

## SUMMARY

The lateness of this number is understandable and forgivable. The creation and international recognition of *Saul's Son*, (which still awaits its Hungarian reception), represents an unprecedented world achievement for Hungarian culture. We consider this event so closely intertwined with the past and future history of our journal that we decided to devote an entire number to its emergence and significance. The task proved more challenging than we anticipated; during this long hot summer, Hungarian, Israeli and global crisis competed for attention with the unprecedented success of the film. Far from deterring us from our original plans, however, these developments only strengthened our conviction that the film had a universal significance and relevance.

Ágnes Heller explores the unusual impact the film had on her from a philosophical and autobiographical perspective. Júlia Vajda looks at it from a psychological and sociological point of view. (She is an expert, who has interviewed survivors.) András Sólyom and Diána Groó, two contemporary filmmakers, evaluate the qualities of this exceptional production with the inside knowledge of professionals. Katalin Dorogi presents an interview with László Jeles Nemes, the director of *Saul's Son*. János Kőbányai's essays, synthesizing personal memories and cultural analysis, explore the aesthetics of the film and evoke his friendship with Géza Röhrig, a regular contributor to *Múlt és Jövő*, who has been transformed from a marginal poet living in emigration in New York, into the world famous star of *Saul's Son*. The essays also touch on the reception of the film in Hungary, the Hungarian financing of the film, and the predictable results of the Israel and German receptions.

We attempt to provide information about the source materials for *Saul's Son*. Ágnes Heller analyzes the crucially important testimonial, *I was Mengele's Pathologist*, by Miklós Nyiszli; the volume of interviews, *We Wept Without Tears*, by the former Sonderkommendo, Gideon Greif; and János Pelle's, *Les voix sous la Cendre*, documents about the Sonderkommendos, originally written in Yiddish and translated into French, which provided one of the main sources of the film. The young writer, Orsolya Péntek, reviews the Hungarian-language novel, *Csillag*, written by Clara Royer, the scriptwriter of *Saul's Son*. We also publish an excerpt from Clara Royer's previous scholarly work on Hungarian Jewish literature, which explores the figure of Béla Zsolt. The name of Imre Kertész is unavoidable in any discussion of a Hungarian film about Auschwitz. Whether consciously or not, he is one of the main characters of János Kőbányai's personal essays. Our number presents a review of a new monograph about Kertész, written by Kinga Piotrowiak-Junkiart and reviewed by Lajos Pálfalvi. We also publish a chapter of the book translated by Márk Pályai.

The poetry section of our number is introduced by two poems by the Transylvanian poet László Salamon. The works, titled "Nazi Germany/Nazi Hungary" were written in a concentration camp in the spring of 1945, and thus have documentary as well as aesthetic significance. Géza Röhrig has written two new Auschwitz poems for this special number. We also publish his Auschwitz poems from his first volume of verses, which represent one of the defining sources for *Saul's Son*. Few films or other artistic creations have given rise to the kind of poetic tributes that *Saul's Son* has inspired. We are happy to publish the verses of eleven poets collected in *Hommage à Saul*: János Csepregi, László Bedecs, Zoltán Németh, András Petőcz, Krisztina Tóth, Ágnes Rapai, Mari Falcsik, János Vető, György Kozma, Tamás Pajor and Patrik Bozó.