

RÉSUMÉ

war

A Letter by Pope Francis to the Participants of the Ecumenical Symposium on Peace

Andrea Tompa: Can One Get War to Speak? (A dialogue by e-mail with Diana Vomák)

Thomas Mark Németh: Russia's War against Ukraine and Pope Francis

László Balogh: Entrenchment and a New World Order

After 24 February 2022, we entered a new era. On this date, Russia withdrew from the peace-based cooperation that characterized Europe after the Second World War. The old European order has collapsed, but we cannot yet see exactly what will replace it. What we do know for certain is that the old order cannot be restored to its former state of affairs, because the war has not only destroyed its rules and principles, but also the very premises on which they rested.

Zsuzsa Hetényi: On Soviet War Taboos in Culture in the Second Half of the 20th Century

While propaganda and aesthetic schematism dominated Soviet culture for almost half a century, there were also many valuable works that challenged the boundaries. These are the ones that have survived and that we can reinterpret today. In fact, the relatively good works that were published legitimized the regime's ideology, the lie of "existing socialism" and "socialism with a human face". The intermediate category between the supported, tolerated, and banned usually functions as part of the regime, but can still have aesthetic value. My paper aims to overview some relevant and popular literary texts from the point of view of which tabooed topics were broken in them or how lies covered the real facts.

Áron Telegdi-Csetri: Generation

What happened at Pentecost? What is Peter's sermon about? What does he mean by "crooked generation"? The text addresses the descent of the Holy Spirit from the point of view of historical and sociological generations and interprets Peter's message in the sense that salvation works from Jesus to David, from the future to the past, and namely through grace. Thus, it has the power to reshape a past that is kept open – and this openness is what he invites us to, through making us accept the sin of generations and their need of salvation. Through a political-philosophical parallel, the future – or future generations – are shown to have their own rights against the authority of the present (or of the past, for that matter), while the possibility of this freedom also depends on the repentance of the present. The text also involves the personal experience of generational turmoil.

Dániel Solymári: Sources of Pastoral Theology of Migration (The Mission of the Holy See towards Refugees and Persecuted People)

In the context of the theology of migration, we need to consider how the personally experienced spirituality of theology can be expressed in institutional form, so that it can be communicated to those on the move, in refugee camps and in informal areas. But can we talk about migration theology or is it no more than a specific pastoral focus? The problem is of particular importance because the crises of migration, of external and internal movements between countries and continents are still among the most serious and complex social problems of our time. This paper examines how the Apostolic See's doctrinal and structural system for refugees has evolved, which can lead us towards a theology of migration.

Tibor Görföl: The Cost of War and Peace (Daniel Berrigan and Catholic Nonviolence)

Daniel Berrigan was a leading figure of a broader American peace movement that was joined by many representatives of different religious communities. Before,

during and after the Vietnam war Berrigan insisted on a totally nonviolent solution of contemporary tensions and was involved not only in peace action, but published several books on peace issues, Biblical books, and cultural patterns. Leaning on the moral authority of Dorothy Day and Thomas Merton he became a symbolic figure of Catholic resistance and his antiwar stance on peace is far from being merely a part of the historical past.

Gergő Melhardt: 'Oh how bright it is here!' (War, Politics and Blindness in János Térey's play Queen Epiphany)

János Térey's play *Queen Epiphany* (*Epifánia királynő*, 2014) deals with the topic of (civil) war, politics in a somewhat fairy-tale, anachronistic storyline where a Christian-Feminist monarchy (the monarch of which is the title hero) is brought down by revolutionaries who are the victims of economic depression and the social reforms of the Queen's predecessor, her mother, reforms that degraded men to second-class citizens with less civil rights than women. The young queen flees the capital city and leads the counteroffensive as the head of the emigrant government while her eyesight slowly declines so much so that when the revolution is defeated and a new government of national consensus (including both royalists and republicans) is installed, Epiphany is already completely blind. The paper analyses the notions of morality and politics in the text of the play, with special focus on the depiction of war and politics (which are basically the same, different by scale only), diverse concepts of systems of government, and Epiphany's blindness. War, according to the play, is tragic but unavoidable; it has no losers or winners: both parties win and lose at the same time, for after the peace-making a new chapter can begin for the country, giving birth to a long desired national consensus.

András Greff: Motes in Tornadoes (Contemporary war-films)

There cannot be any real, undamaged human personalities in a war, and wars are rarely if ever give space to reason and virtue – argue the anti-heroic war movies of the last ten years. In this essay we look at the bold films of Christopher Nolan, Sam Mendes, Terrence Malick and others to see how and why they get so exceptionally close to the chaos of the battlefield.

Béla Kelényi: The Silence of Howl (Anish Kapoor's installation)

In September 2020, Anish Kapoor's *Howl*, a spherical installation made of polyvinyl chloride (PVC) was installed in the Rotunda of the Pinakothek der Moderne in Munich, measuring 22 metres in diameter and 14 metres in height. It completely filled the Rotunda, seemingly wedged between its columns and floating just over 2 m above the ground. The giant pneumatic sculpture had to be perfectly adapted to the character of the building, creating a powerful visual interaction between the artwork and the building. With its rusty red colour, Kapoor alluded to the feminine nature of the culture, menstruation, the womb and the Earth. The present paper outlines the place of the installation in Kapoor's art, referring to his 2011 work, the *Leviathan* in Paris. It explores possible parallels between spherical building designs for the shape of Earth in 18th-century French revolutionary art, spherical buildings from the first half of the 20th century onwards, and the role of the sphere in ancient Greek thought, based on the ancient references to the first globe, the 'Erdapfel', made near Munich. Kapoor's installation evokes the vision of a floating globe stopped in its rotation, and in relation to the space separated/filled by the shell of the sphere it recalls to problem of the meaning of something and nothingness.

Albin Juhász-Laczik: "Put off, my good son, put off that apparel, for that which thou hast on, is none of thine." (Saint Benedict and war)

Poems by Attila Jász, Uri Asaf, Nándor Takács, and Tamás Halmai