakes are often perceived as failures, causing guilt, anxiety and shame. In therapy mistakes – such as criticizing the patient, dogmatic thinking, insecurity, failure of empathy, bad timing of interventions – can be regarded as the therapist sole responsibility. These ruptures in the therapeutic relationship could cause the feeling of loneliness, void and disappointment in the relationship, which then can lead patients to end the relationship and consequently their treatment, as well. However, mistakes are interpersonal and rudimentary – if everyone can realize their role in them it opens a constructive way towards healing.

*Mihály Vajda: Mistake Spurs Mistake*

The starting point of the paper is the known sentence: More than a crime, it is a fault. And tries to analyse the activity of the so called Budapest School (in philosophy) in the sense of this sentence. It was not a crime of them (of us) that the four philosopher, all of them survivor of the holocaust, became communists and Marxists after the war. Nevertheless, it was a real fault that they realized only 1968 that the promise of communism was not, and could not be realized in the world of the existing socialism.

*Tamás Valastyán: Cum grano salis – Reconstruction as Deconstruction (Perspectives on the Relationship Between Mihály Vajda and the Budapest School)*

The Budapest School was for a long time the intellectual workshop of philosophers who were influenced by the thought and personality of György Lukács. In the 1960s and 1970s, Ágnes Heller, Ferenc Fehér, György Márkus and Mihály Vajda together attempted to reflect on the nature of the theoretical and social motives and functioning of the Marxist-based practices of life, but they also productively confronted Lukács' legacy in their own philosophies. This paper focuses on the aspect of this fascinating intellectual-historical and personal philosophical constellation that highlights the relationship between the Budapest School and Mihály Vajda. Most importantly, it presents the tension-filled development that brings to the fore the discrepancy between his own philosophical voice and the common principle.

*Ádám Nádasdy: The Translator Is Only Human*

Translation is, despite all wisdoms to the contrary, quite possible. Still, the translator can make interesting errors, some of which are classified and presented in this essay. The examples are taken from the established classics of translating into Hungarian (mostly Shakespeare), alongside some from the Bible. The types of mistake are: simple lapses, i.e. misreadings (*three for thee*); insufficient mastery of the source language (*thy better* meaning 'your boss'); lexical meanings (*philosophy* standing for 'natural science'). Excesses of philological emendation are mentioned (Hamlet's *nummery* alleged to mean 'broth-

el'). The translator may misinterpret – or deliberately reinterpret – the original according to his circumstances (*insolence of office* rendered as 'the offhand manner of bureaucrats'). The essay concludes with a discussion of formal vs. functional equivalence, pointing out how the pendulum has swung in the functional direction, especially in translations for the stage, but in the Bible too (*an horn of salvation*, Lk 1:69).

**Zsófia Szilágyi: *Sándor or István: what Should the Editor Correct?***

The essay seeks an answer to the question what role the editors may have played in transforming a manuscript into a book in the 1930s. The starting point is the adventurous creational history of Zsigmond Móricz's novel *Relatives*, published in 1932. Since it is not easy to investigate the activities of editors of olden days, the essay, in addition to involving the contemporary press, also looks at to what extent the activities of publishing editors can be investigated today.

**Noémi Herczog: *The Gift of the Non-Orthodox Body (Cyber-performances and Performers)***

The paper examines two cyber-performances from the program of Trafó, House of Contemporary Arts, from the era of the third Covid lock-down, 2021: Grottesque Gymnastics: *The Anatomy of Failure*; Ádám Fekete: *Letter to my Mother*. The essay explores how the deficit of the body becomes an 'event of fate' in these autobiographic dramaturgies, and how the conceptual language of these performances (by acrobats and performers) leads to the re-imagination/re-interpretation of what we call 'deficit' in art and life.

**Sarolta Deczki: *The Art of Errors***

"Errorism" is a coinage in the recent photo art in Hungary made by the accident and Vera A. Fehér. Errorism is a method, a philosophy, an aesthetic, a way of seeing things: the attendance of the accident and the error in the process of making pictures. The Errorist Group (founded by Vera A. Fehér and her artist friends) experiments with various kinds of error that can arise during the process of photography. These experiments resulted in exciting pictures which show how accident can modify our view of perfection. These pictures were exhibited in Hungary and in abroad as well, and after a long period the „errorism" got to an appreciated stream in contemporary photography.

**Zoltán Varga: *In the Footseps of the Non-existent Agent (Mistake and Deception in Alfred Hitchcock's North by Northwest)***

The essay investigates that how film comedies approach the topics of mistakes, errors and deceptions (including the cases of *Bean*, *Carry On Cleo* and *Dirty Rotten Scoundrels*), and especially focuses on Alfred Hitchcock's *North by Northwest*. Unusually, in one of his most successful classics, the director treated a favourite of his main themes, the wrong accusation in a comical tone. The text delineates that how *North by Northwest* is connected to other Hitchcock films (most notably to *The Wrong Man* and *The Man Who Knew Too Much*), and examines the major plot points and character relations centred on mistaken identities and strategies of deceptions. The author also recalls spy comedies inspired by Hitchcock's film, such as *The Tall Blond Man with One Black Shoe* and *The Man Who Knew Too Little*.

**Ambros Pintér: *But Who Can Discern Their Own Errors?***

***Poems by Csaba András Sütő, Sándor Halmosi, and Róbert Juhász***

MARTIN WERLEN

## *Kifelé a csigaházból*

*Csak az lehet belül, aki kívül van*

„Ezt a könyvet mindazok számára írtam, akik érdeklődnek a keresztény hit iránt. Különösen is azok számára, akik »kívül« vannak. S ez a többség” – vallja a szerző, Martin Werlen könyve bevezetőjében.

A *Kifelé a csigaházból* meglepetésekkel teli úton vezet az olvasót hitének mélyebb megértése felé. A cím provokatív felszólítása egyben megszólítás is mindazokhoz, akiket érint a kereszténység szelleme és sorsa. Werlen kötete utat és irányt jelöl egy olyan hit felé, amely nem elzárkózásra, nem a már csak a falakon belül működő tradíció konzerválására törekszik, hanem bátran keresi a jövő lehetséges útjait. A megszólítás útjait. Azokat az utakat, amelyeken át az egyház szava (újra) érvényessé válhat a csigaházon túl is.

Megrendelhető: [www.apatsagitermekek.hu](http://www.apatsagitermekek.hu)