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REMEMBERING PÉTER JÓZSA

GÉZA BALÁZS: EXPANDED WORLD IN NAGYRÁKOS

The 6th symposium on cultural semiotics in the memory of Péter Józsa. The theme of the event, held on June 4, 2019 in Nagyrákos, was the re-reading and interpretation of a study by Péter Józsa, as well as any thematic connection to the semiotic work of the semiotics expert died 40 years ago. The introductory lecture reveals the life of Péter Józsa, his relationship with Nagyrákos and earlier symposia.

GÉZA BALÁZS: HYBRIDITY: A CULTURAL SHOCK. THE SUSPENSEFUL PHENOMENA OF THE WORLD OF TECHNOLOGY AND INTERCULTURALITY AND POSSIBLE WAYS OF DEALING WITH THEM

The cultural situation of our time can only be discussed in larger contexts. Cultural processes are becoming increasingly complex, and the result of these processes may fit the notion of hybridity: thus these are hybrid cultures. Blending of things, systems, including languages, language elements, is probably a natural phenomenon and even something exhibiting innovation or creativity. The combination either creates something new or something freakish. This also follows from the dictionary definitions. A hybrid may be a cross-bred entity; but it can also mean something like a mongrel, some ill-matched, non-uniform process, act or opinion.

IMRE GRÁFIK: IN THE FOOTSTEPS OF THE AESTHETIC EFFECT

Recently I discovered Péter Józsa's book entitled *Eszztétikai alkotások társadalmi hatása* (Social Impact of Aesthetic Works), probably published in 1976. The author's nearly half-century thoughts are so lasting that I had to realize with regret that I was a little late in reading his book. I have recently dealt with a number of studies on our folk art heritage; questions of interpretation and aesthetic aspects of folk art (object creation) and applied folk art. It is well-known that Péter Józsa's was working on well-defined forms and forms of aesthetics – mainly literature, film, painting, and music, but his conclusions can also be extended to other ethnographic, folk art and applied folk art areas with an added aesthetic value.

ZOLTÁN HORVÁTH: IS PUBLIC EDUCATION A CHANNEL OR A HALL?

The name and meaning of public education has changed many times over the last century. The profession faced new challenges in the 1960s, 1970s and 1980s, which Péter Józsa discussed in his 1978 book, *Kód-kultúra-kommunikáció* (Code-Culture-Communication). Although the content of public education has changed much since then, his findings are still relevant today. In my study I examine the essence of the public education system, starting from the work of Péter Józsa.

PÉTER MARKÓ: ABOUT THE GLOBALIZATION THROUGH SOME METAPHORS

Globalization was not yet a scientific problem in the 1970s, at the time of Péter Józsa's semiotic work. While today's public discourse is filled with the rise of nation-state sovereignty, the world is continuously undergoing a transformation; some would say in such a bad direction that the fate of humanity has already been sealed. This paper seeks to describe some of the characteristics of globalization by using metaphors that have become popular in scientific thinking.

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EDIT ÚJVÁRI: PÉTER JÓZSA'S VIEWS ON ART SOCIOLOGY AND THE "VISUAL TURN" THEORY

In my study, I focus on the Péter Józsa's work, *A festmények hatása* (The Impact of Paintings), whose topics can be classified into art sociology and art psychology. Józsa's research methodology can be grasped based on the description of the empirical study and the analysis of the results. In addition, his approach as a synthesizing researcher can also be outlined based on sociological, cultural, communication, and semiotic theories. Regarding the interpretations of the visual aesthetic experience, Józsa makes important statements about the characteristics of the interpretative domains and the predominance of conceptual-verbal aspects in European culture. By doing so, he essentially foretells the claims of the 1990s "visual turn" theory.

LÁSZLÓ MÓD – ANDRÁS SIMON: BRANDY DISTILLATION AS LOCAL KNOWLEDGE IN THE PREKMURJE REGION. EXAMPLES FROM HODOS SURROUNDINGS

In the present day settlements in the part of Őrség Region that belongs to Slovenia, the two-pipe structures, from before the First World War, were probably used in other settlements of the Őrség too and have survived to this day. Here we can talk not only about the survival of history of technology objects, but also about the associated knowledge of their operation, which enables the production of high quality distillates. In our region, the brandy produced in the small business sector is mainly for own consumption, although there are farmers who also sell small quantities on a regular basis. It is debatable how this particular local knowledge, as a form of cultural heritage, can be utilized by local communities in the 21st century.

KÁLMÁN SZÉLL: "TWINKLE, TWINKLE LITTLE STAR" THOUGHTS FROM 2011. PART 1

I have already published a compilation in the *Vasi Szemle* (Issue 2, 2011, pp. 131-154) from my earlier publications, books, and thoughts that came to my mind in silent moments – at the age of 85. Now, at the age of 94, I am re-sharing my thoughts accumulated since then. I still believe, I hope, that in this accelerated history we still have time to think, and that the horizontal superficiality of everyday life does not conceal or destroy the recognition of vertical relationships. The spirit (thought world), in contrast to matter, is capable to propel itself, to grow, and to inspire other minds. If readers accept or reject my thoughts, they can survive. Beyond our virtual survival, we enrich, color, and enhance our worldview and culture.

MONIKA ZSÁMBÉKY: RELICS OF ST. MARTIN IN HUNGARY

Examining the temporal and spatial location of St. Martin's relics collected so far, we find that medieval relics have almost all disappeared during the storms of the centuries. Another renaissance in the donation of relics took place in the 1760s and 1780s. In the 19th century we rarely find newly donated relics of St. Martin, and in the 20th century there was a renewed demand for the relics, mainly in places bearing the martyr's name. Church leaders wanted to rouse religious zeal by the proximity of the remains of a holy patron. This was especially true at the beginning of a new church leader's reign, e.g. Bishop János Mikes, or at the dedication of a new church or altar. E.g. rebuilding of Pannonhalma Church, the consecration of the Altar of Budapest-Vizafogó or the Eisenstadt Cathedral.

ZOLTÁN TAMÁS MOLNÁR: PÁL SÁRKÖZY (1884–1957), ARCH-ABBOT AND MATHEMATICIAN

Endre Sárközy was born on December 3, 1884 in Jánosháza. After finishing elementary school he continued his studies in Keszthely and Pannonhalma. As a student, he regularly submitted solutions for assignments published in the *Középiskolai Matematikai Lapok* (Mathematical Magazine for High School). He later earned his doctorate and taught mathematics. He was a member and vice president of the Szent István Academy. Between the two world wars, Sárközy was active in the scientific and public life. He was the author of several textbooks, technical books, scientific and mathematical studies. He was interested in almost every branch of mathematics. Sárközy first helped the Pannonhalma Abbey as a ruling abbot, then between 1951 and 1957 as an arch-abbot. The paper presents the mathematical works of Sárközy.

JÓZSEF GÁL: THE HISTORY OF THE MUSIC ASSOCIATION OF SZOMBATHELY, 1906-1910

The paper presents Szombathely's classical music life from 1905 to 1910. The chronicle first describes the activities of the Association – including the conflicts – and then, the performers of the concerts in each season, the music played in the programmes, the praises published in the daily press, and occasionally the reaction of the audience. The paper also covers one of the lasting action of the Association, the first year of the music school founded in 1909, which currently operates under the name of Bartók Béla Music School. The appendix of the paper contains the authors of the works presented, the names of the performers and the list of the members of the Association, their civilian occupation and even their official rank.

SZERZŐINK

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rof. dr. Balázs Géza (1959) nyelvész, néprajzkutató, egyetemi tanár, ELTE Bölcsészettudományi Kar, Mai Magyar Nyelvi Tanszék, Budapest – Partiumi Keresztény Egyetem, Nagyvárad; dr. Bariska István (1943) történész, ny. levéltárvezető, Kőszeg; Biró Zsolt (1969) fordító, tanár, Szombathely; dr. Gál József (1938) helytörténész, tanár, Szombathely; dr. Gráfik Imre (1944) néprajzkutató, ny. múzeumi főtanácsos, Szombathely; Horváth Zoltán (1982) közművelődési szakember, AGORA Szombathelyi Kulturális Központ; dr. Illés Péter (1977) etnológus főmuzeológus, Savaria Megyei Hatókörű Városi Múzeum, Szombathely; Markó Péter (1953) szociológus, művelődésszervező, Sárvár; dr. Mód László (1972) egyetemi adjunktus, Szegedi Tudományegyetem Bölcsész- és Társadalomtudományi Kar, Néprajzi és Kulturális Antropológiai Tanszék; dr. Simon András (1973) néprajzkutató, tanszékvezető egyetemi docens, Szegedi Tudományegyetem Bölcsész- és Társadalomtudományi Kar, Néprajzi és Kulturális Antropológiai Tanszék; Molnár Zoltán Tamás (1981) középiskolai tanár, Vas Megyei Szakképzési Centrum Gépipari és Informatikai Szakgimnázium, Szombathely; prof. dr. Széll Kálmán (1926) ny. főorvos, címzetes egyetemi tanár, író, Szombathely; dr. Újvári Edit (1963) intézetvezető egyetemi docens, Szegedi Tudományegyetem Juhász Gyula Pedagógusképző Kar, Művelődéstudományi Intézet; dr. Zsámbéky Monika (1958) művészettörténész, Szombathely