

# SUMMARY

This issue evokes a rare tradition in Hungarian literature, but one that will be utilized only this once in this journal. It was undoubtedly multiply constrained circumstances that led to the creation of the “one personal journal” genre that started with Sándor Bródy’s *Fehér könyv* – White Book (1900, 1914) then continued with László Németh’s *Tanú* – Witness (1932–1936). Both of these authors chose the paradoxical form of the single-author journal for their writings while they were in some innermost existential solitude, as normally the essence of the form is *sui generis* communality: mutual thinking and acting. So what led them to this choice?

The content of this issue will hopefully provide the answer to this question. My intention is that these articles will reflect on the first decade of the twenty-first century, which illustrates if fragmentarily the challenges faced by Hungarian Jewry. Almost all of these writings belonging to various genres are naturally being published here for the first time, or for the first time in Hungarian, the language in which they were originally written (but not published), and in which they are semantically the richest. In the case of some pieces it is clearly evident that they were not primarily written for the Hungarian public, as one can feel the author’s struggle in trying to address different audiences and deciding which one should be primary. Interestingly, it would be beneficial to be able to make useful for Hungarian speakers the message as it was addressed to a foreign audience. For some other articles, although they have appeared before, this is the first time they are being published in their original scope and form. (The data about the origins of each of the articles can be found in the footnotes.)

The article *Kertésznapló 2.* – Kertész’s Diary 2 – is a response to Imre Kertész’s new intellectual achievement: *Mentés masként* – The diary contains various essays that were written between 2001 and 2003 – and just like *Gályanapló* and *Valami más* – reflect directly on Imre Kertész’s life and also introduces his existential workshop in which existence, philosophy and aesthetics are inseparated. This paper – similarly to my 2003 book about Kertész – is not a review, but rather an effort to take some of the author’s thought-initiatives to the next level. I am most interested in the issue of power shift in Hungarian culture today in which Jews are no longer involved, a very serious statement, with which “*Mentés másként*” begins. A photo series of the meeting between Imre Kertész and Agnes Heller in Budapest illustrate this article (a video of which will soon be available on YouTube’s MultesjovoTV channel).

The theme of the short story *1967* introduces the challenge of both emigration and remaining in Hungary during the beat era and the “Six Day War.” *Hazatérés* is an interview with Ágnes Heller on the occasion of the new edition of our interview collection *A bicikliző majom*, which is due to be reprinted in the near future. In the interview we summarize those fifteen busy years rich in experience that followed the first edition, with a special focus on the events of the last one and a half year in which the long career of Ágnes Heller took a shocking, politically serious turn. The article *A Monarchia köldökzsinórján – A magyar zsidó értelmiség viszonya a Monarchiához, Ignotus publicisztikája a Nyugatban* – analyze the hitherto unexamined sociological and psychological duality that so strongly characterized Hungarian Jewish history, and the role of Jews as cultural mediators. How did Hungarian identity appear and develop in Jews who by moving to the Habsburg Empire became socialized in German culture?

The essay – *A kiszántott falusi zsidók bült helye és ami ebből következik* – examines the “delicate” relationship, the social history dynamics between the extricated Jews who had lived in the countryside and the Roma population who settled in their places – just when attention has turned to Hungarian villages like Olaszliszka and Gyöngyöspata where Roma have been brutally attacked. The article originally appeared on a website in reaction to which Péter György, a liberal star opinion-former posted his – what apparently had intended to be devastating – criticism on the same site. This present publication publishes Péter György’s words and our response to him to which he did not reply again. (Who knows if the website is going to be up in a hundred years so it seemed advisable to archive these pieces with the tools of the Gutenberg galaxy.)

The essay – *A régi-új antiszemitizmus Magyarországon* – was written in 2004 upon the request of editors of a French anthology. In this paper I examined the effects of the second intifada on the Hungarian - left and right - media. The almost one-decade-old writing has new actualities today, for instance, in relation to the death one of its main characters, István Csurka and the message of his last days.

In *Olvasónapló* I reviewed four books that relate to my own professional as well as personal interests. (György Kövér: *A tiszaeszlári dráma*, György Konrád: *Zsidókról*, Anna Borgos-Judit Szilágyi: *Nőúrók és trónok*, *Irodalmi és női szerepek a Nyugatban*, *Tanulmányok a holokausztról*, editor R. Braham.) My plan is to have contributors to *Múlt és Jövő* continue this column, in which they review books that catch their attention, which do not necessarily have to be new publications or have been written in Hungarian.

In *Szív és test az apokalipszis közelségében* I drafted the possible behavioral patterns of Jews of the diaspora towards Israel, always with the “threatening “situation” in the background. In *Pap Károly ébredése* I outlined the concept for a new Károly Pap monograph that would focus on the writer’s reception worldwide, considering that his novel *Azarel* was translated to eight languages, and its reviews compete favorably with those of Sándor Márai. The report *Israel Festival* is about a special Israel in Egypt Händel-concert.