

## SUMMARY



We dedicate this issue of our journal to encounters. Here, the two citizens of the world of the Hungarian Jewish intellectual spirit, Ágnes Heller and Imre Kertész meet on the occasion of Kertész having honored *Múlt és Jövő* by offering for publication the first part of his new and long-awaited novel (*The Last Inn*). The arranging of such encounters is precisely one of the missions of this journal, and on this occasion this memorable encounter also serves as the fitting, all be it unexpected, celebration of our twentieth anniversary. In Kertész Imre's work we unremittingly encounter many words about death, that is, about life! And this is why we arranged for still another encounter, one between Dezső Szomory and Imre Kertész, since Kertész, Szomory's successor in his literary outlook, has had a major role in Szomory's rediscovery and revival.

There is no more distinguished personage than his contemporary and fellow citizen of the world Ágnes Heller to congratulate Imre Kertész on his eightieth birthday (*Four Carnations for Imre Kertész's Eightieth Birthday*), and it is also Heller who wrote the introduction to Kertész's new novel (*Beyond the Perspective of Stockholm*). Louise O. Vasvári's study on the *Novelness of Imre Kertész's Fatelessness* examines the author's work from the perspective of English-language scholarship on the Holocaust. Tim Wilkinson, Kertész's friend and his English translator, writes about Kertész's influence on him, all in the style of the author's novel "The Union Jack: the English Standard", as he now prefers to subtitle it. Hava Pinhas-Cohen's essay is similarly concerned with the enormous life-changing influence that having translated into Hebrew *Kaddish for an Unborn Child* had on her (*Above Dug Graves in the Air*). Györg Dalos writes about Imre Kertész's new book which appeared this year only in German (*Letters to Eva Haldimann*). József Hidasi reports from Freiburg, where this year's Nobel Prize winner for literature, Herta Müller, had agreed before she had received the award to grant him a literary interview, which did take place but with a much larger audience in attendance. The major portion of János Kőbányai's interview with Imre Kertész, which took place in Berlin and in Jerusalem (*Lot's Dilemmas in the Twenty-first Century*) deals with Dezső Szomory, but it also deals with other authors, with Ágnes Heller and with Kertész's conception of his new novel. Some experts hold that no interviewer has been able to obtain so much information from Kertész about Hungarian literature.

And now we come to Szomory himself. First we present again his novella (*Celebration Aboard the "Stormy Seas"*) through which Imre Kertész first got to appreciate his work. With a bow to Magda Kertész, we also present here for the first time Szomory's hitherto unpublished drama, *Magdus*. And we also shed light into the enormous goldmine of Szomory's marvelous prose awaiting revival, much of it showing a bitter humor similar to that of Kertész and also concerned with some similar attachments and passions (such as to Bartók, Wagner, and Thomas Mann). Péter Gál Molnár's essay about Dezső Szomory's drama's allows us to glimpse into his little-known workshop, providing us with much new information. János Kőbányai discusses the literary relationship between Imre Kertész and Dezső Szomory. In our opinion, after the work of these two giants of prose, it is Zsolt Láng in his short story (*Afternoon Visit*) who represents the major talent among the younger generation of writers and the most apt successor to Szomory and Kertész. The verses published in this edition by Zsolt Kántor and Gusztáv Báger are also devoted to our author being celebrated. Endre Ady's poem—according to Imre Kertész himself—best suggests the world in which his own works also have their origin.

