

# ACTA CULTURA ET PAEDAGOGICAE

## **1. Literature and Philosophy**

Gábor Szécsi: Towards a contextualist theory of historical understanding

Magdaléna Hrbáček: Stereotypes and stigmas in Andrea Coddington's prose

Dóra Dergez-Rippl: Living Your Life as a Work of Art — Bergson on the Essence of Artistic Creativity

Robert Friedrich Hecker-Réz: The helping conversation – opportunities and risks from the view of emotional intelligence research

## **2. Art and Pedagogy**

Anna Mária Bólya: The Change of a Medieval Fashion Dance: Formal and functional aspects of the discourse of dance becoming an independent art

Ákos Windhager - Anna Mária Bólya: What is Female in Hungarian Music?

## **3. Communication and Culture**

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Tamás Szilágyi: The role of metacultures in the dynamics of Western civilisational change

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Iván Zádori – Péter János Horváth – Zsolt Nemeskéri: The Philosophy and Practice of the Post-COVID Workplace

Andrea Buday-Sántha: Business and PR ethics: Current affairs of business ethics and communication - professional ethics

Katalin Bándy – Tibor Pintér: (Re)-Islamization trends in the Balkan Peninsula

Andrea Máté – Kinga Angler: Assessment of food and drink industries' situation from Tolna County

Zsuzsanna Slezák-Bartos – Brigitta Orsós – Kinga Angler: Motivations for attending events for a particular automotive company

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## PREFACE

The information age creates a new context in which our notions of culture, knowledge, and science become more complex. These more complex notions can be regarded as the bases of the idea of the global and local information communities in which the communication attitudes of a person are determined by their impression of their self as permanently available individual whose communicative acts are embedded in a special information net. Forming new, information communities, electronic technologies have been speeding up the crossing of traditional conceptual, social, cultural, and political boundaries. And as a result of this process, we are experiencing conceptual, social, cultural convergencies in the new global and local forms of communities.

The age of electronic communication is the age of opening categorical and classification boundaries. A new virtual social space is in the making that holds the possibility of new opportunities of interdisciplinarity and unified science. The use of the new communication technologies, therefore, has abolished the traditional pedagogical thinking, and brings in new conventions. The novelty of the structure and function of knowledge acquired by electronic communication, accordingly, is a consequence that affects the bases of traditional pedagogical thinking. It is a problem which provides new scope for pedagogical researches. The effects of this problem appear more and more significant social and cultural dimensions that forces pedagogical thinking to assume a wider framework. Change has an expanding effect on the framework of the new, electronic forms of learning, adding new dimensions. The use of electronic communication technologies sets pedagogy a big methodological challenge. Pedagogy becomes a part of the process characterizing the scientific life of information society leads to disappearance of the traditional disciplinary boundaries. And this disciplinary openness can be regarded as a basis of a new pedagogical paradigm which help us to form general theory of the cognitive background and consequences of the new teaching/learning forms appearing in the new media space, and by which we can work out a methodological conception that offers appropriate solutions to the new cultural challenges.

*Acta Cultura et Paedagogicae* is an interdisciplinary journal which provides novel reflections on the processes led to the convergencies of social, cultural, and economic categories experienced nowadays. The primary objective of our journal is to fulfill the need for thorough discussion of research results in disciplines relevant to pedagogical, philosophical, psychological and technological aspects of culture and education, and to contribute towards the wide diffusion of scientifically sound contributions in this domain

The Editorial Board of *Acta Cultura et Paedagogicae* has prepared the first issue of the journal which contain three chapters (Literature and Philosophy, Art and Pedagogy, Economic and Regional Development) and 8 studies that highlight the various dimensions of interdisciplinarity. We wish that the readers will chose the topic interesting for them which could be an inspiration for their professional work.

Gábor Szécsi  
Editor-in-Chief

## Chapter 1.

### **Literature and Philosophy**

# TOWARDS A CONTEXTUALIST THEORY OF HISTORICAL UNDERSTANDING

GÁBOR SZÉCSI<sup>1</sup>

**ABSTRACT:** The aim of this article is to indicate how a version of intentionalist theory of linguistic communication can be adapted as a part of a contextualist methodology of the history of ideas. In other words, we attempt to clear up the way of harmonizing the theory that communication takes place when a hearer/reader grasps an utterer's intention with the methodological conception according to which a historian of ideas must concentrate his attention on the context in which in his past author was writing. This article argues that a plausible solution to this problem is suggested in some influential methodological essays by Quentin Skinner. Therefore we shall discuss, on the one hand, the place of an intentionalist model of communication in Skinner's methodology by providing a brief outline of the main theses of contextualism and intentionalism. On the other hand, we deal with some epistemological problems raised by the application of contextualist method. In particular, we consider the questions that can be raised about the manner in which a historian can grasp an author's intention.

## Introduction

The term 'contextualism' refers to the method whereby a historian of ideas concentrates his attention on the context in which a past author was writing. The defining tenet of an intentionalist theory of communication is that communication takes place when a hearer or a reader grasps some sort of intentional state (intention, belief, desire etc.) that is distinct from the utterer's words expressing it. Now, one of the most important methodological questions of the contextualist theory of historical understanding is whether the contextualist method can be harmonized with an intentionalist conception of linguistic communication.

A possible answer to this question, we think, is suggested in some well-known methodological essays by Quentin Skinner, one of the founders of the 'Cambridge School' of the history of political thought.<sup>2</sup> Quentin Skinner is one of the world's most influential and philosophically sophisticated historians of ideas. His influence can be derived *inter alia* from the fact that he attempts to revise the

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<sup>2</sup> For discussion of the epistemological background of Skinner's methodology see e.g. (Skinner 1969, 1978, 1983, 1988, 2002).



major methodological tools with which the history of ideas has been tackled to now by formulating his contextualist conception in terms of an intentionalist analysis of linguistic communication that can place some traditional epistemological hypotheses about the historical understanding in a fresh and illuminating context. In short, what makes Skinner's contextualist methodology novel and influential, we think, is the adaptation of a special version of the intentionalist theory of linguistic communication. Thus, in our view, in order to understand the methodological issues of Skinner's historiography of ideas, we must consider the version of the intentionalist theory of communication which appears most strongly to have influenced his thinking. Now, the main task of our essay is to indicate how the topic of historical understanding might involve, or why should it involve, an analysis of intentional states expressed and grasped in communicative acts. Our investigation, therefore, include two stages. Firstly, we shall discuss the place of an analytical model of linguistic communication in Skinner's methodology by providing a brief outline of the main theses of contextualism and some important versions of the intentionalist theory of communication. Secondly, we shall deal with some epistemological problems that can be raised about the manner in which historian can infer a past author's intention from the author's words.

### **History, context, meaning**

Let us begin by clearing up the methodological conception which Skinner refers to as 'contextualism'. What is usually thought to define the 'Cambridge School' of the history of political thought founded by Skinner, Pocock and others is a commitment to a form of linguistic contextualism: the thesis that historical texts can only be understood correctly by locating them within their intellectual context and, in turn, that this intellectual context can only be properly understood in terms of the language available to the individual past authors.<sup>3</sup> What Skinner regards as contextualism is the view that to understand what a past author meant by a text it is necessary to grasp what he was doing in writing it in a given historical context. In other words, contextualism, Skinner claims, is the method whereby the historian concentrates his attention on the context in which his author was writing. This means, in Skinner's view, that to understand what a past author meant by a text, a historian must concentrate on the conventions of the type of society in which author lived, the kind of person he was, the people whom he was addressing and trying to persuade, and so on. As Skinner notes, we must be ready to read each of the classic text "as though it were written by a contemporary" (Skinner 2002, 57). The relevance of such a contextualist method, for Skinner, can be pointed out especially in the cases where the reasons people had for holding their beliefs do not seem to be reasons for us, and where the beliefs themselves seem unintelligible. As Skinner claims,

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<sup>3</sup> For the discussion of historical contextualism of 'Cambridge School' of the history of political thought, see (Skinner 1969, 1978, 1983, 1988, 2002; Pocock 1985, 2004; Dunn 1968, 1996).

in such cases “we discharge our tasks as interpreters if we can explain why say, Aquinas believed that God is at once three persons and an individual Being” (Skinner 1988, 256). “We need not suppose”, Skinner writes, that “we have to be able in addition to perform what may be the impossible feat for explaining what exactly it was that Aquinas believed” (Skinner 1988, 256).

So, in this view, to interpret a past author’s text, we need to know something about the historical context in which text was written. If we attempt to surround a past author’s text with its appropriate historical context, Skinner claims, we may be able to create a more plausible conception of what the author was doing in writing the text in question. For to understand what questions a past author was addressing, and what he was doing with the concepts available to him in a special historical context, is equivalent to understand some of his basic intentions in writing his text. So, as Skinner writes, when “we attempt in this way to locate a text within its appropriate context, we are not merely providing historical ‘background’ for our interpretation; we are already engaged in the act of interpretation itself” (Skinner 1978, xiv).

In arguing for this contextualist methodology of the history of ideas, Skinner offers his criticism of the view that concentration on the text is sufficient in itself for the understanding of the ideas contained in it. This so-called textualist view, Skinner points out, is wrong, since it assumes the existence of “timeless truths” which the historian hopes to distil from a past author’s text. This erroneous assumption about “timeless truths”, he argues, occasions that meanings which historians ascribe to the past authors might have very little or nothing to do with the authors’ intentions. Some historians, for example, say of Machiavelli and Rousseau that by writing what they did, Machiavelli laid the foundation for Marx, and Rousseau provided the philosophical justification for the totalitarian as well as the democratic national state. Skinner argues, however, that description such as “Machiavelli laid the foundation for Marx” cannot be action descriptions, because they are not descriptions “which the agent himself could at least in principle have applied to describe and classify what he was doing” (Skinner 1969, 29). For Skinner, the main problem with such descriptions is that they unapologetically avoid any reference to the intentions of the author in question; rather, they merely engage in philosophical criticism or moral judgment such that “history becomes a pack of tricks we play on the dead” (Skinner, 2002, 65). So those historians of ideas who tend to form such descriptions simply assume that the same word employed by different authors indicates the same meaning and intention on the part of each. Ideas thus treated “historically”, Skinner claims, are in fact abstracted from the past author’s writing and, therefore, they cannot tell us anything about the role it originally had in the arguments and doctrines of the various authors concerned. The only way to settle the matter is to explore the dominant intellectual context of the time “by paying as close attention as possible to the context of [a particular] utterance, we can hope gradually to refine our sense of the precise nature of this intervention constituted by the utterance itself” (2002, 117).

So what leads Skinner to form his critical statements in the general assumption that the past authors were merely concerned with specific problems occurring in their own quite unique historical circumstances, and that they all conceptualized and expressed these problems by following the rules of a specific linguistic tradition. Thus, on Skinner's view, in interpreting a historical text, we must regard this text as a definite set of utterances formulated by a past author with the intention to communicate a certain meaning to a given group of the past hearers or readers. Consequently, according to Skinner, the main task of the historian's investigation is to ascertain the intention of the past author in writing his text. If that is so, a historian must presuppose, above all, a certain set of linguistic tools (words, expressions, phrases etc.) that alone makes it possible for a past author to express the intention which is ascribed to him by the historian. To understand a text, therefore, the historian must firstly determine the range of description available to the author of a text; and secondly he must elucidate, within these limits, what was the author's actual intention. In other words, clearing up what the past author could have intended, the historian then determines what the author must have intended to utterance; that is, the historical study of the texts and contexts relating to the past authors must be a study of intentions which the authors' words express.

Having said this, Skinner's argument on this score would certainly appear to us to be resting on an influential analytical conception of linguistic communication. However, in contrast to the generally accepted assumption, we believe that this conception cannot be regarded as a part of the theory of speech acts associated with the Oxford analytical philosopher, John L. Austin. Rather, we think, it is a special version of the intentionalist theory of communication. In other words, Skinner's contextualist conception of the interpretation of the past authors' text seems to be based on an intentionalist theory of the intentional structure and mental conditions of communicative acts. Thus, to clear up the basic assumptions of Skinner's methodology I turn now briefly to the main theses of the theory of communication that appears most strongly to have influenced Skinner's thinking.

### **Intention, communicative act and historical context**

It is a familiar view, suggested by the commentators of Skinner's works, that Skinner has standardly formulated his methodological conceptions in terms of Austin's analysis of communicative acts.<sup>4</sup> Indeed, Skinner's admiration for Austin goes so far that he protests against those who write of his theory of speech acts as if there is scope for alternative theories. For Austin, Skinner claims, carried the attitude of disinterested curiosity about the workings of language farther than anybody in the analytical philosophy of language, and, therefore, he could provide "a way of describing" a fundamental aspect of understanding (Skinner 1988, 262).

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<sup>4</sup> See e.g. (Pocock 2004)

The “way of understanding” that Skinner regards as Austin’s most important contribution to a general theory of speech acts is the illocutionary description of communication that has been widely discussed and employed conception in the analytical philosophy of language in the years since Austin coined the term ‘illocutionary act’. As it is well known, an illocutionary act on Austin’s original account is an act which is performed in saying something. It is, in this view, to be distinguished both from acts of saying something (the making of noises, or marks, belonging to a language), and from acts bringing something about as a consequence of saying something. In brief, illocutionary acts are to be distinguished from locutionary and perlocutionary acts. So in terms of Austin’s model of illocutionary acts, the meaning of a word would appear as being inextricably tied down to specific activities in the context of which they enter into usage.

Now Skinner argues that a proper understanding of the concept of illocution gives us grounds for offering plausible accounts about the way of interpreting the texts of the past authors. For the main task of the interpretation of a past author’s text, Skinner claims, is to illuminate the illocutionary force of the text. But how can the awareness of illocutionary force contribute to understanding of a past utterer’s meaning? Although this question has been formulated by using Austinian terms, the answer suggested by Skinner is based on an intentionalist conception of communication rather than on Austin’s original doctrine of speech acts. In answering the above question, Skinner emphasizes that to illuminate the illocutionary force of a past author’s text, a historian must be determine the author’s intention expressed by the author’s words in a given historical context. So, in Skinner’s view, in order to grasp the illocutionary force of a past author’s text, a historian, having found out what the author could have intended in a given historical context, must determine what the author has intended to utter. This means, accordingly, that in illuminating the contribution of the awareness of the illocutionary force to our understanding of the historical texts, Skinner argues for a version of the intentionalist theory of linguistic communication. As we have seen, the defining tenet of an intentionalist conception is that communication takes place when a hearer/reader grasps some sort of intentional phenomenon that the utterer’s words express.

In contextualist view, a plausible account about the context of a past author’s text would enable us to understand some of his basic intentions in writing, and to elicit what he might have meant by what he uttered. To suppose this view on interpretation, however, an exponent of the contextualist-intentionalist methodology must explain the manner in which a historian can grasp an author’s intention. Skinner suggests the following solution of this epistemological problem: in order to understand a past author’s basic intention in writing, we must see, *inter alia*, what questions he was addressing and trying to answer, and how far he was accepting and endorsing, or questioning and repudiating, or perhaps even polemically ignoring, the prevailing assumptions and conventions of political debate. But what exactly does enable a historian to grasp an author’s

basic intentions by studying the ideological context of the author's text? How can a historian infer an individual mental state from the special features of the context of an author's text? And what exactly does a historian need to be aware of to grasp an author's message?

As far as we can see, Skinner does not offer plausible answers to these questions. Some versions of the intentionalist theory of communication, however, suggest possible solutions to these problems. As we have seen, for example, Davidson claims that a reader's grasp of an author's intention is mediated by the reader's knowledge of the truth-conditions of the reader's language (Davidson 1980, 1984, 1990, 2001). That is, in Davidson's view, what enables an author to realize his basic intention in writing is the reader's knowledge of the truth-conditions of sentences in the reader's language. Other exponents of the intentionalist theory of communication, however, give other accounts of the manner in which a hearer/reader can grasp an utterer's intention. For instance, David Lewis emphasizes the essential role of two conventions in communication that he calls conventions of "truthfulness" and "trust" in a language.<sup>5</sup> Jerry Fodor thinks of these conventions in communication as "recipes" for communicating specific messages.<sup>6</sup> Still other exponents of intentionalism stress the role of the so-called creative hypothesis formation. Dan Sperber and Deirdre Wilson, for example, argue that a hearer/reader must infer an utterer's intention by inventing hypotheses concerning the utterer's possible intention and then selecting from these by means of a presumption that the utterer's sentences are "optimally relevant" (Sperber-Wilson 1986, 163-171).

At this point, however, it is necessary to emphasize that, whether we accept Davidson's account of the common knowledge of the truth-conditions of utterer's language, or stress, for example, the role of the creative hypothesis formation in communicative acts, we must keep in view the radical epistemological difference between the manner of interpretation in the oral and literal forms of communication. Although Skinner, like others who intend to argue for a version of the intentionalist theory of communication, fails to consider this difference, it is important to highlight that intentionalism is one of the approaches to communication inviting to rethinking in terms of orality/literacy paradigm.<sup>7</sup> In other words, studying the various kinds of the calculations that hearers/readers use in order to grasp the intentional states which are expressed by the utterer's words, in our view, we must perceive that these kinds of calculation have quite different bearings in oral communication from those they have written. For we must perceive that while spoken linguistic material, as Bronislaw Malinowski notes, "lives only in winged words, passing from man to man", the meanings of the words are "inextricably mixed up with, and dependent upon, the course of activity in which the utterances are embedded", the statements contained in written documents "are set down with

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<sup>5</sup> For discussion of this conception see (Lewis 1983)

<sup>6</sup> See (Fodor 1975, 1987)

<sup>7</sup> For discussion of the orality/literacy paradigm see (Ong 1982, Havelock 1986, Goody 1987).

the purpose of being self-contained and self-explanatory" (Malinowski 1923, 307, 311). Writing, in this view, intensifies the sense of self and foster more conscious interaction between individuals. In writing, Malinowski claims, "language becomes a condensed piece of reflection", the reader "reasons, reflects, remembers, imagines" (Malinowski 1923, 312). So this means, on the one hand, that the language from which a reader can infer the author's intention is more individualized and more interiorized than the language that is used in oral forms of communication, and, on the other hand, that the way of interpretation is more reflected in literal forms of communication than in oral communicative acts. In this case, accordingly, the manner in which the sentences of the written documents represent an ideological and social context is radically different from the way in which a given context is represented in an oral form of communication. Consequently, the manner in which a reader can infer the author's basic intention from the author's words representing the deeply interiorized context of writing is radically different from the way in which a hearer can grasp the utterer's meaning.

Applying these considerations to the epistemological problems of the history of ideas, we can note, on the one hand, that the historian, as a reader, can infer the past author's intention by reconstructing a "private" context-representation expressed by the author's words, and, on the other hand, that the epistemological background of the historian's inferences is actually constituted by an individual cognitive representation of the ideological and social context of the interpretation of the past author's text. So these considerations may urge the exponents of contextualism to rethink the methodological role of the context-descriptions in the history of ideas. For the orality-literacy paradigm may suggest them that the historian's account of the ideological and social context of the past author's text cannot be more plausible than his idea of the author's "private" thoughts. In other words, the historian's account of why a past author believed something cannot be more plausible than his hypothesis about what exactly it was that this author believed.

As far as we know, Skinner adapts the intentionalist conceptions without considering these epistemological problems. We think, however, that the adaption of a version of intentionalist theory can only help a historian of ideas to illuminate some of the connections between a past author's text and its ideological and social context, if he is aware of the basic differences between "the ways of managing knowledge and verbalization in oral cultures" and "in cultures deeply affected by the use of writing" (Ong 1982, 1). Such an epistemological distinction can enable an exponent of the contextualist methodology to create a plausible conception of the internal relation between an ideological context and its linguistic representation, and hence, in Skinner's words "of how political thinking in all its various forms was in fact conducted in earlier periods" (Skinner 1978, xi). A detailed investigation of the methodological implications of this distinction, however, is altogether another enterprise.

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## STEREOTYPES AND STIGMAS IN ANDREA CODDINGTON'S PROSE

MAGDALÉNA HRBÁČEK<sup>1</sup>

**ABSTRACT:** Andrea Coddington's biographical novel, *A zsidó nő* [The Jewish woman], besides the methodical analysis of the literature, might provide a good reason for a multiple-layered investigation. The study provides a picture about the role of the Jewish woman in the society, bringing the known Jewish and Jewish woman stereotypes to the surface. The text reveals such negative prejudice-filled stereotypes as being chosen, stigmatized and rejected, which – in binary oppositions – put types in front of us. The text in question also offers the portrayal of the archetype of the Jewish woman.

Before we bring the picture of the Jewish woman and the process of stereotypization in the text to the surface, I would like to shed light upon the theories which served as bases for the multi-layered investigation. The starting point will be imagology, one of the disciplines of comparative literature studies. Imagology, with the help of the foreign (hetero-image) and the self-image (auto-image), deals with and seeks otherness in literary texts. These images present themselves in myths, stereotypes, prejudices and linguistic clichés, while they do not reflect the actual reality, but they show the mental discourse of a different ethnic and social group. The focus point of the imagologic investigation is not only the evolution and livability of stereotypes but also the questions of what the function of all these individuals and groups – which have been and are doing the categorization and typification – is, as well as to what extent does the hetero- and self-representation occurring in the texts affect the coexistence between the peoples and nationalities (Zelenka 2018, 7–16). In order to perform such an investigation, we cannot avoid using the methodical procedures of social sciences, moreover, we have to clarify some basic terms as well. The representational theories which have spread in the last decades are characterized by the constructivist approach. One main impact is semiotics, which is built on Saussurian foundations, and the other is the discourse theory of Michel Foucault (Foucault 1998, 50–74). The representational systems operate on two levels: one of them is the level of mental representations<sup>2</sup>, and the other is the level of the materialized sign systems.

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<sup>2</sup> Mental representations map the contents of our consciousness in forms of notions, images, ideas and feelings. Sign systems represent, substitute and make these mental contents transmittable to others. According to the constructivist approach, the meanings do not exist on their own – they exist only through their use, that is, through the representational practice of their users. With the

Besides the basic forms of discourse (speech mode), such as myth and rite, taxonomy (classificational system) is seemingly used for putting the perceptible reality into systems for the sake of cognition. The users of these systems, together with the outside world, classify not only themselves, but the society as well (Könczei 2004, 9–36).

### **The binary opposition of “we” and “they”**

The most important topics of social discourses are the various identity categories. Thematization also means the partitioning of society. The contents and the meanings of the social identities therefore are created through representations. Part of this process is typification, a basic and universal mental operation which is a necessary element of meaning formation since we are only capable to grasp the unique phenomena and features in types. E. H. Gombrich points out that the perception of the phenomenal world is done with the technique of typification similarly to the game of twenty questions: we progress from the general categories towards the details. This is followed by generalization, then the oppositional groups “are born”, that is, the: “we and they” (Gombrich 1972, 87–90). We form an image about persons and groups of people by building up the class categories from easily graspable, simplified, quantitatively reduced and selected features. These classificational systems give then rise to the people, the nation, religion, race... categories.<sup>3</sup> According to the Saussurian principle, the meanings gain sense only through oppositions.

### **Representation and stereotype**

Stereotype is the form of representation which draws the image of the other by further simplifying their typical variation by reducing it to only some features, which it presents as intrinsic (essentializes it), and it portrays it as given by nature (naturalizes it).<sup>4</sup> Walter Lippman, the one social psychology got the term

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help of various media, we produce, receive and exchange the meanings among each other during social interaction.

<sup>3</sup> According to the Saussurian principle, the meanings gain sense only through oppositions. Thus, the basic linguistic meanings arrange themselves by contrastive meanings, i.e. binary oppositions. According to Bahtyin, meaning is the result of dialogue. (We always take the words from others' mouths). According to Durkheim, and the believers of the symbolic classificational system of cultural anthropology, in order to be able to clearly separate things from each other, the dissimilarities have to be denoted in binary oppositions.

<sup>4</sup> Stereotypes are supposed features and attributes which applies for a bigger group of individuals whose faith, habits and actions are similar. The bases of the emergence of stereotypes might be historical facts, simplification, generalization, exaggeration, overstatement, the portrayal of cultural attributes as habitual and natural, and also racism, sexism and other forms of discrimination. Stereotypes are relatively rigid and difficult to change. Their task is the verification of category-related behavior. The individual can verify their prejudices, which cause positive or negative bias, with the help of categories. Stereotypes are image-like constituents of these categories, which – although play an important role – do not provide an explanation for the real nature of prejudices. Stereotypes can extend to: nations, social, professional and religious groups, ethnic minorities, or people with deviant behavior.

stereotype from, already called stereotypes in the 19<sup>th</sup> century as the “*images in our heads, or images based on exaggerations*”, whose basis is the repeatedly occurring gaining of experience. (Lippmann 1971, 8–19)<sup>5</sup> According to Allport, stereotype (in fact an image) is a view which is based on exaggeration and joined by a category. (Allport. 1977. 53.)<sup>6</sup> Stereotype is not identical to category. Stereotype is a portrait which accompanies category, and its emergence is affected by the personal belief and attitude system. We can talk about stereotype only when the category gets filled with images and judgments. The emergence of a stereotype is a long term process. One of the important mechanisms of the process is attribution<sup>7</sup>, the other important mechanism is the aforementioned categorization (Könczei 2009, 9–31).<sup>8</sup>

### **Andrea Coddington’s prose *A zsidó nő* [The Jewish woman] and stereotypes**

Andrea Coddington’s biographical novel (Coddington 2017)<sup>9</sup> points out the Jewish stereotypes in the text through the methodical procedures of the

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<sup>5</sup> According to him most people form their worldview, their understanding of their place in it and their values from mental elements which were given to them in a ready-made form. Despite the rapidly changing society and the abundantly flowing information, there is a stable picture of society (and knowledge) in their heads. This, among all, emerged because of habitual comfort, the demand for security, and due to the need to be able to orient oneself quickly in everyday matters.

<sup>6</sup> Under category, we mean a group, into which everyday thinking classifies people, things and events. This approach states that a stereotype is nothing more than a *rational category*, a special kind of the categories. “Stereotypes include features attributed to social groups or layers” which create socially accepted belief systems; stereotype itself is the mental representation of social categories. In this regard stereotype means a structured information set applied to groups of people, which may include personal features, physical attributes, social roles or specific forms of behavior. Three basic viewpoints have emerged about the development of the characterization and evaluation of groups. According to this, stereotype can be a cultural heritage, rigid thinking filled with prejudices, distorted image, or an image emerged from experience.

<sup>7</sup> Attribution: rules, suppositions, ideas, which refer to how people can deduce the reasons of their own and others’ behavior. In such case, personal features can be deduced from the behavior of one person or a group.

<sup>8</sup> This is when the individuals classify the information concerning the group. The identification of an individual as a member of a social group is based on whether the individual has the attributes which are typical for the group. The working of stereotypes is the process of stereotypization.

<sup>9</sup>Andrea Coddington graduated at the Comenius University in Bratislava with a journalist major. She is from Radošina. In 2002, she went to the states as a foreign affairs reporter and settled down in New York where she started a family, and then she returned. Currently she is living in Slovakia. Her first successful work was her novel *Szép életnek tűnt* [It seemed a nice life]. The biographical novel *A zsidó nő* [The Jewish woman] also enchants the reader. It was on the bestseller list in Slovakia in the year of its publication. The novel has been translated into Hungarian and English as well. The English translator was Silvia Fishbaum, the main character, who is currently living in America. The novel is not a story of a Holocaust survivor, but it portrays the integration and escape of the child of the survivors into and from a socialist world. It belongs to the circumstances of the birth of the novel that there are many common features between the author, Andrea, and the main character. Both of them lived in America when they visited Slovakia. They met in Piešťany where Silvia introduced herself and told Andrea that she had read her first novel. “My story is worth the same as yours” – said Silvia. This is how the friendship started. The two widows had enough to say to each other...

representational theories.<sup>10</sup> The mentioned Coddington-text offers the portrayal of the archetype of the Jewish woman as well.<sup>11</sup> It provides insight into the authentic everyday lives of Jewish families practicing their religion in a novelized form. The main character tells us the coherent life story of the “report subject”, about who she was in her childhood and how she became a woman while being chosen, stigmatized and rejected. During the remembrance, the Jewish people’s trauma, the Holocaust emerges. This is into which a child, Szófia, a Jewish girl is born into, who honestly recollects her own, her family’s and an ethnic group’s life story fragments from the years after the war. In the communist Czechoslovakia, the well-off Jewish family had to face not just with exile but also with the confiscation of their wealth. After leaving the rich home, they moved into a two bedroom apartment in Kassa (Košice). The direct reading of the biographical writing reveals how the individual lived through a childhood under the pressure of various contextual, collective, or at least determinable group interests in the years of Socialism, pointing out the down-pulling power of being rejected and the self-searching of the first and second generation after the war.

### **The motif of the Jewish tradesman stereotype in Manishevich’s life**

The prose opens with the recollection of childhood memories. The shouting pain of the Holocaust is still lingering in everyday life. The mother of the main character is also a Holocaust survivor. This is the time of the new beginning. The story beings in a small village in eastern Slovakia. The Manisheviches are the only Jewish family in a Catholic village. The father is hard-working, has a workshop, vineyard, wife and three daughters. The prosperous farm covers all the finances. Mister Manishevich knows how to save money. He does not revel in the pub, aside from the kiddush (the ceremonial blessing of wine) on Saturdays. In spite of the fact that he is a winemaker, he is moderate in alcohol consumption as well as in everything. In the Allportian list of common Jewish stereotypes, Manishevich truly fits the attributes of being industrious, persistent and aspiring. This typical Jewish feature “helps” the inhabitants of the small village in learning to hate the Manisheviches. Because Manishevich is able to give loans. Knowing how to handle money well was the reason Jewish families were well-off in Central Eastern Europe. The contemporary aristocracy and the central and lower class nobility also exploited the Jewish people’s economic and commercial knowledge, experience and services. The story of the nowadays often used linguistic cliché, “*the banks are in the hands of Jews, the money is in the hands of*

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<sup>10</sup> According to Allport, there are positively and negatively charged stereotypes among the most well-known Jewish stereotypes, too, however, the negative ones live rather more dynamic lives. For example: cunning, greedy, industrious, ravenous, smart, aspiring, treacherous, family-centered, persistent, talkative, religious. Stereotypical occupation: tradesman, doctor, banker, artist etc. (Allport. 1977. 36-53)

<sup>11</sup> The European and the American feminist theories investigate the image of the Jewish woman in its depth, and they do this by using the results of history, sociology and psychology. It was Adler Ruth, associate professor of Yiddish and Hebrew languages at the Baruch College in New York, who first, in 1977, discoursed about the image of the Jewish woman by using these solution-strategies.

*Jews*” goes back as far as to this time; in our region, even to the 15<sup>th</sup> century. Since then, it has become a negatively charged attitude and stereotype – in the text as well. The narrator tells the story in first person singular. She, starting with the first sentence, consciously reveals the religious rules of the Jewish faith and the rites connected to it as one of the forms of mental self-representation. There are numerous examples for the self-representation of the “we” group of the main character. One type of this is the motif of self-differentiation. The sharpest example of this is rooted in being chosen, since one of the determining points of the Jewish otherness is the belief of “being the chosen people”, to which the traditional historical consciousness is directly connected. The continuum of the more than three thousand years old ethnic-denominational tradition stands in the center of the cultic working. This common knowledge, exhausted in the cult of the past and emphasizing some highly important events (Moses, Babylonian captivity, Egyptian captivity, the Promised Land, the destruction of the Church) controls the whole rite system at home, in the synagogues and in houses of prayers, too, which – coupled with updated religious practice – strengthens self-awareness. The group-cohesive power of the Sabbath is very intensive not only in the novel, but also in the families practicing religion everywhere. This means that the characters are applying the features of their own group for themselves.

#### **The forms of mental self-representation within the group and otherness (Goy-Jewish binary opposition)**

The attributes typical for a person of faith wake to life in the text through acts. Such is the power of the Sabbath, which forms a cultural identity, but also the liturgy of the Passover, the Yom Kippur, or the Rosh Hashanah revive as important elements of self-representation. In cases when the author describes the holidays, she consciously uses the elements of the materialized sign systems. Examples include: the Saturday barches-cover, the kippah, the barches, the pesach-pot or the kiddush-glasses. From the point of view of the linguistic register of the work, the fact that the author builds in Hebrew and Yiddish expressions is positive, since it makes the message even more authentic. At the end of the book, we can find the meanings of these expressions. The narrator dedicates a whole chapter for the description of the Saturday. The conscious strengthening of the collective identity is a constant Saturday (Sabbath) task and it appears in the novel as a goal of the parents. It is obvious why: the collective identity does not exist on its own, but only to the extent people put faith into it (Assmann 2004, 131). Its power depends on how alive it is in the consciousness of the micro or macro group members and how well it can influence their thinking and behavior. Cultural identity is a conscious participation in a culture – an acknowledgment of a given culture by turning inward as well as presenting it outward. Saturday, as well as all holidays begins at sunset. Jewish people living in the diaspora as well as all around the world practice the Saturday according to the rules – in the same rite code. Differences can be seen only in the domain of gastronomy. This is typical for the Jewish Saturday in Porúbka, too. *“It’s not that the Jews kept the Sabbath, the Sabbath saved the Jews – added wisely my father.*

*We hold on to it, rely on it, no matter where we are – scattered around the world, in torment, or in gratitude for our fortune and well-being. It's ours, but it also belongs to others – whispered my father deep in thought... We are free. We are Jewish. We are a people with many ethnicity and without borders. The Sabbath is ours!"* (Coddington 2017, 5-8) Another function of stereotypization is the characterization and description of the own group. The introductory lines of the novel stimulate the keeping of the rules and regulations concerning the own group: *"... the Hebrew language is the language of the prayer only. – If those others knew how happy we are, and in what a sublime and joyful way do we, the Jewish, celebrate the Sabbath! – emphasized my father, for whom this conversation was unpleasant; he wished to forget it as soon as possible. He wasn't used to such kind of exchange of opinion..."* (Coddington 2017, 8), and at the same time, it carries exclusivity as a classificational category: *"– Why only we keep the Sabbath? Why do the others go to church on Sunday? – Because we are Jewish and they are not – answered my father with radiating eyes and reserved strict look, because he felt that something is about to explode here. My big sister stepped forward peevishly while holding her chin up and said: – But why are we alone? Why our very family? – Being Jewish is privilege! – answered our father, setting aside the fact that he has become in conflict with her daughter. – Of course! A privilege! Like the dirty dogs!... – They hate us. In the whole village! Nobody likes us – broke out Melánia in a cry."* (Coddington 2017, 7) The quote implies the source of conflict inherent already in the binary opposition, and one does not have to wait long for it in the flow of the novel. For a cultural, ethnic or religious group, the central questions become: Through which teaching mechanisms can it preserve its own values, and through what kind of processes does the individual become the member of the group?<sup>12</sup> If we consider the possibilities of the transmitting patterns in the age of the main character, we have to realize that the rules of the Jewish faith could only be acquired on a vertical level, that is, the girls could learn the basics of the Hebrew language, the Yiddish expressions and the kosher way of life only from the parents and grandparents. Later on they could learn it institutionally as well, in the Sunday school in Košice. The child, however, wants to align to the peers, that is, to their habits and ritual acts. They start to imitate so as to become accepted. The stereotypization of social groups simultaneously becomes the tool for symbolic exclusion, because it exaggerates otherness and distinctness, that is, the differences between groups, while also making them exclusive, with which it prevents them from integration, i.e. from approximating each other. Such a big religious conflict emerges from a seemingly "innocent" imitation:

*„And we were the only ones who didn't worship the statues and didn't cross ourselves in front of the big statue in the middle of the village. Except for one time. Our Melánia. My poor girl wanted to assimilate so as not to get into the center of attention of the group passing by the cross. She just wanted to be one of the many. As soon as she got home, my mother roared on top of her voice:*

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<sup>12</sup> Pedagogical differentiates the vertical and horizontal modes of the learning-teaching mechanisms. In case of vertical learning, the child learns from the parent, grandparent, and in case of horizontal learning, they do so from the peers and the school. (Hrbacek 2011, 25)

- *You mustn't do that!...*
- *All my friends in the village cross themselves.*
- *We are not everyone!"* (Coddington 2017,10)

The prevention of integration in Goy-Jewish binary opposition also gets its place in the text. Due to the effect of the pressure from the one-party state, the Jewish identity-awareness has faded in many people after the war. Mixed marriages also weakened the group-awareness of the individual and the community. Enormous pressure fell on the survivors as well. This tailwind meant assimilation for many, but in others, it strengthened the identity. We can witness a very sharp distancing in the text:

*„Yes, and I did catch you with that Gyuri Hornyák. Melánia turned red and she cast her eyes down. – With that non-Jew Goy! – How do you know? – Do you think I'm blind? A Jew recognizes a Jew, and now rather be silent! Poor Gyuri. A Goy is a Goy, period. He could bring any amount of gold, he could treat her like a queen, he wouldn't have a chance even if he made a goddess out of Melánia. Jacob's first rule regarding his daughters was that we are Jewish, we suffered plenty, we can only marry a Jewish man. There is no other way. Period. Or to be more precise, exclamation mark. Questions, crying, threatening, all for nothing. – Gyuri is a Goy – this is what Hornyák got.”* (Coddington 2017, 39)

The second girl was also allowed to marry only (!) a Jew: *“Everything repeated itself in the same way as in case of Melánia. Fulfilled conditions, both sides are satisfied. Jew-yes. Wedding-chuppah, Košice, Harang street. The age of the bride – 21. Parents – overjoyed. The couple – in love. I'm the only one left. A similar fate awaits me?* (Coddington 2017, 39)

### **The appearance of prejudice in the novel (physical features and linguistic clichés from prejudice to discrimination)**

The historical events follow the life story in a simultaneous and precise way, thus the authentic description of the society in the contemporary era is a strength of the work, with which the author-narrator ensures the continuity of the narrative. Such a determining fact was the process of the confiscation of wealth after 1945. They take the workshop and the land from the Manisheviches and they move to Košice into a two bedroom apartment. This is when the stigmatization of the main character and her whole family begins. Szófia experienced the first signs of this in school, which is a determining place in a child's life. There are stages of negative prejudice.<sup>13</sup> We can meet with all of them in the novel. Living through exclusion, verbal prejudice, avoidance and discrimination in an institution, has left a deep trace in Szófia: *“ We are equal but different after all (...) – came my father's words to me when I lost my first and best friend. Ildikó(...) We were one together, we walked holding hands, we went everywhere together. Even during Winter, when the water froze on the yard, we were ice-skating together. Until...*

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<sup>13</sup> Allport defined the following stages of negative prejudice: verbal prejudice (antilocution), avoidance, discrimination, physical or other type of violence, extermination. (Allport 1977, 53)

*Ildikó's mother stepped up to her daughter and whispered something into her ears... From that point on, Ildikó didn't hold my hand (...) I had a brave protector in school. Árpí Zsiga. (...) One time when I stepped into the classroom I almost collapsed. The board had the following written on it with white chalk: "Szófia is a Jew". I was standing numbly in front of the board, tears pouring down on my face. Árpí stood up, went for the sponge and wiped the board clean. From that point on, I was sitting with him. We never talked about it, but we knew that there was a deep, silent understanding between us. (Coddington 2017.17-18)* Yes. The members of the minority status group, when endangered, keep together. In our case, that is the Gypsy and the Jewish minority. Help does not always come, however. Rejection lurks everywhere. It saturates into the whole society. On the street, in the village, in the city, in school. Szófia felt that it is present everywhere in the contemporary Czechoslovakia: *"I hated when kids were whispering behind my back. They thought I didn't notice. The braver ones pointed at me with their fingers: stinky Jew! I was so ashamed I wished I could hide under the ground. (Coddington 2017, 9)* Stereotypization and prejudice are based on automatic processes. Their use is unavoidable, and it would not be good if there were no stereotypes, since they serve different functions in social orientation. The stereotype, however, "labels" people without looking at idiosyncrasies, which might lead to unworthy treatment. Attitudes and stereotypes are very close to each other. Attitude expresses the kind of psychic mechanism when we recognize the often times stereotypical situation, which evokes some emotion and then action. Prejudice can be considered as one kind of attitude. Under the term prejudice, we mean a negative attitude, more specifically, a "bad" assumption about some people, without having sufficient evidence for it. Ethnic prejudices, for example, are usually emotionally negatively colored. Such a negative ethnostereotype on the physiological level is the Jewish hooked nose. Negative prejudice is a hostile attitude toward a person, which is based only in the fact that the person belongs to a given group, and because of this, people presume that this person possesses the negative features which are attributed to the group. The group is considered as a whole which consists of individuals with identical attributes. This intermezzo takes place on the tram in Košice in the 1950s: *– You are jostling like a Jew who is rushing to heaven! – bellowed an older, shabby, unkempt man on the tram. – How do you know who I am?... After my last question, there was a deafening silence on the tram; everyone was staring at me with a surprise on their faces. I was trying me best to control myself, but the old man gained even more momentum. He didn't care at all whether he was shouting at someone or just being irritated without any reason. – For God's sake! Nobody's so blind as not to see your hooked nose! Only the horns are missing from your head! – screamed at the top of his voice."* (Coddington 2017, 31–33) The dirty Jew expression contains not only the physical, but also the morally impure negative prejudice. Many times the spreading of epidemics (for example the plague) is associated with the Jewish people as well. Interestingly, after the Holocaust, this negative stereotype is less and less common, and the dirty gypsy became more dominant instead, as a 2003 social research done in Hungary shows. The anti-Jew propaganda of World War



II had a fondness for illustrating those physiological features which were generally attributed to Jewish people: big, hooked nose, thick lower lip, big, black eyes, curly hair etc.

### **Szófia, the cunning woman, blessed with the Jewish business spirit**

Freedom meant America to Szófia, but there was mine barrage on the borders – the official roads of escape were closed. The first attempt failed, it was necessary to use fraudulent means. Cunning, the typically Jewish attribute materialized. The end justifies the means! Szófia's escape route to America will lead through Italy. Her application for allowing her to travel to a western country outside the Eastern Bloc was rejected. *"I pulled all my remaining strength and spirit together and went into the Tuzex [state-run shop]. I bought the most expensive liquor and a knocked on the door of the biggest: the master sergeant... I told the secretary that he knows about me. I was playing.*

*– How can I help you, now that you burst in without making an appointment?...*

*– You rejected my application for allowing me to travel to Rome two weeks before my wedding... (Coddington 2017, 71)* The wedding was only a diversion. The liquor softened the master sergeant, Szófia got her sigil, the road to freedom opened before her: *I was dreaming about how I will get myself to America... Where I can be a Jewish woman. With my head raised high, standing straight, with a proud heart, sparkling eyes, and with everything that goes with this. I want to dream my dream. I want a Jewish man. But first and foremost, I want love. And the most important: I want freedom (Coddington 2017, 40).* Yet, the case is not as simple as this! Szófia toiled a great deal to reach her goal. She needed money for that. This is where the Jewish business spirit, the resourceful Jew stereotype activates in her: *"Everything was about money and business... – Now we go to Ukraine – I told to Helga, when we sewed what we wanted. – We are broadening our supply... I was in Ukraine last week to seek out those of my friends whom I had went to pioneer camp back in the day... This is why I exchanged those letters with the Ukrainians. I maintained the friendship and I practiced my Russian, too... To make it more interesting, I sewed over the price tags. I removed the tags from everything I got from America, the bras, my father's shirts and from all the jeans to the very last one, then I sewed them on these ones. Now we have Made in Szófia Manishevich jeans with Lovable or Triumph tags... – It's in your blood, I swear (Coddington 2017, 60–62).*

## The image of the Jewish woman<sup>14</sup> and mother

Szófia's mother is a Holocaust survivor. The psychological consequences caused by living through the trauma of the concentration camp can be felt on the image of the mother, which also influences the personal and social identities<sup>115</sup> of the Jewish daughters growing up, and they do not really want to inherit a life full of fear and pain, therefore the trope of the rebellion of the female characters becomes the drive of the life story.

The life of Szófia, the rebellious Jewish girl, can also be interpreted in this way, with which the Jewish consciousness (national and religious almost covering each other) and the second generational Holocaust-trauma runs in parallel. These images are lived by the mother as self-verifying patterns which should be transmitted into the next generation through inheritance. This, in turn, will be the foundation of rebellion. A dramatic conversation develops among the parents and the Manishevich girls. It is explicitly clear that the girls do not want to accept the status of the suppressed and humiliated, in which there lies the highest stage of prejudice: the extermination made heavy with the notion of Holocaust. The mother's rational attitude to life feeds from the memory fragments of the Holocaust. The abundance of the Sabbath makes her remember the hunger in the

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<sup>14</sup> According to Rachel Elior, the women of ancient times (Jewish women) lived on the periphery of the society, they were discriminated against and secondary. In a patriarchal society, being a widow was a symbol of female vulnerability and defenselessness. The Gutenberg book explosion brought a change to this situation. Among the erudite Jewish women, we can find Ashkenazi and Sephardi, maidens and wedded women, artists and tradeswomen. Dulcea and Licoricia managed their own book-printing workshop. Some Sephardi women gained stable political power, with which they stewarded well. (Benvenida Abravanel, Devora Ascarelli) Osnat Barazani, for example, became a famous woman rabbi in the 17<sup>th</sup> century. Frecha Bat Josef, the composer of Hebrew prayers, was living and composing in the 18<sup>th</sup> century. Sarah Bernhardt stepped on the sensational boards in Paris and also attended around the making of the film. In Eastern Europe, against all the protests, Rachel Chana Verbermacherova became a rebbe. The 19<sup>th</sup> and the first half of the 20<sup>th</sup> century was a blessed period for the Jewish women. Throughout Europe, they bought books into their homes, they also borrowed them – this is how they guided their daughters and grandchildren. At this point they were reading not only holy books and prayers, but world literature, too. The Jewish woman belonged to the most enthusiastic reading group of the time. Miriam Kohen was leading his husband's rabbinic seat. Elsa Neumann appears on the scene, a chemist and physicist, who was the first Jewish woman to get a doctorate at the University of Berlin. Lisa Meitner gets her doctorate from physics at the University of Vienna. Others also appear: Simona Weil politician, Selma Stern historian, Rita Levy Montalcini Nobel Prize winning medical researcher. The most active Jewish women in this regard were German and Austrian, up until the point where the Nazi antisemitism arrived, which fell into the smoke of the death camps. Today, we can say that Jewish women do not have to rely on their husbands, big brothers and/or fathers. They are emancipated, free people who are present in all areas of life. (Hrbáček 2019, 203)

<sup>15</sup> According to the researchers of value-selection, identity – which plays a decisive role how an individual builds in and validates for themselves the expectations of the society and the social environment – is connected to the selection of values, i.e. with the long term goals of the individual. According to the representational theories, the participation and existence in the community space is allowed by the individuals' possibility for sharing their thoughts with the help of representation. Therefore representation is one of the most important factors of the continuity and recreation of culture.

concentration camps, which she always recounts for the girls. By recounting and retelling these memory snippets (for example, families practicing their religion and traditions annually read from the Pesach Haggadah), she burns them into the communicative memory of the girls, which then causes the general feeling of being suppressed.

The traditional Jewish view and the orthodoxy lets the women to be seen as the central figure of the household. According to the Shulchan Aruch (Set Table)<sup>16</sup> the woman is the manager of the kosher household, she lights the candles at the arrival of the Sabbath and she sets up the spirit of the Saturday and the all-time Jewish holiday, which includes the singing of the Eshet Hayil (the praise of the good wife) from the 16<sup>th</sup> century. This wonderful hymn, which can be found in chapter 31 of the Book of Proverbs<sup>17</sup> and is sang before the blessing of the wine, intones on Friday evening. The hymn prefers, for example, the following female values: reliability, adaptability, diligence, spiritedness, good management skills, blessed with a good, strong business talent, charitable, being able to establish the warmth of the home, supporter of her husband, clever, recognized by her family. The virtues reflect an idealized state, which is worth following. The main character wanted to become such a woman. She achieved it. On the land of freedom, America:

*"I was living the ordinary life of Jewish women (...) We ran a kosher restaurant. I was just being a wife of my little husband. I was just being a Jewish wife for my husband. I was everything I've ever wanted to be."* (Coddington 2017, 111–124)

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<sup>16</sup> The Shulchan Aruch (Hebrew, literally 'Set Table') is the common book of law and rituals of the Jewish people, which has 4 major chapters: 1. Orach Chayim which contains rituals of the synagogue, household, holidays and Sabbath; 2. Yoreh De'ah is about the laws connected to dining, mourning, the old heathens, education and usury; 3. Even Ha'ezer contains the laws of marriage and divorce; 4. Choshen Mishpat holds the laws of financial responsibility, damages (personal and financial), and the rules of criminal action.

<sup>17</sup> A wife of noble character who can find? She is worth far more than rubies. Her husband has full confidence in her and lacks nothing of value. She brings him good, not harm, all the days of her life. She selects wool and flax and works with eager hands. She is like the merchant ships, bringing her food from afar. She gets up while it is still night; she provides food for her family and portions for her female servants. She considers a field and buys it; out of her earnings she plants a vineyard. She sets about her work vigorously; her arms are strong for her tasks. She sees that her trading is profitable, and her lamp does not go out at night. In her hand she holds the distaff and grasps the spindle with her fingers. She opens her arms to the poor and extends her hands to the needy. When it snows, she has no fear for her household; for all of them are clothed in scarlet. She makes coverings for her bed; she is clothed in fine linen and purple. Her husband is respected at the city gate, where he takes his seat among the elders of the land. She makes linen garments and sells them, and supplies the merchants with sashes. She is clothed with strength and dignity; she can laugh at the days to come. She speaks with wisdom, and faithful instruction is on her tongue. She watches over the affairs of her household and does not eat the bread of idleness. Her children arise and call her blessed; her husband also, and he praises her: "Many women do noble things, but you surpass them all." Charm is deceptive, and beauty is fleeting; but a woman who fears the Lord is to be praised. Honor her for all that her hands have done, and let her works bring her praise at the city gate." (Proverbs 31:10-31, New International Version) (Bible 2015, 687)

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## LIVING YOUR LIFE AS A WORK OF ART — BERGSON ON THE ESSENCE OF ARTISTIC CREATIVITY

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**ABSTRACT:** At the turn of the 19<sup>th</sup>-20<sup>th</sup> century's forming existentialism has set the stage of the trend: „living is art”. Writing a good poem meant that it is beautiful and the result is always an artwork. But how can we decide whether an artwork is beautiful or not? Does one have any method or theory with which one can separate a good artwork from a bad one? And does it have any role in our spiritual life? These are the big questions of theories of art, and in this paper I try to point out that Bergson gives a useful answer to them by showing a new philosophy pointing beyond rationality, intellectuality and the method of natural science. Thus he paved the way to a new metaphysics which has become a target of hard criticism but a rich philosophical source of contemporary theories of art as well.

Living our life by philosophy is one of the main thoughts of the 19<sup>th</sup>-20<sup>th</sup> century's European thinking. Forming existentialism has set the stage of the trend: „living is art”. On the one hand this had the message of expressing ourselves with the aim of knowing ourselves. On the other hand, it showed us the other side of the coin with an uncertainty of expressing ourselves well. The result of this intellectual vividness is a kind of desire to solitude, but not in the very sense of religious seclusion with which one can give place to devoted prayer. Pious heart can lead one to religious enlightenment, relief or spiritual satisfaction. The purpose of philosophical desire for solitude is similar, however much simpler and less sublime. First of all, its aim is practical: living well now or at least as soon as possible. Beside this it is applied to intellectual activity. Making philosophy – or literature as well – is a kind of virtue for thinkers of the turn of 19<sup>th</sup>-20<sup>th</sup> century.<sup>2</sup> This idea became the subject of several literary and philosophical work with the simple aim of conducing to living our life according to our inner existential ethics. According to this, writing a *good* novel or poem means that it is *beautiful* and the result is always an artwork. How can we decide whether an artwork is beautiful or not? Does one have any method or theory with which one can separate a good artwork from a bad one? This is one of the big questions of theories of art, and in this paper I try to point out that Bergson gives a useful answer to this problem with the thought of „for knowing yourself you *must* make

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<sup>2</sup> Beside Henri Bergson's lifework here I refer first of all to the impressive philosophy and literature of Friedrich Nietzsche, Martin Heidegger, Simone de Beauvoir and Marcel Proust.

art". In this sense aesthetic pleasure is not just a passive approach to an artwork but an activity we make for our own good. In this paper I would like to show this complex intellectual-spiritual tendency of the human desire for making art through Henri Bergson's theory of art. His philosophy has remarkable ideas referring to the creative activity of making art which is in close connection with self-understanding. The main characteristic of Bergson's philosophy is to exceed rationality. In a very broad sense it is against positivism and materialism for both the method of natural science and materialistic explanations are insufficient for giving answers to the questions of the essence of life, happiness or the experience of the pleasures of the soul. These spiritual experiences are beyond logical explanatory system of natural sciences. Bergson's new philosophy is beyond rationality, presupposes an intuitive approach to life and thus tends to the artistic way of life. Living our life as art on the one hand means that life is art in its nature, on the other hand it suggests that we are the artists of our life. Hereinafter I would like to focus on the second meaning of the phrase and I try to demonstrate the strong philosophical position of Bergson with which he criticises the scientific omnipotence of rationality and calls into question the intellectual sufficiency of thinking about ourselves.

One's life has the purpose of exceeding intellectuality – this could be a motto of Bergson's philosophy. Outstripping our intellectual limit is far from being an easy challenge and perhaps it is more difficult to make it clear with philosophical arguments. Bergson established his new philosophy on the criticism of the psychology of his time. Thus he had become easily attackable from scientific standpoint. Bergson's most important critic from the territory of philosophy has been Bertrand Russell. The subject of this criticism mostly has been on the one hand the bergsonian thought of separating intellect and instinct, on the other hand supposing that the most complete form of instinct is intuition which highly surpasses man's intellectual abilities. Although Russell's critique (Russell 1914) is on Bergson's mathematical and logical notions, namely the notion of number and its connection with space, he gives a precise summary of Bergson's intuitional philosophy.

*„The essential characteristic of intuition is that it does not divide the world into separate things, as the intellect does; although Bergson does not use these words, we might describe it as synthetic rather than analytic. It apprehends a multiplicity, but a multiplicity of interpenetrating processes, not of spatially external bodies. There are in truth no things [...] This view of the world, which appears difficult and unnatural to intellect, is easy and natural to intuition.”* (Russell 1914, 10)

In his critique Russell gives his mind to Bergson's theory of space and time and besides he actually considers his whole philosophy as a mere poetic world view. This means that it is not precise enough in its method to be considered as

real philosophy. Russell could not convince everybody of his judgment<sup>3</sup> and one could think that it is quite a strong opinion regarding Bergson a mere literature instead of a philosopher. Allowing for this I would like to draw attention to the relevance of the fact that Russell considered Bergson's theory of time as a real philosophical reflection (Russell 1914, 12). With stressing the fundamental role of the notion of time Russell has helped a lot in understanding the complexity of Bergson's philosophy. The opposition of intellect and intuition leads us directly to his psychological innovation. Bergson thinks that intuition is in close connection with consciousness so that there is a clearly intuitive state of consciousness (Bergson 1911a 158, 194, 220, 227, 238) which is free from time and space. The idea of this spiritual reality is not only a psychological fact but it has a metaphysical status and concludes in the essential role of function of memory of human mind in the process of creative evolution (Bergson 1911a 20–25, 184; Bergson 1911b). For researchers of Bergson it is a well known fact that his most important methodological step toward a new philosophy was the brake with Spencer's evolutionary theory. This was essential for establishing his „élan vital" theory. According to the bergsonian notion of creative evolution it is much more than a darwinian elimination because it has a vital character which is totally differs from every mechanical method. In our spiritual life mechanism is simply not enough.

*„Not least suggestive is Bergson's brilliant critique of pure logic and pure mechanism in morals, art and religion. He naturalizes the saint, the artist and the prophet. These stand at junctures of openness and freshness. Necessity, obligation and formalism close minds and close societies. Genius and vision open new roads and new perspectives." (Bergson 1911a xvi-xv.)*

Not touching moral questions I would rather like to show the new perspective of the theory of art which ensuing from Bergson's notion of intuition. In the course of determining art and artwork Bergson separates them from all intellectual activity. We can say that the elements of a poem are intellectual but we hardly can assume that this is the case with the poem itself. It is something beyond intellectuality: it is art. Artwork shows us that there is a spiritual activity which gives the possibility of using intellectual elements for nonintellectual (intuitional) purpose. The method of intuition gives way to see a non rational order in an artwork. The broadest meaning of intuition is that it is a way of knowledge without reasoning. In philosophy it belongs to the field of epistemology and the representative possibilities of perceptual experience. In psychology being intuitive is a mental state but it is based upon the powers of pattern-matching and therefore it is in connection with memory. Bergson uses a kind of mixture of the two meanings of the notion because he has built his philosophy upon the function of memory of human mind. Despite all he does not

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<sup>3</sup> For the criticism of Russell's critique on Bergson see first of all Mr. Carrs response: *On Mr. Russell's reasons for supposing that Bergson's philosophy is not true* (Carr 1914).



think that intuition (and the process of remembering) is a representative method. In the case of the non rational order of an artwork Bergson wants to show the creative activity of human spirit which totally differs from the mechanical-evolutional function of representation. Creative evolution in art means that there is something totally new not only in the final result of the method of making art but in every step of it.

*„A good work of art, or any beautiful object, is not a mere instance of a theory, a law or convention, in spite of the fact that it can be analyzed via theories, laws or conventions. Novelty and individuality are essential for art. And yet, art (at least, good art) expresses order and necessity; it creates the impression that the components of the work are well situated.”* (Lorand 1999, 404)

In Bergson's work on creativity we can find direct philosophical intention to the interpretation of art (Bergson 1911a, 9, 100, 194, 370). Notions of art and artwork occur frequently because they are capable of emphasizing the irrational and intuitional character of our spiritual activity. Spirituality in essence is a creative force of mind, it has dynamism which exceed our individual life.<sup>4</sup> According to Bergson the final purpose of this dynamism is to find God. This thought leads to his moral philosophy, but here I do not reach this field of his lifework but I try to show a theoretical connection between the methodologies of art and philosophy in his theory, especially with specifying their relation. Bergson's intention was to determine philosophy as an appropriate way of human life. His aim was to make a new psychology and for this he determined and used the notions of time, intuition, irrationality, introspection and subjectivity. His theory of time (the distinction between quantitative and qualitative time) serves psychological conclusions such as the irreversibility of psychic life, the one-time occurrence of psychic dates, or quantitative indefinability of psychic world. In my opinion this strong psychological background of Bergson's intuitional philosophy implies the possibility of significant source for researches of theory of art. With the help of his theory of time and intuitional philosophy one can investigate the elements of creative process such as the ability to create an artwork, the non rational base of motivation or the self-expressive character of creativity. Therefore, we can assume that the artist not only makes an artwork but he creates it. As everything in man's creative evolution making an artwork is also determined by permanent change. For theory of art it means that an artwork is under constant changing and not even the artist himself knows the result exactly: he cannot control his own artistic activity. Our whole life is the very same because according to Bergson we create ourselves in every moment and in every action. This does not

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<sup>4</sup> Spirituality belongs to Bergson's late turn to moral questions and results in a religious notion of mankind which has the definite metaphysical purpose of existing for God. Here I cannot discuss but otherwise it is really interesting and philosophically important how Bergson tries to prove that God is the whole of reality (Bergson 1911a, 382).

mean that there is no reason in our life at all but that every situation of every person requires different reasons.

*„The finished portrait is explained by the features of the model, by the nature of the artist, by the colors spread out on the palette; but, even with the knowledge of what explains it, no one, not even the artist, could have foreseen exactly what the portrait would be, for to predict it would have been to produce it before it was produced an absurd hypothesis which is its own refutation. Even so with regard to the moments of our life, of which we are the artisans. Each of them is a kind of creation. And just as the talent of the painter is formed or deformed in any case, is modified under the very influence of the works he produces, so each of our states, at the moment of its issue, modifies our personality, being indeed the new form that we are just assuming. It is then right to say that what we do depends on what we are; but it is necessary to add also that we are, to a certain extent, what we do, and that we are creating ourselves continually. This creation of self by self is the more complete, the more one reasons on what one does. For reason does not proceed in such matters as in geometry, where impersonal premises are given once for all, and an impersonal conclusion must perforce be drawn. Here, on the contrary, the same reasons may dictate to different persons, or to the same person at different moments, acts profoundly different, although equally reasonable. The truth is that they are not quite the same reasons, since they are not those of the same person, nor of the same moment. That is why we cannot deal with them in the abstract, from outside, as in geometry, nor solve for another the problems by which he is faced in life. Each must solve them from within, on his own account.” (Bergson 1911a, 9–10)*

The above mentioned quotation can be regarded as the textual kernel of Bergson's theory of art.<sup>5</sup> In *Creative Evolution* he gave an artistic definition of intuition. According to this definition intuition is first of all self-conscious and hence it is able to get self-knowledge. This is an absolutely new type of knowledge, the root of inwardness of life and aesthetic activity as well.

*„... it is to the very inwardness of life that intuition leads us by intuition I mean instinct that has become disinterested, self-conscious, capable of reflecting upon its object and of enlarging it indefinitely. That an effort of this kind is not impossible, is proved by the existence in man of an aesthetic faculty along with normal perception. Our eye perceives the features of the living being, merely as assembled, not as mutually organized. The intention of life, the simple movement that runs through the lines, that binds them together and gives them significance, escapes it. This intention is just what the artist tries to regain, in placing himself back within the object by a kind of sympathy, in breaking down, by an effort of intuition, the barrier that space puts up between him and his model.” (Bergson 1911a, 194)*

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<sup>5</sup> *Creative Evolution* is not his first work, the year of publishing is 1907. By this time Bergson had been ready with some of his great books with which he established his philosophy (Bergson 1889; 1900; 1911b).

Artistic activity gives the ability to feel the essence of life. It gets out of the field of intellect but first of all it is out of time. This is the reason for not foreseeing the outcome of an artwork even if we know and perceive the element of it: the artist, the brush, the canvas, the model, the colors on the palette. Let us assume that we know well the style of the artist and his former artworks as well. Anyway who could imagine the future picture on the canvas?

*„We possess the elements of the problem; we know in an abstract way, how it will be solved, for the portrait will surely resemble the model and will surely resemble also the artist; but the concrete solution brings with it that unforeseeable nothing which is everything in a work of art. And it is this nothing that takes time. Nought as matter, it creates itself as form. The sprouting and flowering of this form are stretched out on an unshrinkable duration, which is one with their essence.”* (Bergson 1911a, 370)

With the notion of duration Bergson gives an illustrative role to the artist who is able to demonstrate creativity in real life through his artwork. Thus this philosophy cannot be accused of being pure theory which has nothing to do with life. The intuition of duration is something we have to live through, it is a kind of experience, precisely an „*indivisible intuition*” (Bergson 1911a, 100). This indivisibility assures us of the impossibility of repeating or duplicating a painting. For the very same reason we can assume that a poem is an undivided act as well where undividedness provides infinite contingencies of artistic creating.

*„The generative idea of a poem is developed in thousands of imaginations which are materialized in phrases that spread themselves out in words. And the more we descend from the motionless idea, wound on itself, to the words that unwind it, the more room is left for contingency and choice. Other metaphors, expressed by other words, might have arisen; an image is called up by an image, a word by a word. All these words run now one after another, seeking in vain, by themselves, to give back the simplicity of the generative idea.”* (Bergson 1911a, 348)

Paradoxically, according to Bergson’s theory, poem contradicts itself because it has intuitive and intellectual character at the same time. I mean that an intuitively seen idea must find shape in intellectual imitations of words. Thus alphabet is practically enough for sumless of poems and therefore it is impossible to count them (Bergson 1911a, 262). An important question arises here: why should we count these poems at all? According to Bergson this thirst for counting comes from the intellect and it has nothing to do with the intuitive character of creative processes. A poem is basically much more than a list of words, lines and verses. The reason for that we can neither count nor foresee the results of creative activity is that it is under constant change. Our existence has an essential changing nature. In natural science this means successive and quantitative

evolutional alteration which one can describe solely according to the laws of biology. „*The rules of biology and science cannot be broken. They are not artificial human-made laws. They are natural laws that govern all life while living organisms are evolving on our planet.*” (Trevors and Salier 2010, 888) Bergson wants to separate philosophy from this scientific explanatory system and it is really fascinating how natural science, for instance biology is aware of the necessity of such an interchange of method in the process of thinking about human life in general. I mean that biology knows that its scientific validity ends in the cases of questions like from where the first living cells originate.

*„Did life spontaneously arise from inanimate nature just once, or more than once? Can life be transferred between receptive planets through space travel? We simply do not know. The mechanisms that may have led to the origin of a cell capable of autonomous growth and division are a mystery. This is an area of biology that will require a tremendous amount of scientific research if evidence is ever to become available, and there are no guarantees.”* (Trevors and Salier 2010, 888)

Where natural science comes to a stop there comes philosophy – said Bergson (Bergson 1911a, 185) and argued out a refined notion of change which quits hold of successive mechanical motion and focuses on continuous character of life. (Bergson 1911a, 376) According to this intuition has life orientation (Bergson 1911a, 291) „...*intuition may bring the intellect to recognize that life does not quite go into the category of the many nor yet into that of the one; that neither mechanical causality nor finality can give a sufficient interpretation of the vital process*” (Bergson 1911a, 195).

Thus the notion of vital process relies on the distinction between intellectual and instinctive spheres of mind. While intellect is mechanical in its cognitive method, vital process has an instinctive character which points beyond mere physical mechanisms and assumes a spiritual aspect of conscious processes of mind whereas creativity is in close connection with freedom. Bergson had a strict methodological purpose with this thought of freedom, namely to exceed determinism and mathematical analysis and pave the way of new philosophy of perception from psychology to metaphysics (Bergson 1911b, 71–72). His intention ended in a new notion of creative evolution in 1907.<sup>6</sup> In order to make this determination more precise Bergson brought in the opposition of geometrical and vital order. Creativity belongs to the latter and it is also connected to intuition. While geometrical order is in essence physical, capable of

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<sup>6</sup> Although in this paper I use English versions of Bergson’s works with the aim of giving precise quotations, I have to emphasize the relevance of the original publishing dates of the works. With this information we can see that *Matière et mémoire* (1896) was the early work with which Bergson established the conceptual frame of a new perception philosophy and gave place to theoretical investigations of psychological circumstances of making art in general. As I see with the idea of spiritual creativity in *L’Évolution Créatrice* (1907) Bergson fulfilled the task of theoretical foundation of linking together creativity and art.

measuring successive units and thus underlies all natural sciences, vital order<sup>7</sup> provides a kind of unity and qualitative aspect of life like art. First of all Bergson wants to exceed natural order. Artistic intuition is something which is totally differs from the subject of natural sciences. Thus philosophy no more belongs to the sphere of historical fixing of thoughts but the method of living our life in duration and not under measurable time. The best example for this interpretation of life is artistic process. Making art is a mixture of perception and intuition but only our intellect can see its elements as a fixed order. I mean biology, neurology and psychology – or even sociology with its statistical aims – can examine artistic work by measuring and recording the elements and effects of it and their aim is to harmonize paradoxical interpretations of art. By contrast regarding art as a vital order it is not order at all but a disorder because it does not fulfill any criterion of rational analysis. The main problem with regarding art and artistic work as a systematic order is that we cannot foresee the outcome. Bergson emphasizes the role of spontaneity in art.

*„We say of astronomical phenomena that they manifest an admirable order, meaning by this that they can be foreseen mathematically. And we find an order no less admirable in a symphony of Beethoven, which is genius, originality, and therefor' unforeseeability itself. But it is exceptional for order of the first kind to take so distinct a form. Ordinarily, it presents features that we have every interest in confusing with those of the opposite order. It is quite certain, for instance, that if we could view the evolution of life in its entirety, the spontaneity of its movement and the unforeseeability of its procedures would thrust themselves on our attention.” (Bergson 1911a, 245)*

In Bergson's philosophy it is quite a big problem that he did not see the paradox here. I mean he uses notions of spontaneity and unforeseeing character of art while at the same time he presupposes an unity-based order in art. The problem is that he does not distinguish clearly the two meanings of order. This ambiguity leads to the problem of content and form. This problem rests on an axiom of the necessity of novelty and individuality in theory of art. In the process of artistic creativity necessity means a kind of order which gives the elements their proper place. Intellect is at a loss what to do here because this kind of order

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<sup>7</sup> Using the notion of order for characterizing a qualitative aspect or method is quite problematic because order presupposes mensurability. Though Bergson wants to emphasize the organic aspect of vitality, using the notion of order is not the best solution for this because it leaves mechanical viewpoints in the discussion. *„As already noted, Bergson's vital order is close to the notion of 'organic unity'. The novelty of Bergson's version is in the use it makes of the concept of order. 'Order' brings into play some qualities that the 'organic unity' lacks. An object can be ordered more or less than another object, while an organic unity cannot be better organized than another organic unity. Also, order is the common concept that associates geometrical and vital order and could allow for common grounds and interactions among the two types of orders, while 'organic unity' is detached from mechanical objects. However, it is my view that Bergson fails at some points to benefit from the advantages of the concept of order, and indeed falls into some of the unnecessary traps of 'organic unity'.” (Lorand 1999, 407)*

has no power to determine the location of the elements *as it ought to be*. In artistic creation elements has no location at all. If such was the case and the elements of an artwork had exogenous determination, we should forget the notion and phenomenon of genius in art. Considering that we can regard Bergson's philosophy as a metaphysical justification of unforeseen and unrepeatable artistic process and artwork, we cannot eliminate the notion of genius from the discussion. So it seems that we have to accept the paradoxical character of the notion of order in art. This means that according to Bergson's philosophical intention we can cut ourself adrift from our intellectual urges to understand the rational relations of our artistic experiences.<sup>8</sup> (Lorand 1999. 405.) The impossibility of exogenous order imply that we cannot divide content and form as our intellect and all scientific investigations do. With exceeding rationality materialistic philosophy and the searching mechanism of intellect in general Bergson helps us quit thinking of separating content and form.<sup>9</sup> For those who are doing research on theory of art it can be important because this is a theoretical point where art meets life. According to Bergson life is not something that moves to heterogeneity, furthermore our life is not the mere sum of episodes of our earlier life events. On the contrary our life organizes itself by thinking of it – or forming an idea of it – as a whole. While intellect makes fragments of its subject and ends its work in numerous separated results as scientific conclusions, Bergson's new philosophy offers the possibility of experiencing our life in its homogeneity which fits the real nature of evolution. This experience is the „*philosophy of life*“ (Bergson 1911a, 56–57), which differs from the philosophy of intellect<sup>10</sup> in its impetus: *élan vital*.

*„The impetus of life, of which we are speaking, consists in a need of creation. It cannot create absolutely, because it is confronted with matter, that is to say with the movement that is the inverse of its own. But it seizes upon this matter, which is necessity itself, and strives to introduce into it the largest possible amount of indetermination and liberty.“* (Bergson 1911a, 274)

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<sup>8</sup> Here I do not distinguish the experience of making art and the experience of the audience who accepts and internalizes an artwork. In both cases instincts guide and assume authority over mind.

<sup>9</sup> Bergson does not want to question the philosophical importance of discussing content and form. This issue had great importance in the history of philosophy and Bergson has no intention to eliminate the intellectual relevance of this historical result. On the contrary he builds up his new philosophy in the view of this philosophical explication of relation of content and form. We can find the best proof of it in *Creative Evolution* (Bergson 1911a.) in chapter IV. Here Bergson discusses *the philosophy of Forms* throughout the history of philosophy as the natural trend of the intellect. His „*philosophy of life*“ starts in the sphere of mind where intellect loses its effort explaining everything systematically, in other worlds where this content-form problem ceased to exist as a theoretical problem at all.

<sup>10</sup> According to Bergson philosophy of intellect means the whole history of philosophy. „The history of philosophy is there, however, and shows us the eternal conflict of systems, the impossibility of satisfactorily getting the real into the ready-made garments of our ready-made concepts, the necessity of making to measure.“ (Bergson 1911a, 55)

Although Bergson uses this definition for life itself, we can see that it is similar to the method of making art in general, and this discovery can be the root of contemporary investigations on art as well as on life. With the help of Bergson's philosophical guidance we can easily put the question to ourselves: what is beyond our intellect while making or enjoying art? In the age of new technologies, virtuality and digital art we must face the issue of forming new notions with which we can give appropriate description of new artistic phenomenons like the changing subjectum in digital art or changing notion of loneliness while constantly using digital tools for enjoying art. Considering that philosophy must take over itself the task of giving new notions that are capable of complex interdisciplinary researches, I am sure that Bergson's philosophy can be a good basis for such investigation in 21<sup>st</sup> century.

Therefore beside giving opportunity of studying the main stream of philosophy of life in the 20<sup>th</sup> century Bergson's works can be theoretical foundation of examining our relation to the kaleidoscopic character of contemporary art as freely as our intuition – stepping beyond rationality – allows us.

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## **THE HELPING CONVERSATION – OPPORTUNITIES AND RISKS FORM THE VIEW OF EMOTIONAL INTELLIGENCE RESEARCH**

ROBERT, FRIEDRICH HECKER-RÉZ<sup>1</sup>

**ABSTRACT:** In the above essay I investigated the question of whether the phenomenon of the helpful conversation could be described better and more effectively with the help of terms that are native to philosophy. So, I reinterpreted the terms of autonomy and energetics in the context of emotions in order to sketch a model of the helping conversation, which I call *autokheiros dialogue*.

### **Introductory, positioning thoughts**

Knowledge-guiding question:

Is the ability to self-help - that is, to restore the lost-shaken autonomy - more of a cognitive or emotional quality? According to the results of my emotional intelligence research, which I have conducted since 2012 and which has crystallized out the so-called *autokheiric EQ model*, the ability to help oneself is an emotional phenomenon. So, if the helping conversation is understood as helping people to help themselves, it should also strengthen these skills. In the following article, I would like to pursue this introductory question.

Helping or advising?

Positioning quote: „In any case, the helping and advising professions are based on the structural paradox, that the counsellor or therapist acts as an expert with special knowledge, to remove the damage or limitation of the client's autonomy or at least mitigate, but thereby get into danger, to jeopardize this autonomy through external determination precisely through his expertise respectively to transform manipulatively into dependency or through technocratic solutions subjugate each individual life practice to the given solutions and thus fundamentally endanger their individuality. This structural paradox is not only evident in the simultaneity of influencing the client and respecting his independence, but equally in contrast to the role of the consultant-client relationship and the demand for its "authenticity", the application of generalizing knowledge on the one hand and recognition of the uniqueness of the particular case on the other hand.“ (König 2007, 54)

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Knowledge-guiding question:

Is the topic of the helpful conversation conceptual or practical? Should the concept of the technical expert be discussed, or rather the scope of action in which human autonomy can be organically promoted without manipulation?

Leitmotif of reflection:

Advising should be clearly described as the risk of external control. The helpful conversation should be described as an alternative offer, as an offer of help in order to venture a step in the direction of autonomy from the current position.

Who helps whom and for what?

Positioning quote: „Central and endemic tasks in all types of action that can be characterized as helping interaction are relationship building and communication. As such, they determine the respective professional agenda of the helping interaction types. Relationship formation moves along the dimension symmetrical - asymmetrical, based on which power and knowledge or problem-solving skills (in conversation) are distributed, and includes the mutually dependent roles respectively identities of the helping professionals and the clients seeking help. Communication here includes both the aspect of the conversation as a medium and method as well as the questions of what kind of knowledge is relevant to those involved - in the conversation - and how this knowledge is generated and conveyed. Communication refers to the content and its generation and delivery. The connection between the relationship and content side of communication, defined by Watzlawick/Beavin/Jackson (2017) as one of the five axioms of human communication, is particularly important in two ways in the context of helpful interactions: although, according to Watzlawick/Beavin/Jackson (Watzlawick–Beavin–Jackson 2017, 51–52) the relationship aspect of the message is generally more important for the success of communication than its content aspect, on the one hand the content-related focus of seeking and giving help on the interpersonal level moves the relationship aspect even more into focus; on the other hand, the relationship between the person seeking help and the person giving help is not only a framework but also a content, e.g. in the form of transference or countertransference in the therapeutic context. The relationship thus offers on the one hand the relational context for the thematic design in connection with the various helping interventions, on the other hand it is also itself [...] a central intervention in helping interactions.” (Graf–Spranz-Fogasy 2018, 425)

Knowledge-guiding question:

If the helping conversation is to be understood as an offer of help for self-help, the question arises justifiably: how-when does this offer reach the person seeking help? How can we clearly and simply describe this scope of action of the effective help offer? Can the basic knowledge of relationship structuring help us in these efforts?

Leitmotif of reflection:

The formation of relationships and the promotion of autonomy should therefore be described as actions in the range of assistance that are mutually dependent. The execution should therefore represent interlocking, in a constant interrelation, just as the lungs and heart as central organs are important for the effectiveness of the body. That is why the following misunderstanding must be clearly addressed and exposed: The communication of information at a distance cannot be a substitute for building relationships. During our offer of help it should be made clear: effective relationship building is only possible if the helper is involved in the helping relationship - in the context of the precise objective - and is also receiving help at the same time. It is essential to put this into practice, since interaction functions as the driving force behind any relationship, as well as promoting autonomy. Because just as in the interaction between lungs and heart: nobody is just a giver, but also a recipient.

### **Presentation of the main topic**

The emotions as energy mediators?

Positioning quote: „Emotion, feeling, affect is often used synonymously, but they have a different scope. [...] Emotions are self-centred, states of one's own state of mind. Feelings are linked to our consciousness and are part of every experience. [...] The term "emotion" contains the word *movere* = to move. Emotion is also understood as an energy that can change our relationship with the world. Feeling emphasizes more on sensory contact with the world. Feelings give immediate information about the environment. In this understanding, they can be used as a source of knowledge and can therefore have an epistemological function. [...] Feelings can have an evaluative function. In relation to rooms, they convey feelings of tightness or space, for example. In relation to social spaces, feelings convey atmospheres. [...] In adulthood, learning is always follow-up learning. If one must assume that emotions - as a structure-forming basis for biographical activities - have been learned, then the question arises to what extent patterns of sensation can be changed in the further course of life. Can new feelings be learned, and old ones unlearned? [...] In relation to learning objects, this could mean that the feelings accompanying the respective learning process can trigger either tendencies towards approach or avoidance reactions. Issues that appear to be a threat to identity create resistance to learning. Although today the topic of "identity" is treated and assessed as an impossible topic against the background of societal erosion processes, it can be stated as a fact that adults too are looking for people and learning content with whom they can identify. Completely new content therefore requires a link or integration with the emotional learning biographies. When adults voluntarily attend educational programs and courses, thus want to use systematic offers, they tend to be open to learning new things. If adult educators understand how to bind energies through enthusiasm for new topics, then "energy binding" is a didactically productive category.“ (Schlüter 2003, 119-120, 123-124)

Knowledge-guiding question:

Can the conveyance of information also serve to promote relationships? If this is possible, what role do emotions and feelings play in this? Or should one rather say that the emotions and feelings function as the riverbed and the flow of information conveyance and acquisition? And if this paradigm is appropriate: can emotions and feelings strengthen and support each other by inspiring the client in a helpful conversation for a true, genuine, so autonomy promoting solution? Can this enthusiasm then be regarded and described as a released energy - like the natural phenomenon, where the germinal power of the vegetation is released through irrigation?

Leitmotif of reflection:

The interaction of feelings and emotions thus has a hermeneutic control function in personality development. I interpret this interplay as an energy that changes our relationship with the world: if activated, it promotes our willingness to transform circumstances mutilating autonomy. However, this is only possible if one can assume that this interaction of emotions and feelings - as the structure-forming basis of our personality development - can be learned, so appropriated. To stick with our initial example: if it can be appropriated, how to regulate a river so that it is most suitable for irrigation... In a helpful conversation, new, energizing feelings and emotions should be learned and old ones unlearned. In order to make this possible, the connection of this learning process with the earlier, unfortunately all too often defective, i.e. autonomy-reducing learning biographies should be guaranteed through enthusiasm for new topics, in that the leader of the helpful conversation opens up energies as additional resources for the client through enthusiasm for new topics. This enthusiasm, which promotes autonomy, also motivates the client in relation to topics that appeared to be a threat to his or her identity in the context of the earlier, autonomy-reducing learning biography. The confrontation with these topics will not cause a blockage, i.e. unavoidable learning resistance.

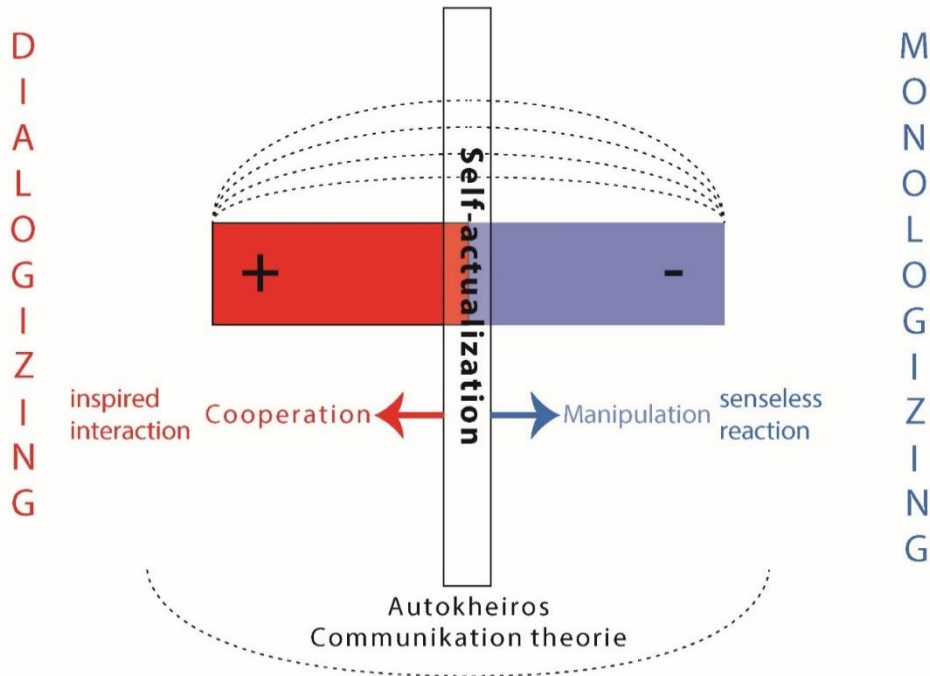
Energy mediation as the centre of the helpful conversation?

Positioning quote: „For people who set themselves the task of behaving as appropriately as possible towards all of nature and also towards their fellow human beings, a general rule for this behaviour follows from this. This rule instructs him to convert the free energy as expediently, i.e. as completely as possible, into the desired forms of purpose and to constantly control all facilities and, if necessary, to improve them in such a way that the amount of target energy that comes from a given amount of free energy obtained in raw form becomes as large as possible. This general tendency, or rather, this general task of all human activity and activity, can be summed up in a short expression, which I proposed to call the energetic imperative following the Kantian categorical imperative, and which reads: Do not waste energy, use it she. This short saying is in fact the most general rule of all human activity and its validity extends not only to technical or other practical work, but to all human activities up to the highest and most

valuable achievements. Because even these highest and most valuable achievements turn out to be conversions of energy in the last analysis without exception. They are subject to the general law of the incompleteness of every energetic transformation, and they must therefore be regulated by the energetic imperative, according to which the transformation should be carried out as completely as possible, i.e. no energy, more precisely no free energy, should be wasted. [...] We try to bring all the different areas of our life, our thinking, our actions, also our senses and dreams into agreement with one another in such a way that they appear as parts of one and the same whole, that they are related to one another, support and promote one another and thereby result in a harmonious outlook on the world and life, which every thinking person, whether he is a monist or anything else, recognizes as the highest task of his spiritual work. [...] For the more different and more sharply separated different areas of thinking and activity are in a person, the greater mutual friction and resistance these parts must result in their simultaneous work. In general, it is not at all possible to keep the various areas, such as knowledge and belief, feeling and action, permanently separated from one another. And even if this succeeds for a certain time, the amount of work that is necessary to maintain this separation, the forcible tearing off of the connecting threads and bridges of thought that automatically and inevitably establish between the different areas, demands an expenditure of energy, which those persons avoid which basically recognize the connection between the various areas and develop them in the interests of mutual support.”(Ostwald 1912, 85, 87, 87–88)

„The dialogue that creates autonomy: At the same time, it is important to make it clear that the autokheiros view does not view personal and communal autonomy as the realization of self and group interests, but as an expression of the interaction that pervades the whole universe. In this sense, it is not bound to the reflections of a certain person or group, but is part of that dialogue network characterized by cosmic dimensions, which at the same time sensitizes and opens people to those qualities that develop their personality and their autonomy strengthen. The autokheiros view deepens and perceives the personal and communal autonomy at the same time in the openness to the dialogue that generates ever more active participation. In our fragile, “blurred, as if through a mirror” world looking for a way out, she rates the open, honest dialogues leading to freedom of inner conviction and autonomy as particularly valuable instead of collecting information. As a result, your objective is to present those obstacles and the field of activity that characterize the inspiring dialogues led by autonomous personalities. According to their intention, the thought structure that becomes accessible in this way should encourage us not to define ourselves in the future by concealing virtual (also: autopoietic) mock conversations, but breaking out of this trap through dialogues that contribute to the repositioning of our environment (also: autokheiros) perceive.” (Hecker 2012, 159) The following figure presents this autokheiros communication interpretation:

## Field of activity of autokheiros interaction

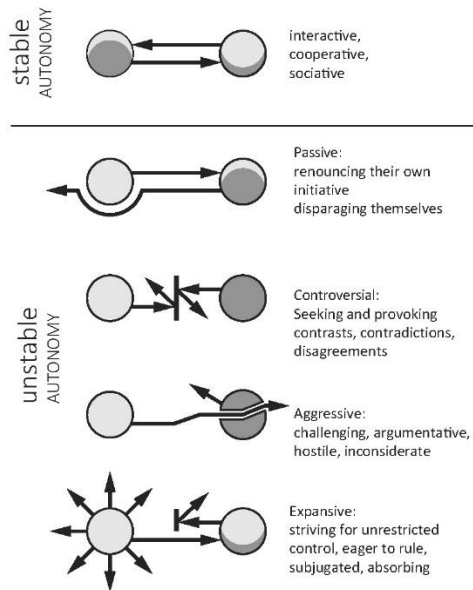


The above figure clearly shows that the autokheiros communication theory uses two system-determining categories to define its field of activity, with the aim that instead of

- monologizing (essentially energy devouring, concealing-virtual) external determination
- dialogic (essentially energetic, dynamic, and honest) interaction is created.

This energy-mediating, dialogue-based interaction illustrates the quality of life that is articulated in human coexistence, which we call autonomy. This autonomy quality of life has already been described in many ways. The autokheiros view characterizes it as a relationship quality that mediates energy by means of three determinations: it is interactive, (reacts continuously and sensitively to its counterpart); cooperative, (striving for continuous-intensive cooperation); sociative (continuous-intensive open, good-natured). We can only truly assess the importance of this energy-conveying quality of life, which brings about autonomy, if we compare its constructive charisma with those destructive, demolishing communication patterns that, as energy-devouring life practices, gain space and threaten to undermine autonomy. The following figure shows this comparative analysis (Hecker-Réz 2019, 48–51):

THE EFFECT OF AUTONOMY ON  
OUR DIALOGUES



Leitmotif of reflection:

In summary I hold the following: In my opinion, the helpful conversation is successful and constructive in the case when it conveys energy in the interaction of the participants. This energy aims to create a unit that restores autonomy, which strengthens the client who is incapable of acting in his confused life situation again, so that he can counter the drifting structure of his micro- and macro-worlds. Using the autokheiros communication theory described in the above quotes as an interpretation model, I make the following suggestion: the efforts of the helper should aim at engaging the client in an energy-mediating dialogue so that he / she can once again speak to his / her to integrate atomized areas of life.

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Chapter 2.

**Art and Pedagogy**



**THE CHANGE OF A MEDIEVAL FASHION DANCE  
FORMAL AND FUNCTIONAL ASPECTS OF THE DISCOURSE OF DANCE  
BECOMING AN INDEPENDENT ART**

ANNA MÁRIA BÓLYA<sup>1</sup>

**ABSTRACT:** In a 2018 initiative, the Research Institute of Art Theory and Methodology, Hungarian Academy of Arts aimed to examine the art of dance in various historical contexts. As part of this, Attila Farkas examined dance art in an approach to the history of ideas in his lecture entitled “The Philosophy of Dance” given at a conference on May 6, 2019, which has not been found in the Hungarian language literature so far. In his presentation, he raised three main themes: Why did dance receive less attention in philosophy of art than in other branches of art, i.e., poetry, music, and painting? The golden age of the art of dance in antiquity. A new interpretation of the relationship between representation and expression. In themselves, all three topics are new in dance research and partly in inter- and multidisciplinary research related to dance research. The article reflects on some points in this presentation, illuminating the difference between the phenomenon of ‘choreia’ and ‘dance’ in the European history.

**Dance in the context of the history of ideas**

In a 2018 initiative, the Research Institute of Art Theory and Methodology, Hungarian Academy of Arts aimed to examine the art of dance in various historical contexts. As part of this research serial, Attila Farkas examined dance art in an approach to the history of ideas in his lecture entitled “The Philosophy of Dance” given at a conference on May 6, 2019.

In his presentation, he raised three main themes: Why did dance receive less attention in philosophy of art than other branches of art, i.e., poetry, music, and painting? The golden age of the art of dance in antiquity. A new interpretation of the relationship between representation and expression. In themselves, all three topics are new in dance research and partly in inter- and multidisciplinary research related to dance research. In this article, I reflect on some points of this paper, in the context of dance history.

**Why didn't dance become an written art?**

The first and most significant question of the lecture: why is dance underrepresented in philosophical aesthetics?

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In his article, Francis Sparshott raises a fact that is also striking from historical research: why is the art of dance underrepresented in philosophical aesthetics? This fact is also interesting because the practice of dance is at least as widespread as any other activity that can be called artistic, nor can we say that dance is not an art or one of the arts (Farkas 2019; Sparshott 1983, 164–183).

In the process of the arts becoming autonomous in the 18th century significant changing processes can be observed: some arts moved away from sacredness, each branch of art created written abstract forms and strengthened the position of the author. From this aspect the art of dance completely left behind. This is particularly striking in the case of the formation of the written abstract form.

The art of dance has been underrepresented in written sources since the beginning of the Middle Ages. In the Middle Ages recording of melody and lyric often coexist, for example, Cyril and Methodius not only carry lyrical but also melody signs on their missionary journeys. However there is no mention of recording dance movements during the Middle Ages. The first written record of dance movements appears in the Renaissance.

The next significant era in European dance art is the Baroque. The dance vocabulary now called classical ballet, is actually was born at the feet of Louis XIV. He developed it himself, not only through his artists (Molière, Lully, Beauchamps) but also personally. The main feature of the era is that the king is not only a concept giver but also an active participant in performances.

**Figure 1:** Portrait of Louis XIV, Hyacinthe Rigaud, 1701.



In the royal court, an average of 2 major balls fell for a week, which was primarily

a dance event. Organizing ballet performances and balls is a means of expressing power and splendor. Dance plays a representative role in the royal court. In this environment was born the first dance notation which already truly describes the dance with written symbols. It is noteworthy that XIV. Louis establishes the first dance academy in European history with the aim, as the first step after the death of royal adviser Jules Mazarin, *to strengthen his power*.

Through choreographed greetings, compliments, and frequent dance events, the dance formed a serious cultural communication code system in the court life practiced in Versailles, which practically was choreographed for 24 hours. The kinetic elements of this choreographed life were meant to be incorporated into the written recording system of the Academy (Papp 1989, 71–73, 193–195, Kovács 1999, 89–90).

Structurally, the Academy consisted of thirteen dancers. The activities of the Academy remain obscure. All we know is that the selected dance masters XIV. Louis was his partner in the role of Apollo in the *Ballet of the Night* in 1653 (Needham 1997, 173–190).

The aim of the Academy was to analyze, normalize and systematize the already established kinetic vocabulary of the court ballet dance. Nevertheless, no document related to its activity or theoretical work has survived. We learn about their work from a book published as plagiarism, which is the first dance notation of the European history (Feuillet 1700). In the period in which, for example, Arcangelo Corelli's concerto in G minor, known as a Christmas concerto, is born (!).

So the dance notation starts with such a dubious story at the very beginning. Then comes a break again in the history of dance: the absolute monarchy that provided the medium for dance art, the royal court, ceases in 1789. So from historical aspect, the dance art which has already lost its sacredness, also loses its representative functions and its background with the loss of the aristocracy.

### **Uneven development of dance art, representative and decorative functions**

An extremely remarkable fact, which has not been examined in historical works in terms of reasons, is that there are three boom points in the history of the development of theatrical ballet:

1. Development in the court of Louis XIV;
2. the appearance in fairy ballets popular with Parisian citizens in the first half of the 19th century;
3. then, at a new geographical location, later in the second half of the 19th century, the first process took place again: the court ballet of the last four Russian tsars was also in the service of political representation.

It says a lot about the art of dance in a representative role, that according to the strict order of the curtain calls, the ballerina bowed first to the tsar, then to the theater director, and finally to the general audience. So ballet is an imperial

genre, even if the king / tsar here no longer dances (cf. Anderson 1992). In other words, these two points of boom of flourishing European dance art happens in the last high period of an absolutist order, before its decline / cessation.

Between the two, romantic ballet is born in Paris in the first half of the 19th century. Separated from both the sacred and the noble medium, losing its sacral and representative functions, dance continues to live as a completely dependent art in romance. Ballets are usually performed as interludes in the breaks of operas. Dance becomes a maid of literature and is even far removed from the art of music. The “concept of ballet music” is fulfilled in this period. Romantic ballet music is “underfoot”, good for dancing, but from a musical point of view it can represent a low or even very low standard. The significant romantic composers don’t compose ballets, and if Wagner sees a ballerina during an orchestral rehearsal, he stops rehearsing. In addition to romantic ballet being a genre of bourgeoisie, dancers usually come from the periphery of society. In addition to running an incredible arc of technical development, the ballet remains decorative throughout (cf. Bólya 2020).

There is no fundamental change in the case of the already mentioned imperial ballet in the second half of the 19th century, the ballet dancers are actually the servants of the balletomanes, and usually they do not come from high-class families here either. What improves is that Tchaikovsky rehabilitates the concept of ballet music with his three great ballets. The ballet technique is further refined, it grinds to perfection, to then interact with various dance vocabularies in the 20th century. We note that the path of development outlined since the Renaissance, now reaches its peak in a technical sense, there is nowhere to develop further on this one-line path. There are only some exceptions included e.g. the choreographic repertoire of William Forsythe.

The dance notation also develops. Among others, Arthur Saint-Léon, Vladimir Stepanov create a notation system in the 19th Century. The significant 20th century dance notations are the Laban and the Benesh notation. However, a unified system could not be established, even to this day, than that of the art of music. So ballet is not a written art (Franko 2011, 321–334).

As mentioned above, dance art not only left sacral functions much earlier than music or fine arts, but French court dance, considered the center of dance art, and a complete cultural environment disappeared with the end of the French royal and then the Russian tsarist court. Dance would remain not only sacred but also without a spiritual background by the beginning of the 20th century. In all three periods, rapid technical development occurs, but at historical lows, stage dance becomes a set of technical feats (Farkas 2021).

*“Art is not available with the roar of singing, the ringing of music, the splendor of the stage, the richness of the costume, the bravura of the movement of the legs. It takes more, that is, something spiritual to shine through the appearances that*

*technics only shows us, and it does not rule over the spirit, in that case if there is a spirit in it at all (Hegel and Hotho, quotes: Farkas 2021)."*

### **The long life of a fashion dance**

Based on the thoughts Lukianos, the quoted paper marks the antiquity as the golden age of dance. From the point of view of a dance researcher, we can fully agree with this statement (Farkas 2021).

#### **Chorosz**

One of the major cultural phenomena and the main form of dance in the ancient world is the *choros*, which by its form means a choral dance generally in chain, with connections of the dancers with a hand or shoulder. This dancing heritage usually associated with singing. *Choros*, which also bear traces of antique processions, have been part of Hellenic culture since the flourishing of the Minoan civilization, as far as can be seen from the surviving data (Nilsson 1971; Mandalaki 2011, 1–7).

The meanings of the ancient Greek word *choros* refer to choir dance or its place. Most of the words formed from the word *choros* refer to a community action related to art, most often choir singing, as well as rotation, circulation, or the shape of a circle. In Plato's *Laws*, the chorus is given an important role (Simon 2016. 14–29). At other ancient authors, it often appears linked to the order that prevails in the cosmos. According to Károly Kerényi, a Hellenist must sooner or later deal with the dance, as an essential phenomenon of ancient Hellenic culture (Györkösy 1993, *χορός* and related dictionary entries, Kerényi 2009, 36–46).

**Figure 2:** Museo Barbonico, Naples. Geranos. (From a vase.)



The dance culture that inherits many features of antique Hellenic chain dance among the ethnic groups of the Balkans has preserved certain features of antique chain dances: rhythmic (metric) and choreological asymmetry, as well as the simultan progressing of different temporal units of music and dance (cf. Bólya 2021, 60–69; Vályi 1969, 64; Séchan 1930 46–48; Haraszti 1937 11–12).

However, in addition to these formal features, it seems almost more important what an amazing dance spirit is associated with this culture. We can read in the 20th century empirical data of folklore researchers of the Balkans: The South Slavic people dance on almost every occasion and at every place. In addition to the calendar holidays, they danced at baptisms, engagements,

weddings, after funerals, laying the foundations of houses, gatherings, harvesting, and so on. In addition to these, at various rallies, conferences, or when enlisting in the army. They danced at church and state holidays, fairs, processions, farewells, general weekly dance events, and other programs. In terms of dance, the winter and summer solstices and the period between them, Christmas, the period before Lent, Easter, George's Day, Pentecost and Ivan's Day stand out. In addition to these, each country's own holidays and, in 1973, the communist-type holidays are also outstanding (Младеновић 1973, 86).

This peculiarity of the Balkans is still alive today, in Greece, for example, we often see dancers in a chain during political demonstrations and gatherings. The closely dance-related manner of life is also reflected in the fact that young Macedonians who do not have a special plan for further education are applying for Ethnochoreology university program, while they can dance anyway, while also obtaining a degree.

### Carole

This dance heritage just described was inherited into the medieval Europe. According to the documents and iconography, it was such a fashion that it was popular in all society layers throughout Europe (and also outside of Europe) for about a thousand years. This is the form that both St. Basil the Great and Dante attribute to the dance of angels, a phenomenon that can also be observed in iconography (Mullaly 2011, 1–30).

**Figure 3:** Giovanni di Paolo: Five dancing angels. 15th Century



The chain dance tradition continues to live as a *chorea* for the first centuries in medieval Europe. The French name *carole* is found relatively late, from the

second half of the 11th century. There are several of the formal features mentioned at the antique chain dances.

Dance has been continuously present in the sacred environment since the beginning of the Middle Ages. A significant amount of the medieval sources on dance are ecclesiastical sources. Dance itself was part of the Christian liturgy until the 13th century. In the 4th century, St. Gregory warned Emperor Julian to take a stand on the matter of Christian dances: to dance to the glory of God and not in a pagan way. Ambrus, Bishop of Milan stressed the importance of strengthening the connection between physical movements and spiritual events. St. Isidore, Bishop of Seville, was commissioned by the Council of Toledo to create choreography for certain events of the Synod. Even in the middle of the 20th century, there was a slow dance by ministers in the Mozarab liturgy in Spain. The abolition of dance as a measure of the cleansing of the church is not medieval, much later: a modernist construction (Hellsten 2016, 55–60; Mullaly 2011, 16; Vályi 1969, 85–90).

### **New phenomenon: Danse**

**Figure 4:** Illustration from Arbeau's book *Orchésographie*. Langres. 1588.



According to folklore researches and iconography, the popular these song-dance forms, has been pushed back by the 14th century in the French culture and to the 17th century in German culture. By the end of the 19th century, chain-and round dances had been reduced in a significant part of Europe, and gradually replaced by pair dances. However, they have survived to varying degrees in Slavic and Balkan culture in Eastern and South-Eastern Europe, as well as in the archaic dance culture of the Hungarians or the Faroe Islands under Danish rule. Their most significant survival is in the Balkans, where, as already mentioned, the

fashion for chain and circle dances is still prevalent due to the phase delay resulting from historical events (Martin 1979, 14).

During the formal transformation, around the 12th century, the alternating spatial form seen in later *dance of death* frescoes first became common. The living / skeletal form shown in the frescoes is present live as a male / female form. This is a transitional form between round and couple dance forms. Then the coeduced chain falls into pairs. At the same time, for a long time, couples do not move independently of each other in space, in different forms of place changing chorals. Such are Renaissance and Baroque dances.

The appearance of the couple dance culture (which we know very well e.g. from the Hungarian folk dance today) is not just a change of form. The word *danse* itself (dance, tanz, etc.), which has a same origin in all languages, has appeared in European languages since the 14th century. This is, in fact, the age of the transition in which chain dances are torn into couple forms. The emergence of the word is the emergence of a new concept and a new cultural phenomenon (Andrásfalvy 2002, 79–84).

One of the main differences between the two dance cultures is the relationship with sacred activity, in the first case there is, but the other dance culture is completely devoid of it. The linguistic and cultural connection models illustrated by just a few examples: in Hungarian traditional dance culture, during the Lenten period, *dance* is forbidden, with the exception of the *karikázó* that preserves the memory of circular dances, which is not forbidden; on a Macedonian fieldwork, the young woman does not join the *oro* due to a family death within a year, however after a few hours at the disco she does not even remember the ban on dancing: her thinking does not even compare the two “dancing” phenomena. In European languages, almost everywhere, a distinction is made between circular dance and dance: Greek *choros*, Bulgarian *horo*, Macedonian *oro*, South Slavic *kolo*, German *reigen*, Hungarian *karikázó*, all denote a dance culture different from *danse*.

*Chorea / carole* and *danse* are thus two separate cultural phenomena with markedly different sacredness and, consequently, social contexts. Nowhere, in any setting, are they treated equally. Only modern and postmodern thinking refers to *choros*, *chore*, and *carole* as *dances*. *Danse* can no longer take on ritual functions, but it can take on a representative and decorative function.

So, the romantic-classical stage ballet art, which “can rightly be called the silver age of the art of dance compared to the ideal of antiquity,” is already emerging from a new cultural phenomenon: *danse*. Such a strong interruption is not observed in the art of music, although the appearance of polyphonic singing after the peak of Gregorian chant may be similar.

*Danse* also brings something new in its formal features. The most significant is the overwhelming symmetry that Renaissance Neoplatonist dancing masters introduce with reference to the geometric order of the universe. This is



reflected first in the spatial forms and later in the choreologic material also. The performing arts, i.e. theater, music and dance, share a common characteristic: the artist uses her / his own body in the performance. However, if we examine the role of the performer in the creation of the work, then in the study, dance cannot be measured against the others, because the art of dance does not have the abstract written type in the background of dance performances.

### Summary

The *choros-carole* is sacredly related heritage which however has not evolved into a formal art. European ballet art developed from *danse*. This art of dance can be considered a silver age compared to the golden age of antique sacredness. The reason for the described backwardness is the early separation from the Christian spirituality, which provides the spiritual background of European culture. Position of the dancer: XIV. Louis and his royal court, in which ballet was finally created, disappear from behind ballet art, along with his entire way of life in 1789. Thus it falls out of the spiritual environment of both the Christian and the secular aristocracy in Europe. As a result, the subject of the art of dance, the dancer, is completely excluded from the creation of the work.

Dance can be examined from a philosophical point of view in a different way than music and theater because of the lack of an abstract written type. The processes of the 20th century bring something new, but this is no longer the subject of the present writing.

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Figure 1: Portrait of Louis XIV, Hyacinthe Rigaud, 1701:  
[https://upload.wikimedia.org/wikipedia/commons/5/5f/Louis\\_XIV\\_of\\_France.jpg](https://upload.wikimedia.org/wikipedia/commons/5/5f/Louis_XIV_of_France.jpg) Retrieved at 12 12 2020.

Figure 2: Museo Barbonico, Naples. Geranos. (From a vase.):  
[https://www.gutenberg.org/files/17289/17289-h/images/011\\_l.jpg](https://www.gutenberg.org/files/17289/17289-h/images/011_l.jpg)  
Retrieved at 12 12 2020.

Figure 3: Giovanni di Paolo: Five dancing angels. 15th Century:  
[https://upload.wikimedia.org/wikipedia/commons/d/dd/Angels\\_dancing\\_sun\\_Giovanni\\_di\\_Paolo\\_Condé\\_Chantilly.jpg](https://upload.wikimedia.org/wikipedia/commons/d/dd/Angels_dancing_sun_Giovanni_di_Paolo_Condé_Chantilly.jpg) Retrieved at 12 12 2020.

Figure 4: illustration from Arbeau's book Orchésographie. Langres. 1588:  
<https://i1.wp.com/earlymusicmuse.com/wp-content/uploads/2017/03/reverence.jpg> Retrieved at 12 12 2020.

## WHAT IS FEMALE IN HUNGARIAN MUSIC?

ÁKOS WINDHAGER<sup>1</sup> – ANNA MÁRIA BÓLYA<sup>2</sup>

In memoriam Szónyi Erzsébet

**ABSTRACT:** “Your music is more masculine than that of Handel” These words were directed by G. B. Shaw to Ethel Smith, a feminist, warrior-spirited composer of his age.<sup>46</sup> This is how Shaw responded to the works of a lady who in her musical style was more conventional and late-romantic: “Your music has healed forever from the delusion that women cannot do men’s work in the arts...”. But is it necessary to be masculine for this? The article introduces the works of Hungarian female composers from Franciska Széchényi to contemporary composers, with an analysis of some of their works. It also examines whether there are specific elements in the oeuvres of female composers and how they relate to society as a whole.

“Your music is more masculine than that of Handel” These words were directed by G. B. Shaw to Ethel Smith, a feminist, warrior-spirited composer of his age.<sup>3</sup> This is how Shaw responded to the works of a lady who in her musical style was more conventional and late-romantic: “Your music has healed forever from the delusion that women cannot do men’s work in the arts...” But is it necessary to be masculine for this? It seems from the oeuvre of Hungarian female composers that absolutely no.

The history of female composers in Hungary runs a characteristic path from the early motivation till the fulfilled career. Inspiration, training-learning, and career advancement give similar schemes around three periods. The composers of the late 19th century and the first decades of the 20th century belong to the aristocracy. They were the ones who, due to their social situation, could make acceptable their femininity in public thinking. In the post-World War II period, composers typically come from civilian-intellectual circles. In the years following the change of regime, the image was mixed, and less and less connected to separate social classes, and with the increasing number of female composers, their background is becoming more and more diverse. In the case of aristocratic families, inspiration is clearly given by the family cultural medium, but this may be true for members of later generations, as it can be seen at example of Erzsébet

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<sup>3</sup> Events of the Female Composers in The National Library of Foreign Literature

Szőnyi. Technical development, training and self-education typically involve Hungarian composers into the blood circulation of the Western European music world. It only comes under restriction from the years after the Second World War. From that time onwards, in an isolated world, the beginning of the career is concentrated around a group of Hungarian composers who are not under the level of the international composers' world. After the change of regime, of course, the full involvement in international blood circulation is typical again, although in different cultural aspects. It is not a negligible fact that Erzsébet Szőnyi herself contributed to the cultural opening of Hungary from 1959, with the 'export' of Kodály music pedagogy. Until the entire career is built, the individual composers run on a variety of paths until they are accepted in the profession. The members of the aristocracy face the problem of the parallel running of the traditional female role and career, while in the post-World War II era it is primarily the "weight" of the Kodály heritage for composers. In the third group, which is the largest in number, the general social issues of the years after the regime change are coupled with the predominantly "patriarchal" thinking in composers' tradition. In terms of the way of life of Hungarian composers, it seems almost general that the career is almost always coupled with other, significant or even more significant career activities: art, music pedagogy or conductor work.

The history of female composers starting with aristocratic families in Hungary begins with Franciska Széchényi, later Mrs. Miklósné Batthyány F. Sz. (1783, Cenk-1861, Pinkafő). Her artistic interests were diverse, she had not only musical but also a drawing talent. His composer oeuvre mainly includes religious pieces, piano pieces, and chamber music pieces. His piano works can now be heard on concerts and recordings (Aczél-Huiber 2016, 108–113). Hungarian composers often have intercultural connections. Mária Antónia Koháry (1797, Buda-1862, Vienna) Countess (later Princess) was heavily attached to the Viennese court. Her descendants are the founders and members of the Belgian, Bulgarian and Portuguese ruling families. Her early-classic style piano sonata which was written between 1770 and 1780, is preserved in Vienna today (Dobszay 1998, 106).

As a member of an aristocratic family, Dora Pejacsevich, the first really significant Croatian composer and the first significant female Hungarian composer, has a multicultural aspect. In addition to his Hungarian and Croatian aspects, she was also closely associated with Austrian and German culture. His musical studies are largely related to German culture, as also her death place: she died in Munich. The composer's opus is researched in Croatian and English musicology but in the Hungarian sources it appears only in the 21st century in the works of Ákos Windhager, who is one of the authors of this article. In the Hungarian-language *historical research* we can find information about the Pejacsevich family. One of the important music centres in Western Hungary is the city of Sopron. This city was an important residence of the family, where the Croatian-Hungarian cultural mediator of the family appears most significantly.

In the region of the city, which doesn't lack even the cultural influence of Austria, there has always been a significant Croatian minority (Ostajmer 1999, 58–62). Dora Pejacsevich is an integrative personality, but not only from a historical point of view. Her integrative personality also appears in her opus. As Liszt was a world citizen, his art has produced the synthesis of several cultural elements, so Pejacsevich, not the same level as Liszt, but has created an integrative work. As a member of the art-devoted aristocratic family, she joined the international blood circulation creating a synthesis-like lifestyle that integrates several effects. Her musical world also bears the stamps of Austrian, German, Hungarian and Slavic elements. She felt home in the art circles of European cities (Najcer 1999, 19). It is very interesting to see how in the most significant work of her career, unifies the topoi of the oeuvre, but on identifiable way: such as lamentation, prayer, dance, grotesque, drama and meditation (Kos 2019). It should have been mentioned in chronological order Béla Zathureczky (1855, Homoródszentmárton-1924, Sepsiszentgyörgy) before Pejacsevich. However, compared to the previous two composers, she belongs to another musical region and cultural medium: the Transylvanian culture that is also multinational. Pejacsevich

In her life and opus, integrity appears in all-art patterns. The art of music and literature are almost equal in her artistic work and perhaps that she is more recognized as a writer than as a composer. He wrote novels, operetta librettos, and published a collection of "Székely" legend. She had good relationships with the significant Hungarian writers of his age, Mór Jókai and Kálmán Mikszáth. In her personal life, special emphasis is put on charity, supporting good affairs, helping those in need. It is typical for her significance in cultural history how she helped the development of cultural life in Gheorgheni. With this, she enters into a group of initiative and innovative personalities (Tiboldi 2003, 28–29). Artistic couples are not uncommon in Hungarian music history. Emma Schlesinger's life can be considered a prototype (1863, Baja-1958, Budapest). Kodály's muse and mate started her life as a composer also, but as a wife, in Kodály's "shadow" did not become a significant composer. Erzsébet Szőnyi speaks about her like that: "That is why Mrs. Kodály liked me. He always felt that I was doing what he had left after his marriage with of Kodály." (Jaccard 2016, 81) Ditta Pásztor, wife of Béla Bartók, also lived in the shadow of her genius husband as a musician.

Gizella Selden-Goth (1884, Budapest-1975, Florence), a member of the Schlesinger family, was not only a composer but also a music researcher, her great work on Busoni is well-known. As a student of Béla Bartók – as far as Bartók's personality allowed him – she was in intimate contact with the composer (Selden-Goth 1966; Selden-Goth 1964). Her career can be linked primarily to music research and the creation of a manuscript collection. He wrote mainly orchestral and chamber music, many of which were performed in Budapest. The next group of female composers whose career was completed in the post-World War II period. Erzsébet Szőnyi (1924, Budapest) is the first *official* Hungarian composer. Her life was embedded in a very different historical

environment than the previous ones. His reputation and recognition are much wider than the ones listed above. For her, the frameworks provided a kind of opportunity for appreciation, for the development of her musical talent, but she was also severely restricted by them. Szőnyi is one of the greatest Hungarian “mainstream” musical personalities, following the footsteps of Zoltán Kodály, and her career is still leaning towards teaching and pedagogy from the direction of composition. She could not really complete her compositional career, as her favourite genre, the opera, is not the main genre of her entire lifetime. At the same time, in her personal opinion, she does not feel cramped, he feels his oeuvre full “this should have been,” “it was written in the Great Book.” (Tóth 2016)

The love and knowledge of opera are brought from a very early childhood from the family. That is why it was the genre that was at the centre of her composer's plans. Her very early piece, almost proto-opera, *Dalma* is analysed below. About the premier even the availableness of recordings is limited. Every contemporary composer reacted to Szőnyi's first opera. The work, in the absence of instrumentation, remained half-completed. Szőnyi did not continue the development of the opera presented with the piano accompaniment because, due to its theme, it could not wait for support in Hungary at that time. In later periods beside the opera, can be found the richness of vocal scenic genres with the predominance and importance of vocal music in her work. Pedagogical singing works that are truly unique in their genre, not a mere “solfeggio-practice”, represent a specific type (Nagy 2016; Szőnyi 1954). Her love to the stage genre is shown that she goes further on the way of the opera composing, in 1961 she composes musical comedy also, based on Moliere's *The Imaginary Invalid* (Pintér 2004, 9–11). She composes singspiel, opera in madrigal style, and oratorio. In addition to singing genres, she also makes instrumental musical compositions (solo and chamber music, orchestral works), but from the early days, vocal music seems to be more significant in his oeuvre. A significant area of her music is ballet music, with two special children's ballet (Nagy 2016). Szőnyi's personality is also an integrative, intercultural mediator. This is not primarily the case in its composition (although it also combines several effects), but in the promotion of the Kodály method from a relatively closed Hungarian circle to the world. Much of it is due to her activity that Kodály's music pedagogical lifestyle has reached far away countries, and is now more effectively integrated into music education in many countries than in Hungary (Moll 2011; Pintér 2004, 10). Szőnyi lived in a closed cultural environment of Hungary that was forced into the eastern bloc. At the same time, she was the one who, from a musical and music pedagogical point of view, contributed to the cultural opening, as an “ambassador of music”. She travelled around the world and promoted the principles and methods of Kodály's music education (Jaccard 2016, 187; 198–200). In fact, her career follows the usual Hungarian musician-fate: until the change of regime, all of her prizes, except for the only Erkel-prize (1959), come from abroad (Jaccard 2016, 198).

Melinda Kistétényi (1926, Budapest-1999, Budapest) was a special personality of Hungarian music. She was famous for her organ improvisation. The composer's oeuvre is very interesting: it consists mainly of organ pieces and two dance plays. Her personality was not constrainable, she made music for his own pleasure, and she was glad if "not for the drawer". Her character may also be called masculine, although she was primarily obsessed to music. Her ideal was J. S. Bach, and it could be said that she had such thinking schemes necessary for improvisation that might be primarily male. (Although we see many counter-examples about this.) She is the only one whose career, as far as possible, did not depend on the particular historical embeddedness. She was only interested in music to such an extent and was so self-sufficient that the peculiarities of his composition were not influenced by the spirit of the era.<sup>4</sup>

Katalin Pócs (1963, Budapest) is on the verge of two generations. Her career starts just before the change of regime. Perhaps this is the reason that she initially performed the typical Hungarian musician-fate, her works were mostly published abroad. Her solo pieces (e. g. *Harpa Hungarica*, *Contemplation-cymbalo*) were integrated into piano education.<sup>5</sup> With the liberation from Soviet dictatorship, after the change of regime, the world opens up for female composers. The career of contemporary female composers begins sometime in the years around the regime change or in the years that followed. In this period begins the increasing the number of female composers in Hungary. The fate of the most significant personalities and their artistic paths are different (Lévai 201, 40–41). Zsófia Tallér (1970, Dorog) is the first in the line whose oeuvre contains significantly applied music. She worked in filmmaking with Kornél Mundruczó, Péter Gothár. Most of her works are scenic music (e. g. *Sándor Márai*, *Beatrix Potter*, *Shakespeare*, *Chekhov*). She also writes a lot of film music (e. g. Mundruczó *Niebelung-residential complex*, Maarten Treurnet: *Kenau*). Her small, yet special group of works give the voice-plays by Péter Gothár. Besides her orchestral, chamber works suites, her works for children are very significant, including operas (e. g. *Leánder and Lenszirom*), ballet (e. g. *Gulliver in the Country of Dwarfs*) and piano pieces (e. g. *Kippkopp and Tipptopp*). Her work is linked to the University of Theater and Film Arts, where she is deputy rector.<sup>6</sup>

Krisztina Megyeri (1974, Budapest) represents a composer type whose works appear in Hungary as well as on international concerts. Her career is not clearly linked to either one or another type of artist-fate. In her massive, almost 120-piece oeuvre, is an emphasis on the choir, solo singer and vocal chamber music compositions. As a continuation of this was born her opera, *Frühligs Erwachen*, which is analyzed below. Her connections to literature are very strong (e.g. songs

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<sup>4</sup> FITTLER Katalin: *Kistétényi Melinda*. Online Encyclopaedia of the Liszt Ferenc University <http://lfze.hu/nagy-elodok/kistetenyi-melinda-1795>

Events of the Female Composers in The National Library of Foreign Literature <https://www.oik.hu/web/zenemutar/38-kistetenyi-melinda>

<sup>5</sup> Ibid.

<sup>6</sup> Her portray on the University of Theatre and Film Arts



for the poems of Erwann Rougé, *Free Skating of Polar Circle*- for poems of Ágnes Nemes Nagy, pieces for poems of Sándor Kányádi and her own poems), even her orchestral and chamber music works have titles referring to program-music. The fruitful composer has theoretical work also, in her DLA thesis writes about the dramaturgy of Péter Eötvös's opera: *Love and Other Demons*. The material of the opera is rooted deeply in the career. It can be linked musically to the style of the previous works, but it is a postmodern, controversial topic. The otherwise semi-finished work, processing the Wedekind drama, presents a world of disintegration with the lack of ideas. The question is, how will the composer progress on her path, this question will be decided by the future.<sup>7</sup>

Tímea Dragony (1976, Nyíregyháza) comes from a very special musical medium: the Cantemus-choir, with represents a world-renowned music pedagogue.<sup>8</sup> For that, in her work can be found the continuation of the high-level Hungarian choral tradition (e. g. *Fairy Tale*), but she has also significant orchestral and chamber music works, many of which with Celtic impressions. (CRANN BETHADH, GWETHYR) and she even cooperated with contemporary dance artists (e. g. Pearl fishermen).<sup>9</sup> Judit Varga (1979, Győr), a member of Studio 5, a group created by Y generation composers, created on the traces of the New Music Studio and Group 180. Studio 5 is a group of composers who have created their own language based on the strong traditions of Hungarian composition (Dukay, Eötvös, Jeney, Kurtág, etc.). The founding member Mátyássy was replaced by Judit Varga as the first woman of the group. She is also a pianist and is also associated with applied stage music. However, besides music written for scene (Márai, Csehov, Brecht) and film (e. g. *Ugly King*) we find a number of solo (*Centipede*), chamber (*Mosar*) and orchestral works (*JUMP!*) and vocal compositions (*Pie Jesu*).

Ilona Meskó (1981, Debrecen) is a student of the composer generation that represents the more traditional voice, without lacking even popular music elements. It is a feature of her art that she seeks for co-operation with the representatives of related branches of arts. As she herself confesses she loves the all art productions. The songs created for Sandor Weöres poems, *Narcissus and Psyché*, was staged as a live music choreography. Very significant works the fairy tale productions. The libretto of the fairy tale *Hansel and Gretel* (Play for Chamber Symphonic Orchestra) is written by himself the narrator Győző Lukács házi. He wrote ironically and in some points morbidly humorous text on the basis of the story of Grimm, and an animated film is accompanied to the video version. She has significant orchestral works (*Danse Macabre, Consciousness*) and chamber music (T (w) o corpus, Swan sonata), mixed and children's choir works (*Lullaby, Alleluja* and *Jinger Ring*). In her own admission, her vocal compositions are closest to his heart. (*Quintet Serenade, Charred Lovers*). Among them, we can

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<sup>7</sup> Megyeri Krisztina's homepage. <https://www.krisztinamegyeri.com>

<sup>8</sup> Website of the Hungarian Academy of Arts <http://www.mma.hu/web/en/what-s-on/-/event/153538/denes-szabo-received-japanese-recognition>

<sup>9</sup> <http://www.dragonytimea.com>

find a large number of poems by Hungarian poets (Mihály Babits, Sándor Weöres, etc.). Besides his composer activity he is at the head of his own orchestra (Nagy 2008).<sup>10</sup> Due to their age, the mentioned contemporary female composers do not yet have a mature line, in their oeuvre we can only explore starting topoi. This is the characteristics of the career of the youngest author, Ilona Meskó (1981, Debrecen) also, whose progress seems to be the most balanced.

A peculiar topos of Hungarian composers' careers in music history that they prevail outside of Hungary (Szabó 2013). This phenomenon can also be observed in the case of a female composer, but this fact is organized into specific patterns with current historical and geographic attributes and women's identity. The topoi of the individual life paths are different. Dóra Pejacsevich's tragic yet balanced. Erzsébet Szőnyi is balanced and to some extent constrained, following a "great master", but today the career is full. The path of Katalin Pócs started nice but from 2012 we haven't got news from her (Kérchy 2012, 33–45). She is a member of a former generation, which is a difficult terrain for her. The topoi of her contemporaries are more difficult to determine, the shorter their oeuvre. Zsófia Tallér is a successful composer who is approaching the audience with popular musical elements. Although it is more or less the case with other female authors, in her work there is a great emphasis on the applied music. Judit Varga is a member of a composer group that connects her work to significant Hungarian predecessors and to international circulation, but where the other members are obviously men. Ilona Meskó is the youngest of the above mentioned. In her case, there seems to be parallel progression in two professions, which are largely attributable to men. The composers we have just reviewed are internationally known and recognized artists. Looking at their work in an international perspective (Kaija Saariaho, Alla Pavlova, Sofia Gabaidulina, etc.), we can tell, that they occupy a worthy place amongst the 21st century contemporary female composers.

### **An apocalyptic symphony**

#### **Dóra Pejacsevich: symphony in F-sharp minor**

The first Hungarian symphony was written by Dora Pejacsevich. Before her, only Emilie Mayer (Runge-Woll 2003, 83; Grotjahn–Hoffmann 2002, 117–127),<sup>11</sup> Alice Mary Smith (Block 1998, 256; Achenbach 2003; Graham-Jones 2010, 12)<sup>12</sup> and the first known American composer, Amy Beach<sup>13</sup> composed in this genre. Mayer can be considered the mother of female symphonies with eight compositions written between 1846 and 1862, while Smith, the composer of the early suffragettes, is the most famous with two symphonies, yet Beach's Gaelic Symphony from 1896 is played most often. Dora Pejacsevich is, thus, the fourth

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<sup>10</sup> Homepage of Meskó Ilona <http://www.ilonamesko.com/hu>

<sup>11</sup> Emilie Luise Friderica Mayer (Friedland, 1812 - Berlin, 1883).

<sup>12</sup> Alice Mary Smith: (1839 - 1884), Symphony in C-minor (1864), Symphony in A-minor

<sup>13</sup> Amy Marcy Cheney Beach (1867 - 1944), Gaelic Symphony, 1896.

universally known symphony composer and the first in Central-Europe. She was born on 10 September 1885 in Budapest, to a Slavonian Hungarian-Croatian aristocratic dynasty<sup>14</sup>. She studied music in Budapest, Zagreb, Dresden and Munich, albeit she was largely self-taught. She was part of the Viennese artistic elite and thus was on good terms with Rainer Maria Rilke, Annette Kolb and Karl Kraus (Kos 2021, 3–22). Her aristocratic origin allowed her to compose freely, however, her early death prevented her from completing her oeuvre. Besides her songs and piano works she finished five orchestral songs, such as her *Piano concerto*, her *Sinfonia concertante*, her *Nocturne*, her overture and the symphony to be analyzed. Following World War I she married Otto von Lumbe, who was younger than her, and moved to Munich. She died not long after the birth of her child.

Her four-movement *Symphony in F-sharp minor*, the crown of her oeuvre, was written between 1916 and 1917 and revised in 1920 following an incomplete performance in Vienna. The symphony opens with a powerful, cross-like opening theme *Andante maestoso*, which resembles the opening melody of Bartók's *Táncszvit* (1923). Although a close relationship cannot be proved, the two broken melodies at the beginning of the two universal tragedies sound as if in a narrative superposition. With regard to Pejacsevich, the first half of the two-part theme seems like a question in form, though it behaves as a declaration, and the second half is an answer structurally, yet it has the features of a question due to the harmony left open in the end. Not incidentally, the declaration-like opening melody goes around the sound *D*, which is the first letter of the composer's first name. Since she only allowed her initials to be printed at the performance of the symphony, it can be suspected that the role of the sound-symbols has importance not only socially but also in the composition (Kos 2009, 19).

The *F-sharp minor* dramatic opening is transitioned into a softer, lyrical phase by the main theme of the *Allegro con moto* in the same key. Following the universal tragedy, the irony and the lyricism that lingers in the main theme, an emphatic allusion to Wagner appears, that is, the mocking and tempting encounter of the mermaids of the Rhine with Siegfried. As if all the internal and external drama was to evoke the experience of lovesickness 'only'. This private *tragedy* may be an explanation to why a harder sounding fourth theme in the first dramatic movement becomes dominant in A-major with its resemblance to Liszt's abstract themes. The lyric of the development stage is stifled by the verve of the secondary theme and the mocking interlude. In the recapitulation the opening theme returns, which overwhelms the finale as a categorical imperative. However, the final chord reaches F-sharp, which imparts a sense of liberation at the end of the movement. The core melody of the second, *Andante sostenuto* movement is a grievous theme, which is sounded in the solo of an English horn following the traditions of romanticism. The tragic-melancholic atmosphere of

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<sup>14</sup> See: <https://www.geni.com/people/Marie-Theodora-Dora-von-Lumbe/6000000010859915743>

Tristan and Isolde is evoked by the theme and the lyrical pastel sound environment, then it turns into a congenial life affirmation. The second movement, which is of approximately the same length as the first one, owns dramatic power due to its cyclic structure and can be considered as a *Nocturne* which is only occasionally disturbed by the war noises of the outside world. Its congenial atmosphere and its close connection to the other three movements make it the most genuine personal statement of the symphony. Its personal nature and the private tragedy foreshadowed in the previous movement are indicated by the fact that it was composed in H-minor, which has been the key of death since Beethoven.

The opening theme of the *Scherzo* movement (*Molto allegro*) is frivolously facile, almost a Hayden melody, yet the response is of double nature. Whilst the woodwinds and the strings play the variations of the tamed opening theme (i.e. valse), in the part of the brass instruments a distant threat (i.e. war music) is perceptible. Whilst the opening theme nearly turns into a waltz-like throbbing as the orchestra intensifies, the brass instruments imitate a march anthem. The two popular counter poles of the 'k.u.k.' (imperial and royal) culture, the march (wedding march) and the waltz become antipodes of the two civilizations by now, terminating each other, which is suggested by the halt in the music over and over again. The march (even it is anthem like) of the brass instruments clearly dominates over the strings' three-quarter time waltz in the trio. The scherzo-nature of the movement is questionable because of the acrimoniousness of the themes and harmonies; thus, we can rather talk about a *Valse triste* with a cadence in D(ora) major. Carrying on with the analysis of the former personal presence, by now we can see the fight of Eros (waltz) and Thanatos (march) in the composer's self, which is definitely an emotional step forward from the earlier melancholy.

In the fourth, *Allegro appassionato* movement, there is a significant change in several narrative and technical elements. The instrumentation of the orchestra, which until now was made up of traditional romanticist groups (triple woodwind section, ten brass instruments, harp, kettledrum and strings) grows monumental. Six horns, four trumpets and a large percussion section are added, as well as triangle, cymbal and glockenspiel. Another difference, which could relate to the 1920 revision is that contrary to all expectations, the opening theme does not recur in the coda. The lack of opening theme is meaningful because the themes of the first, second and third movements do return. The melodies change in character though, the main theme of the first movement turns lyrical and the melody of the English horn is played in march anthem genre. With everything set for the symphonic recapitulation and yet the entirety of the world, the unity between *harmonia mundi* and *profana* – found in the apotheosis – is denied by the deconstruction of the coda. It further blurs the interpretation that the main theme of the closing movement is a high-reaching, key changing semitone-fourth change sequence, while the second theme is a *style hongrois* melody. The finale is, therefore, made up of layers of a Hungarian melody, a mournful lovesick

lament, a lyrical impression and a bitter breakout attempt. The absence of glorification after so much pain and self-seeking is not incidental. The composer distances herself from the tragedy, rises to a universal level: however, all she sees there is dread, horror and trepidation – the human, national and universal demolition of the world war. The bright but athematic cadence in F-sharp, therefore, stands in place of any kind of summary, motto or monumental fugue. The former imperative is replaced by the apocalyptic life-experience. When interpreting the piece, the Richard Strauss perception is observable with regard to the harmonies, and as for the symphonic model, Johannes Brahms is perceptible. However, Ernő Dohnányi's *Symphony in D-minor* can be referred to as direct effect with the common heroic epic genre, the identically changing instrumentation and the dramaturgic and functional similarities in the closing movement's main themes (Kos 1998, 179).

The Dresden Philharmonic Orchestra played the symphony on 10 February 1920, while the Budapest Philharmonic Orchestra on 22 April 1923, a month and a half following her death. Both performances were a success, the review of the Budapest event said: *'They also performed the Symphony in F-sharp minor by Dóra Pejacevich, the talented but recently deceased Hungarian composer. The three completed movements, written with extensive knowledge, uncommon invention and sophisticated style, is an effective-fine composition.'* (ANONYM 1923, 5) The strongly public profiled *Vasárnapi Újság* also mentioned the premiere briefly: *'The third composition was the recently deceased countess Dora Pejacevich's Symphony in F-sharp minor (Op. 41)* (ANONYM.2 1923, 8). *It is a piece of many dainty musical values.'*

The recognition of Pejacevich and the symphony was much delayed. The Croatian musicology discovered her in 1977 but began to do systematic research only after 1990, while the Hungarian music historians – except for this researcher – do not take note of her (Auvil 2014, 21–24).<sup>15</sup> The symphony was played in Zagreb in 2000, then recorded.<sup>16</sup> The belated, 21st century reviews recognize Pejacevich's musicality and compare her to her English contemporaries (Barnett 2011, Hurwitz 2018). The laypeople enthuse over the recording just like the audience at the Zagreb performance in 2000.<sup>17</sup>

## **The female opera of patriotism (1953)**

### **Erzsébet Szőnyi: Dalma**

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<sup>15</sup> Collection of her works, see: <http://music.tfront.com/sheetmusic/Pejacevic> (last download: 12.04.2018.) In addition, a TV-series has been made about her: Zvonimir BERKOVIC: *Kontesa Dora*, 1993. For TV broadcast there is a 6-episode-series of it: <http://www.imdb.com/title/tt0107339/> (last download: 12.04.2018.)

<sup>16</sup> PEJACEVIC, Dora: *Symphony in F sharp minor, Op. 41 - Phantasie concertante*, Ari RASILAINEN, Deutsche Staatsphilharmonie Rheinland-Pfalz; cpo – 777 418-2; <https://www.youtube.com/watch?v=940dNX5zHEU>

<sup>17</sup> <https://www.amazon.com/Pejacevic-Symphony-Phantasie-Concertante-Orchestra/product-reviews/B004R7WGR2> (last download: 12. April, 2018.)

Three and a half centuries after Francesca Caccini's first female opera in 1619, Erzsébet Szőnyi composed *Dalma*, the first Hungarian piece.<sup>18</sup> Music history encyclopaedias mention two other women in the field of theatrical compositions, the Vienna-related Irma Halácsy and famous operettist, Júlia Hajdú.<sup>19</sup> Erzsébet Szőnyi was born in 1925, and as her musicality was discovered early on, her path clearly led to the Hungarian Academy of Music. Though unusual it may have been, she also applied to the major in music composition, and thanks to the wisdom of János Viski, she has become the first, professional female composer in Hungarian music history (Szőnyi 1979, 9–10). Szőnyi, however, names Emma Sándor, Kodály's first wife as her forerunner, who composed at the same time as Alma Mahler and gave it up for the same reasons as she did (Hollós 2009).<sup>20</sup> Kodály's wife befriended the young composer in 1947 and advised her professionally on the career from then on. Szőnyi spent the 1947/48 academic year in the Parisian *Conservatoire* as a student of Nadia Boulanger and Olivier Messiaen. Her degree piece there, the orchestral *Deux pièces pour orchestre* was put on by the Philharmonic Orchestra of the French Radio during the Tribune des Jeunes Compositeur (Szőnyi op. cit. 1979, 20). The orchestral *Divertimento I* won the "Premier Nomme" of the Conservatoire in the Concours de 1948 (Jaccard op. cit. 2016, 12). Upon returning home, she joined the Academy of Music, primarily as a teacher of solfeggio, then became the head of the secondary school music teacher and chorusmaster department. Besides composing, her oeuvre includes the teaching and pedagogical development of the Kodály-method as well as its worldwide acquaintance. By the 1960s she officially became the '*ambassador at large for music, the grande dame of the Kodály-method.*' She composed numerous pedagogical pieces but vocal concert pieces prevail in her oeuvre. Her reputation as a composer, however, is also demonstrated by the fact that she was awarded the Kossuth-prize for her academic work, which includes four grand operas (*Dalma, Firenzei tragédia, Adáshiba, Elfrida*), several theatrical pieces, organ concertos, cantatas and chamber music.

She was raised in an opera-loving family, and since her father collected piano reductions, she acquired most of the opera history at home. Later, she became a professor at the only 1-year-old opera department at the Academy of Music. Gusztáv Oláh, the famous opera director of the time handed her the first libretto, *Dalma, az avarok utolsó kagánja (Dalma, the last khagan of the Avars)*, a tragedy written by Mór Jókai in 1852. Szőnyi composed the three-act opera in a year and the wordbook was written by her cousin, Edit Kovács. The fact that the composer created only the piano reduction and made notes of the instrumental plans in there shows her rational sense. About the main idea of the opera she said: '*The heroine of the opera was compelled to do manly tasks out of the love for her country and due to the oath she swore to her father at his deathbed. Life often puts her in*

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<sup>18</sup> "500 Operas by Women" In: The Women's Philharmonic Advocacy, <https://wophil.org/500ops/>  
<sup>19</sup> Ibid.

<sup>20</sup> In the era between Emma Sándor and Erzsébet Szőnyi Stella Ferch studied in the major in music composition but later she became the second wife of György Kósa and gave up composing.

*situations where she is almost overcome by womanly emotions but in decisive moments she vanquishes and stays loyal to the oath she pledged to her father, to her country.*" (Szónyi 1953) The plot of the opera briefly: In the first act, Oldamur, khagan of the avars, makes his daughter, Dalma swear an oath on his deathbed, to pretend to be a man and lead the country, or else, the neighboring king, Disabul would occupy it. Dalma, loyal to her pledge, entrusts her childhood love, chieftain Elemér with different tasks and sends him from the court. He is then sent to Disabul as an envoy, where he saves the king's daughter, Halila from a burnt offering fabricated to repel an adversity afflicting the country. In the second act, Disabul vows revenge and following his councilor's, Kubilaj's advise, he sends Halila as bride to Dalma so as to disclose that the khagan is a woman. Dalma refuses the offer and orders the returning Elemér to help escape Halila. In the third act, Elemér is longing for Dalma even though Halila lovingly takes care of him. Kubilaj finds the couple and kills Elemér. Halila tricks Kubilaj into taking the corpse to the khagan's court. There, Dalma's feelings are exposed but so is Kubilaj's crime of murder. He is executed and they declare war on Disabul.

The composition uses a language based on late Puccini-reception and is complemented by intense allusions to Kodály. Szónyi is well-acquainted with the contemporary international stylistic experiments, though she uses mainly seventh chords to form harmonies. Although she can be characterized by soft and tendrillar melody development (especially in scenes of female emotions), she mostly applies vertical chromaticism. Although her style cannot be considered harmonically dodecaphonic due to the strong tonal centers, it can still be found, especially in her melody lead. She borrows the dramaturgical devices from the Puccini-language, thus uses identical chord-models for certain functions, moreover, within arias she also applies repetitions in the same key and with the same structure in some cases. Her contemporaries emphasized the minor chord progressions, the Kodály-reception, the large interval changes and the intemperate rhythm (ANONYM.3 1954). The characters are featured by harmonic and rhythmic devices, there are no leitmotifs whatsoever. Recurring melodies are only used within smaller structural units (i.e. the lament of the Turkish mothers is identical to the jeremiad of the Turkish princess; Halila and Dalma have the same head in their tragedy arias), and finally there is one motif in the overture and in all the three acts and that can be connected to the love of Elemér and Dalma.

The main conflict in the opera is the antagonism between the two countries, which is caused by Disabul's, the Turkish king's greed for power. In response to this must Dalma make her own sacrifices to live as a man. While the power struggle continues, two private tragedies evolve: in the fate of Dalma and Halila. Dalma is loved by her father but is also deprived of her femininity for the sake of the country. There is only one gender role for her, even more so because her mother died when she was born. Consequently, she accepts the command to become a man without objection, and when she understands the threat to her country, it also becomes a conviction. Her teenage love for Elemér she can

suppress more or less, yet it is ever-present in her emotional life. According to the opera traditions, she behaves womanly twice; once with Halila and later in her duet with Elemér. In scene 6 of Act 2 Halila confesses her love for Elemér, though revokes it later, yet that moment is sufficient for Dalma to react as a woman. It is by no chance that when she is left alone, she starts singing the minor sixth melody about Halila's tragedy. In the following scene Elemér sings about his love for a woman who looks like Dalma. Hearing this, the Khagan falls into Elemér's arms. After her waking, though, they immediately sing about their patriotic duties, which Elemér accepts as rejection.

Halila also grew up orphaned, but she is hated by her father, which strengthens the female gender role in the princess. When she pleads to her father to save her from the burnt-offering she meets the heroic male role in Elemér. She loves Elemér genuinely, which she even confesses to, though she revokes it twice. First, in the above-mentioned scene with Dalma, in order to save Elemér from the putative threat. Thanks to this, she is married to him by the khagan at the end of the act. Then, in Act 3, seeing the murder committed by Disabul, she claims that she has been poisoning her husband for a long time. Spelling doom for himself, Disabul falls for this and Halila can take him on the scaffold in the khagan's court. Halila, who is a gentle bride by Elemér's side, acts as a cunning cheat in the world of manly games and triumphs in both occasions. Furthermore, at the end of the opera, she urges Dalma into a war against her own father. Halila, as for her character, may be similar to Tosca, while Dalma may resemble Brünhilde in *Walküre*. Although sensuality, due to the altered gender roles, fundamentally defines the opera, it becomes even more tangible in the love scenes. The soft sounding of the emotional scenes and the harshness of the official scenes are in constant contrast. Dramaturgic tension may be expected between the two women, yet it does not heighten, due to the way they both love Elemér. Rather, the manly rivalry and scheming for power becomes fateful. It is often said that a woman cannot be a leader. However, Disabul is only trying to conceal his greed for power as if it was prejudice.

The piano accompanied premier took place in the Fészek Művészklub on 14 December 1953. All Erzsébet Szőnyi's students participated in the choir: i.e. Sándor Szokolay, Emil Petrovics, József Soproni, Kamilló Lendvai and Tamás Daróczi Bárdos, who determined Hungarian composition later on, as well as future musicographers Klára Huszár, János Breuer, Iván Kertész and the to-be-world famous solfeggio teacher Helga Szabó. The cast was as follows: Oldamúr by György Littasi, Dalma by Judit Sándor, Elemér by Győző Remsey, Disabul by Miklós Tóth, Halila by Zita Uher and Kubilaj by Oszkár Maleczky, all of whom were well-known singers of the Opera. The audience present, such as Zoltán Kodály, György Ligeti and Ferenc Farkas all appraised the opera. Then, after the debate at the Composers' Association on 29 March 1954, a common opinion was formed, that is, the music is melodious but the lyrics is unfortunate and the dramaturgy is cumbersome. Farkas's conclusion was: *'A composition written with excellent theatrical and dramatic sense containing the mistakes of first written*



*pieces. From act to act she gradually finds her own voice. There are too many focal points and climaxes. The constant high pitch of the vocal creates continual tension. The characterization was usually well done.*<sup>21</sup> Ligeti, however, who later on attacked the opera and the anti-opera with *La Grand Macabre*, primarily commented that it was ‘*a generally much too operatic opera*’. Then he added: ‘*Besides many of its virtues, it lacks melody. The constant minor effect (minor chords) causes monotony with regard to harmonization. The dramatic sense is exceptional, yet the archaisms in the lyrics make the piece so extremely operatic that it almost becomes its own parody. Disabul is musically great, though exaggerated dramatically... The musicality is outstanding.*’<sup>22</sup>

Although everyone suggested that the composition is played in instrumental version as well, the principal director of the Opera House kept her realistic. Kálmán Nádasdy told Szőnyi that ‘*she will compose (another) opera!*’ (Szőnyi 2019) In a post-Zhdanovian era, she could not receive political support to compose music about the glorious ancient Hungarian history fraught with patriotism (Jaccard op. cit. 2016, 76). Not much later, Szőnyi wrote the *Makrancos királyné* (*Stubborn Princess*, 1956) displaying family as value, then the *Firenzei tragédia* (*Tragedy in Firenze*, 1957) presenting marriage as a substantive, human shelter. The former’s children’s opera version has been on for more than a hundred times, the latter, one-act opera was on in eleven different German theatres, then in Copenhagen and finally in a countryside theatre in Pécs, Hungary, thirteen years after its writing. The manifold-awarded professor’s female operas were still not supported, only tolerated by the culture governance of the one-party state, thus, opera performances were not possible in Budapest (Mezei 2010, 42). Still, *Dalma* brought about significant success in the Hungarian opera history. The choir members, Emil Petrovics and Sándor Szokolay, who went on to reform Hungarian opera composition with their world-famous pieces (i.e. *Vérnász* [Blood wedding], *C’est la guerre*), often told their teacher that they had filled up with the opera atmosphere during the rehearsals and performances of *Dalma* (Pintér op. cit. 2014, 9). This way, whilst Hungarian composers considered the opera a secondary genre by the influence of Bartók and Kodály for almost fifty years, thanks to Szőnyi, it has reclaimed its place in the Hungarian music culture.

### **The first gender-opera (2018)**

#### **Krisztina Megyeri: Frühlings erwachen**

The contemporary composer, Krisztina Megyeri’s oeuvre so far can be characterized by a reception of two types; she has combined the modern Hungarian traditions (being the student of Attila Bozay and János Vajda) primarily with French experience. She found it hard to settle in the Hungarian music culture after nine years of study and work in France because she

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

considered it a backward, immature and impeding atmosphere (Molnár 2018). She deepened her knowledge of the opera genre during her work in France, but her dealing with Péter Eötvös' pieces several times is a turning point in this aspect (Grabócz 2012, Megyeri 2014, Megyeri 2013, Megyeri 2017a, Megyeri 2017b). Megyeri examined mainly the wordbook, time management and the theatrical thinking of Eötvös, who has written thirteen operas. Besides Eötvös, she got acquainted with numerous styles and authors, but considers Richard Strauss, Alban Berg and György Kurtág as her fundamental influences, while mentioning Wolfgang Amadeus Mozart in the field of the opera culture (Molnár op. cit. 2018).

The composer, whose oeuvre counts 118 pieces by 2019, was nursing her opera, titled *Frühlings Erwachen (The Awakening of Spring)*, for a long time<sup>23</sup>. Although the drafts date back to 2004, it was basically written between 2015 and 2018. The composition, so far known in excerpts, epitomizes Megyeri's earlier style marks and is written to an implicated Western-European audience. It is considered uncommon in the Hungarian opera life that the author presents her work in the making to the public during a pre-premier, as well as the fact that it does not bear any opera elements yet, though it is a strongly dramatized *Literaturoper*. So far, there are no instrumental scenes, so the piece lacks the overture, the interludes or any musical elements referring directly to theatrical presence, however, at the same time, it is distant from the composer's earlier musical theatre style (Molnár op. cit. 2018). The piano reduction of the composition includes vocal and percussion parts but based on the plans there will be a twenty-member symphonic orchestra to accompany.

Frank Wedekind's 1891 tragedy, the coarse revision of the first part of Faust, which is built around the Gretchen episode, is still popular nowadays. It demonstrates the sexual desires of the adolescent in a prudish social environment, where neither family nor father-son or mother-daughter relationships work and where school is merely a malicious child-minding facility. Every character struggles with sensuality in different ways because the adult society provides no model for them. One of the protagonists, Moritz, whose suppressed desires – that are uncovered by his dreams of the beheaded queen – hinder his studies, commits suicide from fear of his father after his expelling. The same age Ilse becomes a prostitute, while her schoolmate, Hänschen tries out homosexuality with Ernst. The heroine, Wendla learns about other families' violent parenting methods, then finds physical love, conceives, but when her mother makes her abort the baby she dies. Moritz's friend, Melchior, when realizing the hypocrisy of the adults, claims himself an atheist and begins

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<sup>23</sup> See: Krisztina MEGYERI'S official professional collection of works: Database of the Budapest Mucis Center:  
[https://info.bmc.hu/index.php?node=compositions&cmd=search&kereso\\_tipus=egy&composerid=149&szerezokorhatar=&orig=&cime=&date=&dateexact=&catid=&movements=&instr=&jel=%3D&noof=&duration=&szoveguro=&premiere=&premieretext=&audio=&audio\\_sz=&kiadtak=ni&copyright=&remarks=](https://info.bmc.hu/index.php?node=compositions&cmd=search&kereso_tipus=egy&composerid=149&szerezokorhatar=&orig=&cime=&date=&dateexact=&catid=&movements=&instr=&jel=%3D&noof=&duration=&szoveguro=&premiere=&premieretext=&audio=&audio_sz=&kiadtak=ni&copyright=&remarks=)

searching for the hidden reality. In the meanwhile, he cannot control his wild desires so he assaults and later rapes his childhood love, then escapes from the detention centre where he awaits his punishment. He flees to a cemetery where he finds Wendla's grave and meets Moritz's ghost. He is averted from suicide by a masked man who teaches him hypocrisy.

The chosen drama of the composer was revised by her contemporary, Máté Bella in 2012 from 'a man's point of view', emphasizing '*how society can handle sensuality. How it processes the needs of the body, which, if denied at a certain age, for example from the youth, can lead to hideous tragedies.*' (Kondor 2018) For Megyeri, however, the importance lay in the characters, the women and their narrow margin behaviour and not the denouement of the tragedy. As she put it in the announcement: '*We see the fate of classmates and friends in 13 scenes. That of Wendla, Melchior and Moritz. The youth's sexual awakening, adolescent experimenting, suddenly lost childhood, facing the problems of adulthood, desires versus moral. It may be a unique experience to see the premier-concert-performance, which, compared to the original piece, portrays the shocking, honest but slightly playful story of Wedekind's child tragedy more softly and lyrically and with operatic dramaturgy, mainly from a woman's point of view.*'<sup>24</sup>

Megyeri worked on the wordbook for a long time, once completely deviating from the original, radically changing it following Péter Eötvös, then returning to Wedekind. Eventually, the libretto of the musical adaptation uses the original drama in German, though in a very brief, dramatized way with film-like cuts. The milieu surrounding the youngsters, which is emphatic in Wedekind's piece, remains only indicative in the opera so we hear mostly the dialogues of the youngsters<sup>25</sup>. Megyeri makes Wendla the protagonist so we see the story from her viewpoint. The musical registers follow the girl's emotional state so thanks to Wendla's romantic world, the first part of the piece is harmonious, and only following her bitter realizations does the music turn more and more restless, disturbing and sarcastic. Although the girl and her mother sing two duets, nothing happens between them because the older woman is not only unable to love but also to sexually enlighten her daughter. Wendla also sings two duets with Melchior, with whom they are attracted to each other in their own immature way. However, while Wendla provokes the above-mentioned violence in both cases in Wedekind's version, Megyeri blames Melchior for the assault against her. Even the death of the girl can be connected to Melchior's irresponsibility in Megyeri's story, as Wendla – like Gretchen – commits suicide in her despair. Moritz, a character in Wedekind's fears and nightmares is interpreted by Megyeri as a sensitive, introvert boy with wide range of emotions. The boy's suicide is the consequence of a lengthy inner process in the original play (i.e. school scenes or his relationship to his mother), in the opera, however,

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<sup>24</sup> Krisztina MEGYERI: „Frühlings Erwachen” – concert recommendation on the website of the Budapest Music Center, <https://info.bmc.hu/hirek/2235>

<sup>25</sup> Private interview of the author with Krisztina MEGYERI, 22.01.2019. The recording is her own property.

one long aria displays the decision-making process. Melchior is a precocious freethinker in the play, who attempts to break out spiritually, morally and in reality as well, while he is portrayed as a macho, possessive and authoritative man in the opera. Thus, it is no coincidence that there is no socializing initiation by the masked man and that Moritz's ghost appears not in an aria but in a bell toll. The composer's concept is also clarified by the double characters, through which the moral aspects of the original version are underplayed compared to the emotional-psychological approach. Wendla's prudish mother is played by the same actor as Ilse, who becomes a courtesan. Similarly, Moritz, who chooses to death and the father who disowns his son are played by the same man. The presence of this duality is also supported by the fact that a high pitch, countertenor type of male voice sings Haenschen's masturbation scene with wild, ecstatic, agonizingly fresh, percussion noises in the background. Lastly, the psychoanalytical approach is tangible in the concurrent usage of sexuality, morbidity and absurd humor *par excellence* in the cemetery scenes.

The music flows, whirls and is motivated throughout. Megyeri did not only portray the characters but composed a coherent musical plot in which the interpretive units are displayed in the developing emotional tension in certain scenes. Consequently, old-fashioned music features Wendla's mother, similarly to Donna Elvira in *Don Juan*, while romantic, feminine music characterizes Wendla. The composer's harsh irony towards prudishness is tangible in their duet. It is the musicality related to Wendla, which is at first idyllic and later saturated with Richard Strauss-allusion, that explains how her curiosity towards novelty makes the teenage-girl want to know pain and violence and to her mind equivalent sexuality *there and then*. Therefore, after being raped, Wendla sings a sensitive, feminine, daydreaming song, similar to that of Gretchen's instead of Brünhilde's revenge aria. The boy-scenes stand out less in the opera texture so far, though the Berg-allusions contribute to their coarse sound environment. The style of the opera bears postmodern musical marks, so, although it is atonal, there are no systems or lines only unique scales. The tonal centers are recognizable, but the musical plot develops along seventh- and non-chords. In conclusion, the language of the opera is fraught with delicate, sensitive and feminine lyric indescribable even by critiques. Megyeri was the first to stage the sensitive issue of early sexuality, boys' homosexuality and masturbation, the rape of a young girl, the abortion by a teenager and several suicides. Even though each topic may be considered a cliché in the opera literature, here, they all have special emphasis on their own, especially since in this work they are not part of a power struggle but they happen thematically for their own sake. Megyeri dared to stage an opera about the unrepresentable, yet current and ever-present problem of the adolescent society experienced by everyone. The critiques received the opera positively, and there are high expectations towards the completion and the performance of the whole piece due to its current topic, feminine musicality and audience-friendly language (Kondor op. cit. 2018).

### **Trustee of the Future: children's choir (2008)**

## **Ilona Mesko: Jinger Ring**

### **4 choral works by Lajos Mann**

One particular terrain of the Hungarian composer generations raised in the Kodály traditions is the children's choir literature. Ilona Meskó's *Jinger Ring* is a four-chorus cycle based on English nursery rhymes. It is no coincidence that the last piece that will be analysed is for children and presented by children. Although the number of pieces for children is significant in the entire music literature, it seems that in the case of female composers, this kind of literature is of particular importance. Meskó, in addition to considering her own vocal chamber works as the most important genre, in her choir compositions she herself did not feel at home at first. Nevertheless, her choral works seem to continue the Kodály tradition. As a student of Miklós Kocsár, Meskó also draws a lot from the choir-compositional style of the master of Hungarian choral literature. For example, linking to English children's literature (which is still not common among Hungarian choirs), and some harmonization features: the major harmonies with added second, chords without a third used as transitional chords, and many other "Kocsár features". But Meskó has a new, own voice that may be called lighter and more lyrical. Meskó until now has not gone further on the Kocsár's line, where later pieces (such as the *Miracle-Son Stag* written for László Nagy's poem) have already gained a lot of tonic novelties by breaking the tonal framing. She stays at a more digestible, sometimes more popular, more transparent sound (Gerencsér 2001, Bólya 1994).

The base of the *Jinger Ring* consists of four English children's songs. The series also continues the tradition of processing archaic materials. Though his theme is not taken from the archaic folklore material, but it is taken from the contaminated version that transformed into children's folklore material. As is well known in the ethnographic literature, the nursery rhymes and small registered songs are usually carriers of archaic contents (Lázár 2012, 48–78). The four choruses that process proverbial children's poems remain within the framework of tonality. Movements: *Splish-splash*, *The rose in my garden*, *Days*, *Jinger ring*. In the first movement, the nursery rhyme-like alto, almost along progresses with eighth notes. The two-tone nursery rhyme character starts with repeating C and D, but later appears sections beginning from other sounds also. In some cases, the bichord melodies are expanded in a funnel-like way, but the bichord sections then return. These bichord ostinato sections in the course of the movement realize a wide range of tonal migrations (CD, DE, AsB, HCis). The other two voices add syncopated decorations to this. The tonal migration (C major, A minor, C major, A flat major, E minor, which stops on dominant H major chord) is eased by the continuously second-movements, thereby giving the feeling of a chattering three-voiced nursery rhyme. *The rose in my garden* emphasizes the lyrical character of the text, not the nursery rhyme characteristics. In the short movement runs around an E major then an H minor, and again an E-major chord. The movement made lyric by third-connected chords. The text is migrating like a hoquet among the voices, embedded in the buzzing accompaniment of the

other voices. The end of the movement gives the ambient of Prateorius's choral work: *Es ist ein Rose entsprungen*, which is perhaps not a coincidence.

The third movement is a nursery rhyme in which the text lists the days of the week in a row. Meskó beginning with the alto with harmonies towering towards the higher voices, with mysterious lists of days, skipping certain days, repeats the days of the week several times. But she never *turns back* the order as one of the archaic Hungarian children's songs with archaic content does (Ortutay 2000). The freaky fourth title-giving movement probably citing the ambient of circulating ring's game starts with a 3/4 waltz rhythm, sometimes with hemiolas, but basically with a 3/4 tact through the whole movement. The entire tonal structure of the choral piece moves around the G tonality. It is peculiar how in the middle of the movement a bitonal section is embedded in this G tonality. In this wins the H-major soprano melody, because the B major accompaniment is also inclined towards the H major with some modulation. The coda (The last time is the catching time) brings new material: the chords moving in 2/4 in eighths, starting from the cluster of g, a, h, c, walks around the G tonality. Above the g "organ point" the harmonies open up more and more, progressing by major harmonies with added seconds, and by certain septim chords, then arrives into G major IV and V grade. The piece ends with a G major plagal cadence.

Following the Palestrina and Kodály tradition, the whole work secures a relatively easy way of intonation, adapting to the children performers. The intonation of the modulations are eased with stepping intervals or small intervals. In folklore material, the peculiarity of nursery rhymes and children's songs is hiding (archaic) content for adults, but in very simple rhythmic or musical form. In Meskó's work inherits this duality: appears bold harmonic and structural turns "for adults", while they are embedded in an eased intonation context. In some movements we have the feeling, that she extends the basic characteristics of a nursery rhyme towards a polyphony.

It is specific how the works relate to the individual creators. Pejacsevich's *Symphony in F sharp minor* summarizes the topoi of his own composer's repertoire as an integrative genre. Perhaps that is why it is possible for this symphony and her other works to be very popular even on video sharing portals. Szőnyi's opera is a kind of sex-role-exchange Aida. An interesting match in the life of Szőnyi and Megyeri is the path-search for the first opera. Szőnyi chooses a gender-role-changing patriotic theme, while Megyeri is a tragic theme that is gender-deficient. The incompleteness of the work refers to "realism" at Szőnyi, while Megyeri is more likely to searching her path. The theme of Megyeri's opera, the Gretchen theme, the romantic musical prototype of the female tragedy. The choice of theme is even more interesting, as the characteristic topic of female composers, the children topic can be found here, as *Frühlings Erwachen* is childrens 'tragedy, or if we want to clarify it: adolescent tragedy. In the piece the meaning of the Wedekind tragedy shifted towards the original Faust Gretchen story with the changes in the textbook. The work – like in the dance art The Swan Lake of Matthew Bourne – is a psychologic topic. The drama of the "guilty man"

of the 19th century (ethical problems related to physicality, prairie) is transformed into a “tragic man”’s (hostility of relationships, which has to be supportive by its very nature, disintegration of social models) drama (Kohut 2009, 238–239; Avrech 2000, 73–79). In contrast to Megyeri’s theme choice, Meskó’s children’s pieces give a positive reading of 21st century path-search. Her choral works are based on the old traditions, and her fairy tales (*Hansel and Gretel*, *Son of White Horse*) are real all-art pieces written for children.

### **What is female in Hungarian composition?**

Erzsébet Szőnyi thinks: *“I think if a human is a composer, it does not matter whether he is a man or a woman: it is a profession and it cannot be any other.”* (Jaccard op. cit. 2016, 187) The opinions of the other composers, which do not consider the female identity as the primary thing for a composer, are very similar. Contemporary Hungarian female composers speak in the article *“My Little Boy, You Are a Girl”*. Women who planned to become a composer from childhood believe that the female or male character is not a prime feature of the composer. This topic was not really on the agenda in their lives. *“They forgot to say that women do not cultivate this,”* Meskó refers back to his young age. Zsófia Tallér deals with the issue in her DLA dissertation. In her view, the different artistic aspect is essential (Kling 2013). Szőnyi believes that if you do not need the masculinity but you need to be decided. According to Meskó, leadership skills are important for a conductor, but there are also feminine qualities, e. g. the sensitivity that can be useful (Hollós 2007, 40).

Based on the reviewed oeuvres, there are some features that can be considered as “female” in each artistic life. Initiative and initiative spirit seem to be a priority for many female composers, the most prominent of Berta Zathureczky. It seems to children literature occupies a special place in the oeuvre. The sensitivity of female composers to children’s literature does not require any particular explanation. At the same time, the importance of children’s literature can also be linked to initiative: children, young people are the trustee of the future. The works made for them can influence the distant future than with the works written for adults. Pieces for children are also significant at Meskó, but perhaps the most significant at Erzsébet Szőnyi. She has not only children’s operas but also a children’s ballet. In her case, pedagogical workmanship, various situational patterns of historical, social embeddedness have contributed to the fact that some of his operas and other works are intended for children or are included in children (Pintér op. cit. 2004, 20–24).

Appears specific “search for the female expression” in the composers’ works, which for example realized in choosing poems by female poets as base of their works.

Another feature that is outlined is the integrative character that appears in many aspects. Pejacsevich integrates several cultures in his art, while also encapsulating the topoi of her own life into her symphony. Community

integration is observable: Szőnyi always followed the lives of his disciples and paid special attention to communicating with them. Keeping in touch with the audience and accepting works is especially important for Meskó. In addition, Meskó expressly endeavours to integrate arts: collaborating with co-artists, creating all-artistic productions.

We can join in the composer's opinions that the female quality does not affect the quality of the composer and the technical skills of the composer. However, as a conclusion, we can say that somewhere deep in the significant pieces of composer's works it can be felt. However, this is not a specific feature of structural, melodic or stylistic characteristic, but the female existence itself, which approaches the drama of life (by virtue of its female nature) from different directions and with different focal points, differently selecting from the wide range of compositional materials. It seems that there is no neutral artistic approach: the essence, existential questions, dramas are approached from a female or male perspective.



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## Chapter 3.

### **Communication and Culture**

## NARRATIVE AND MEDIATIZATION<sup>1</sup>

GÁBOR SZÉCSI<sup>2</sup> – GERGELY BOGÁNYI<sup>3</sup>

**ABSTRACT:** Narrative thinking has a significant role in the formation of the self and identity. In fact, to such an extent that the self is seen as the product of narrative thinking, a fictional character emerging at the intersection of autobiographical narratives. In our study we investigate what effect the narrative interpretative schemes used in everyday communication have on our conceptualization of the self, on our self-image, while, we also intend to analyze what effect media narratives displaying intentions, beliefs and desires have on the narratives of identity-construction of people using media in mediatized culture. The purpose of the present essay is to demonstrate that analyses like this can, in the long run, contribute to a great extent to the preparation of models and philosophical concepts targeting the description of the functioning and formation of narratives that capitalize on the shared cognitive structures of human motivational factors, goals, emotions and actions.

### Introduction

Communication, and thinking in narratives are intertwined processes of self-creation. The production and processing of narratives, that is, the application of mental schemes that give meaning to observed events, phenomena is such an elementary cognitive ability, that it is of key importance in identifying communicative intentions. The producer of the communicative act transmits their intentions, desires and beliefs through narratives to the receiver, in an orderly, organized manner. They create narratives which reveal what they do or could do in the given communicative situation, and the reason why they have chosen the communicative act at hand to convey the information they intend to share. Communicative intentions suggested by the narratives become tangible and meaningful for the receiver through the narrative structure of the conscious mind. Conceptual relations identifying coded and decoded meanings are structured in a narrative manner, and hence they represent situations of action of different complexity in the mind. The conditions of mutual understanding are ensured by conceptual representations of event structures that serve as building

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blocks of narratives from the most basic actions to the most complex situations. Through the narratives constituting these conceptual relations humans who organize and process information in the framework of narratives in fact experience their own lives as narratives. In the process of understanding, humans themselves become a part of the narrative built in collaboration with the communicative partner. They make use of narratives to serve their communicative goals, and parabolically projecting these narratives onto the events they experienced they look for an explanatory framework, a justification, in order to find the reason for the events experienced, and to find their own role in them.

In the present study we would like to emphasize that this process of self-formation is also an important force in the background of an increasingly dominant phenomenon today forming humanity, society and culture: mediatization. Through the everyday use of information technology (internet, mobile phones, etc.), the logic of the media increasingly dominates our thinking and worldview, it affects every element of society and culture, and it changes sub-systems of society like economy, politics, science and education. Mediatization penetrating all layers and domains of our life is basically a meta-process that transforms socialization and the entire system of conditions of social life through the interiorization of narratives transmitted by the media. It, therefore, creates new social forms, besides shedding new light on our views of the role communication plays in the formation of communities. Today that information technology and its devices serve as tools to transmit different types of content simultaneously at the personal- and at the wider social level, their widespread use amplifies the process that has been observable in postmodern cultures with the appearance and spreading of monologic media (radio, television). The main idea of this is that with the industrialization of narrative production, narratives in mass communication transmitted by electronic media have an increasingly strong impact on the attitudes, world views, values and human connections of receivers. In fact, to such an extent, that since the regular "consumption of media" starts early on in childhood, these narratives actually get strongly intertwined with the personal narratives mediated by new forms of communication technology (e.g. mobile-phones), all the more, they become part of the autobiographical narratives that form the self-image and identity of the mediatized individual.

### **1. Mediatization of narratives shaping the self and communities**

The narratives told by people using digital technology increasingly mirror the formal and content-based features of the narratives narrated by mass media. In other words, they tell stories to each other in a way that increasingly displays the characteristics of mass media stories. The topics of their explicit narratives are often similar to the topics conveyed and regularly addressed by mass media. Their implicit narratives connected to concrete topics, mirroring their general attitudes are more and more influenced by framework-narratives representing

the values of mass media. In the context of the new media the personal-, community- and social narratives conveyed by electronic communication in fact are completely intertwined by narratives in mass communication. This process is the basis of mediatization. This is how explicit narratives, that is, narratives that target problems of concrete-, personal-, community-, social-, economic- and cultural problems and their resolution, and implicit narratives that display the general attitude of people communicating with the help of the media and the values of mass media itself in relation to each other, can therefore, contribute to the mediatization of communities formed by recipient groups.

In digital culture the narratives conveyed by the media have become an integral part of autobiographical narratives that shape the self-image and identity of media-consumers and determine the individual's relationship to traditional values. This, in fact, radically changes the image people have about communities and society. For the individual shaping their self-image, building connections, orienting in the world of narratives conveyed by new communication technologies, the boundaries of social context merge and become symbolic. They can become part of not only one, but of many more communities at the same time by using different technologies of communication, and as nomads of the new media-space they can leave many communities, where the internal relationships norms, conventions have become unacceptable for them. Individuals who feel equally at home in communities of physical nature based on direct face-to-face interactions, and in those of virtual nature building on mostly electronically transmitted relations in communication, have a style of common talk where the borders and distinctions of these communities gradually fade and disappear (Wellmann & Gulia, 1999; Castells, 2000; Blanchard & Horan, 2000; Etzioni, 2001; Rheingold, 2002; Katz & Rice, 2002; Haythornthwaite & Kendall 2010). Their roles in the different communities mutually influence each other and thus their self-image, identity and their attachment to the different forms of communities. For the electronically communicating individual who integrates and transmits explicit and implicit media narratives often as elements of their personal narratives, the notion of communities rooted in several physical and virtual community experiences, forms at the meeting point of the conceptual representation of different community forms. Physical and virtual communities interact with each other at the level of personal conceptual representations and thus become the source of dual identities of individuals who may be simultaneously present in different communities.

Fast and continuous flow of information due to electronic communication does not only bring along the simultaneity of the interpretation of community roles, but often the simultaneity of the roles itself (Szécsi, 2013). The individual building networks and communities in the name of narratives transmitted by new forms of communication finds it increasingly hard to distinguish their real-life and virtual community roles from each other, as a result of the frequent and sudden shifts in the technologies. When they communicate as a member of a local community based on direct and physical relationships, they do so, aligning to

their virtual community roles in harmony with the context of the electronic communication, that is, in the framework of media-narratives shaping their self-image and identity. This is how the era of electronic communication can actually become the era of mediatized communities. With the spreading of mediatized communication our relationships in communities also become mediatized. Electronic communication makes the community criteria virtual through the interaction of the transmitted narratives, and at the same time makes these criteria part of the communicative process, thus contributing to the convergence of our virtual and real, true roles. As a result of this, humans of the information age re-interpret their physical and virtual community bonds, relationships and roles, in view of community relations and community criteria mediatized in the spirit of media narratives.

Interiorizing narratives conveyed by electronic media that create self- and community, makes our concept of community very versatile and personal, and changes our perception of the stabile identity connected to traditional forms of communities. The use of new forms of communication technology can thus lead to the “saturation” of the self, which means that the members of social networks can embrace and integrate all of their identities, and in this they are not constrained by the issues of locality and identity, that is, the effects of their local communities on their identity formation as in traditional forms of communities. All this, in turn, brings along a novel, relation-centered approach in the conceptualization of the self, that is described in Kenneth J. Gergen’s study entitled *Self and Community in the New Floating Worlds*, in which he targets the psychological effects of mobile phone use (Gergen, 2003).

Gergen believes that the use of the new forms of communication technology, with the emergence of absolutely novel forms of “relational existence” drastically undermines the concept of the “bounded self” (Gergen, 2003, p. 110.). In social networks individuals are free to roam among many forms of communities, and besides their direct social connections characteristic of physical communities, they can form new emotional bonds. Thus, the identity of people using the different techniques of mediatized communication becomes plastic, and changes like a “chameleon” in the different social contexts. It becomes increasingly difficult to determine what the solid “core-self”, i.e., somebody’s true self is. The individual, becoming part of the global social network, commit themselves to more and more relationships, values, desires and beliefs, while they float from community to community when watching television, using their mobile phone or the internet. We can agree with Gergen therefore, that in the information age, the bounded core-self dissolves and gives the floor to the concept of the relational self. He also rightly claims that this process accelerates as a result of the increased use of dialogic technologies transmitting the metanarratives of novel communities and the personal and mass media narratives simultaneously, like the use of the internet, and especially of mobile phones. As Gergen notes, with mobile phones the network of relations “is always at hand”, and the phone, as an object becomes an “icon of relationships” (Gergen, 2003, p. 111). Mobile phones

constitute a “herding-plate” for its users through which they can choose from the competing groups and communities (those of family, friends, colleagues) without any constraints. Mobile communication creates multiple loyalty among the communities among which people roam.

Increased mobility gives anyone the chance to communicate with any of the chosen groups with solidarity, without committing oneself to any of the communities. In other words, the pursuit of the modern individual to define their community bonds, to close down the networks of immediate, social relationships by focusing on the core of their community, is less and less efficient a phenomenon in the era of new communication technologies. The identity of people in social networks is determined by their roles fulfilled in the communities of hybrid (virtual and physical) communication. By means of these interactions, stable, flexible and plastic, ever changing community forms are born in social networks that are creatively referred to as “new tribes” by Michel Maffesoli (1996). These “tribes” ensure that the self can become “versatile” and quickly adapt to the continually renewing community roles in a way that the individual in this process also becomes part of a wide social network as well.

In the era of mediatized communities the factor that forms networks and communities most efficiently is the unanimous acceptance of the possibility to choose a community on the basis of mutual trust and openness, on shared interests and quick, efficient flow of information.

Mediatized hybrid communities are social networks experienced as a process of trust among people using new and old forms of communication. People using the internet and mobile phone transcend the boundaries of virtual and physical communicative situations, and with that, also the boundaries of the communities that stem from these, thus making their own community relations become transmitted by communicative processes as well. These community relations are not organized into sharply distinct virtual and physical spheres, but they form the identity of the members of the community by being part of a social network encompassing both virtual and physical connections. For the individual who wants to understand their own self through their own various community roles in interaction, this social network functioning as a community gives the framework of self-interpretation and understanding. They process the reactions displayed in the form of narratives connected to them and to their communicative roles in this virtual-physical, hybrid framework of interpretation, making these reactions an element of their own self-image. The evaluation and justification of their community roles and the narratives connected to them takes place in this very complex matrix of relations, their sense of belonging to a group becomes a source of power and energy of action in this network of relations.

It is, however, important to note that among the identity-shaping narratives of people using the new forms of communication technologies in order to integrate and convey narratives, the narratives of mass media considered as the

“institutional story-teller” (Gerbner & Gross, 1976) of society since the availability and spreading of television play an increasingly significant role. The appearance of new channels of mass communication, the ever-growing popularity of the internet, the new levels of communication offered by different social networks however result in an offensive of media narratives transmitted by pictures, audio materials and written texts in an unprecedented way in the everyday life and world view of users. The way of thinking and language use of the people using such new tools absolutely tune into and adapt to the requirements of the efficient integration and transmission of information and large amount of data. Changes in their mental life, conceptual apparatus and in the structure of their language can actually enable them to select pieces of information from the increased daily amount of information around them that they find most important, so as to communicate and integrate those forms of knowledge that are important to them. For this reason, the selection of the types of media in everyday cognitive processes that transmit information in the form of narratives most adapted to their values and thinking, becomes more important than ever. That is, they will look for the types of media whose framework narratives can be harmonized with their own autobiographical narratives stemming from their early experience, and with the social meta-narratives, opinions, values determining their behavior. In the era of the new media characterized by the sudden surge in the amount of information to be processed and in the increased speed of information flow, this selective integration becomes more and more predominant in the practice of media communication. The attention of receivers in this enormous flow of information and stimuli connected to the new forms of media applied, gets very much fragmented, which lowers the time and proportion of active attention. People in this new era generally receive facts and data very quickly, in small doses, in an unconcentrated form, and without significant interest; and they are, at the same time, also very critical of these received pieces of information.

As a result of mass media communication, individuals in the era of new communication technology reinforce their own identity in the framework of a “continuous dialogue” (Dayan & Katz, 1992) at the intersection of their own narratives, of the narratives of the media and the meta-narratives of the community. It is important in terms of their sense of identity as well, that in the world of accelerating changes they receive as much information as possible reinforcing their opinion, conceptualization and values from the media seen as a partner in this context. Not surprisingly more and more media researchers conclude that the individual in digital culture actually treats the television or the new forms of the media as a communicative partner with a social role, a real person, with whom they can have a continuous interpersonal communication at a real place in order to reinforce their own self-image and identity (Reeves & Nass, 1996). This also reinforces the community consciousness of networking individuals, a shared consciousness rooted in the acceptance of the values suggested by the framework-narratives of the media, as conveyed and cultivated by the media.

## **2. Explicit and implicit narratives in the process of mediatization**

The effect of media-narratives on the concept of self- and community can probably be linked to the use of the new media and thus manifests itself in the handling of crises of values that determine the everyday actions of people in digital culture. It is easy to see why many theorists dealing with this problem urge the drafting of a general theory that targets the mechanisms in the preference of values and in the crises of values that accompany the emergence of new forms of communities. Shalom-Schwartz concludes that in the information age we are witnessing a universal conflict between specific values (like power vs. universalism, tradition vs. hedonism) and self-transcendent, self-emphasizing values (Schwartz, 2012). These conflicts give the basis of many processes that shape the self-image of new generations, constituting the engine of several dynamic social processes. One of these is the strengthening of the tendency of conformity among the users of online content, which derives from the fact that the members of online social networks have to tune in to others' opinions and behavior so as to become efficient communicators. The significance of hedonism (happiness rooted in the immediate satisfaction of desires, as an ethical goal) is also on the rise, that emerges in the world view of new generations as a general value incorporating openness and individuality at the same time. Another important trend is that the individual-centered views of the media appear as a predominant value, which can be traced back to the tendency that social media prioritizing commercial interest registers the demands of the users in a way that they are considered important personalities whose performance is respected by others and who now have an opportunity to show their special skills to the world. And finally an important social trend is the expansion of a universalist views spreading among internet users, which is based on an egalitarian stance, hypothesizing universalist ethical and moral maxims, due to which the decisions of a portion of people using the new type of media are increasingly determined by the responsibility for the social and natural environment, and the inner need to help others. These mechanisms therefore, hypothesize a conflict of values that people in the absence of a strong, central core-self based identity receiving personal- and social narratives, and narratives of mass media and of communities transmitted by the media at a daily basis cannot handle easily and can only process and integrate with increased difficulty. The saturation of the self, as described by Gergen actually annihilates the supporting values that could help new generations in the selection of the right forms of behavior.

In order to settle the above-mentioned conflicts of values the receivers expect and receive narratives from mass media. Narratives that organize information into knowledge chunks that can be easily remembered and easily passed on, and which give a clear framework of interpretation for the understanding of social and cultural processes of ever-growing complexity. These narratives, however, appear in a wider framework of narratives in the practice of media-communication. As I have mentioned above, each narrative communicated by

mass media is part of a framework narrative that the media transmits continually to the target groups about its own values, about the moral, cultural, political etc. guidelines that determine its functioning. From the ever-growing supply the receivers choose the medium that is the closest to their values, and that they see as authentic. Narratives of mass communication transmitted by the new media get to the target groups with these framework narratives functioning as implicit narratives and thus reinforce in them their commitment to the values of mass media. News and fake news, for example, do not only mean a set of true or false pieces of information, but they are substantial narratives that also convey the framework narrative of the media about the media itself, in a form easy to identify and digest. Importantly, information in the news does not itself become recorded in our mind, does not exert influence on our opinion, feelings and attitudes. We need narratives that reinforce our set of values, our opinion, and our sense of belonging to the communities of people who have similar values and opinions to us. Daily news consumption thus becomes a ritual, through which we reinforce our cooperation at a daily basis with the chosen media that has the closest match with our set of values, and that we consider as a partner in our daily communication.

Explicit and implicit narratives conveyed by the news have the task of strengthening this community consciousness stemming from the acceptance of shared values. Explicit narratives aiding the integration of information display mass media contents in a direct way, linked to a concrete problem. Implicit framework-narratives, however, have to mirror the general set of values that determine the functioning of the given type of media. Individuals in the digital age need these daily rituals and the continuity of the transmission of narratives, as these narratives that strengthen their self-image also provide important frameworks of interpretation in the quick flow of information and news at a daily basis. In the absence of these they lose focus, become confused and insecure, and start to drift unstoppably in the direction of fragmentation and alienation. Due to this and due to the eternal competition in the media-business, mass media must keep telling stories, transmitting narratives, for which news, or if they are not available, fake news provide the most obvious tools. News as narrative structures therefore, are themselves, integral part of a complex narrative, the narrative of the media told by the media, and thus they represent two narratives at the same time for the receiver, one being an explicit, the other the implicit. These two narratives together shed light on the communicative intent in the background of news communication. The receivers of the communicative act integrate the news on the basis of the deciphered intent. That is, they understand what the sender wanted to communicate with them, what they wanted to achieve by conveying the message. The recognition of this communicative intent is the condition of the acceptance or the rejection of the narrative mirrored in the piece of news in the process of selective reception.

The continuous mediatization in the worldview of the man of new technology, accompanied by the expansion of the new media bring along significant changes

in the everyday practice of processing and transmitting information. The way of thinking and the language use of the individual in digital culture totally adapts to the demands of efficient processing and transmission of large amounts of data and information. In their mental world, in their conceptual apparatus and language use the changes that take place can enable them to select, integrate and communicate the most important pieces of information from the enormous amount of data at a daily basis. The consequence of this process is the increased awareness in selecting the sources of information and types of media that convey information in a manner most in harmony with the senders' set of values, worldview and thinking. That is, they will look for the types of media whose framework narratives can be harmonized with their personal and community narratives, with their opinions and values.

With the argumentation and analysis above I intended to shed light on the mechanisms of the dual network of narrativity I hypothesize, how it penetrates the mediatized, everyday worldview of the person building their communicative relationships and how narrative production and reception can become a pillar of human communication and cognition in the digital age. With that, I primarily aimed to prove that such investigations can fruitfully contribute to the preparation of philosophical models targeting the functioning and formation of narratives capitalizing on the shared cognitive structures of actions, emotions, goals and human motivational factors. They, furthermore, offer a framework of interpretation for the creation of a new self-concept, very much supported by philosophers of language and -the mind. Thus, the theory of narratives regarded as mental structures of self- and identity constructions, complemented with the above details, can greatly contribute to the resolution of a number of problems in the philosophy of language and -the mind. This is how philosophical models on narrativity can help us shed new light on the results of investigations in semantics, pragmatics and language philosophy targeting the relationship of consciousness, action and language. We can, therefore, attempt to give a synthesis of theories describing the processes of meaning construction, of conceptualization, of the functioning and the structure of the mind encapsulated in narratives, from an interdisciplinary approach. A synthesis that yields an unprecedentedly clear picture of the forces how narrativity-based communication shapes humans, communities, societies, and cultures.



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## THE ROLE OF METACULTURES IN THE DYNAMICS OF WESTERN CIVILISATIONAL CHANGE<sup>1</sup>

TAMÁS SZILÁGYI<sup>2</sup>

ABSTRACT: I examine a phenomenon called chthonic metaculture, looking for the answer how it influences the modern ecological trends, whether it is possible that their intellectual roots can be traced back to it. The major philosophical currents of the post-Reformation era, such as rationalism, contributed greatly to the displacement of chthonic metaculture from the public sphere. Since it was incompatible with the ethos of modernity as inherently irrational, it fell victim to the 'disenchantment of the world'. Yet the second half of the twentieth century witnessed the rise of chthonic metaculture, I am not claiming that all particular cultures - be they local, national or with any other label - have clearly identifiable religious traits of this process. What I do argue is that the spiritual orientation, for want of a better term, we call chthonic, nowadays has a wide-ranging impact in social, cultural and academic life.

In his study *'Three Metacultures of Modernity: Christian, Gnostic, Chthonic'* Edward A. Tiryakian explores the levels of cultural infrastructure behind the dynamics of change that characterize Western civilization, introducing some peculiarly new concepts into the analysis.

He considers metaculture to be the deepest level ontologically, which in his interpretation is a set of beliefs and symbols, developed in the distant past but renewed by many subsequent generations of actors. It is usually invisible and unnoticeable nevertheless it provides the basic and ultimate framework and symbols of action.

It can be seen, to borrow a metaphor from the world of information technology, as the operating system of a civilization (Tiryakian 1996:102). The author highlights three metacultures that he considers to be particularly important in the dynamics of Western civilizational change, which he calls Christian, Gnostic and Chthonic<sup>3</sup>. According to Tiryakian, although there is a fundamental conflict between these three types, since all three seek dominance

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<sup>3</sup> The ancient Greek term literally means 'realting to earth' or 'underworld'. The gods of the depths of the earth, who bring destruction but also prosperity and fertility, are called Chthonic Gods - they are mainly known from Greek mythology, but can also be found in other cultures.

(or outright hegemony), 'tacit alliances and accommodation' have developed in the historical development of civilisation, in many cases between two and the third. We can also define these metacultures as special types of relating-to-the-world, each with some distinct, ideal-typical features. In the Christian metaculture, the central element of symbolism is redemption, which serves as the basis of various identities, legitimations and motivations in this culture. Christianity also contains many elements that have facilitated modernity and have a readiness to modernise themselves, for example the calendar reform that marked the end of the cyclical calendar, the extension of the Christian community beyond ethnic boundaries, etc. Gnostic metaculture is much more malleable and less graspable than Christian metaculture. Its ambivalence towards the outside world is strong, and its secular activism is centred on the need of redemption of the existing social order, including man himself, through mystical 'knowledge' and its possessors. Gnostic metaculture is fundamentally change-oriented, aiming to '*reconstruct the material world with a more perfect plan formulated by human beings with the guide of a superior knowledge*' (Tiryakian 1996:105).

Moving on from a detailed listing of the characteristics of metacultures, I now focus my investigation on the phenomenon called chthonic metaculture. In Tiryakian's formulation, '*Chthonic refers to a basic ontological affirmation of earth as the primordial locus of reality, and of the forces of life which have to be cultivated, enhanced or placated in order to insure the reproductive processes of survival. (...) Chthonic metaculture is not salvation oriented, and its forms of expression do not favour a lifestyle of asceticism or world renunciation; if anything, in some historical periods, a manifestation of chthonic culture may take the form of carpe diem. It is oriented to communal living in this world, however precarious life in this world may be*' (Tiryakian 1996:106-107). Christianity, which has dominated the last one and a half thousand years of Western civilization, has entered into a necessary 'marriage of convenience' with this chthonic metaculture in order to keep it in check.

Christian thinking, which had all along viewed the 'Dionysian' aspects of the chthonic metaculture with suspicion, made concessions, reconciled itself to its rival and absorbed many of its elements. However, the major philosophical currents of the post-Reformation era, such as rationalism, contributed greatly to the displacement of chthonic metaculture from the public sphere. Since the chthonic was incompatible with the ethos of modernity as inherently irrational, it fell victim to the 'disenchantment of the world'.

As a consequence of the accelerated processes of industrialisation and urbanisation, throughout the eighteenth and nineteenth centuries, traditional communities were broken up and the chthonic metaculture lost its main supporting background, and the development of modern science and education both further weakened its influence. It was arts that rediscovered the chthonic idea - think of Romantic poetry, Pre-Raphaelite paintings or Wagner's operas -

and drew significant inspiration from it, reutilising elements of it in the narratives of the dominant metacultural context of the time.

Regarding Western civilisation, the latest era has brought major changes at both cultural and societal levels. *'In recent decades we seem to have abandoned the more or less familiar turf that had marked the modernity of Western civilization from the Enlightenment to the 1960s'*, notes Tiryakian (1996:108) and, assessing the situation, concludes that in recent decades we have been without the clear dominance of any of the three great metacultures, but alongside with the stable presence of Christianity, it has been perhaps the chthonic metaculture that has re-entered the public sphere and popular culture.

However, before we go any further, let us highlight in a few sentences the connections of metaculture and particularistic cultural interpretations. Culture itself can be seen as a complex entity that encompasses the thought patterns and categories, knowledge, art, religious beliefs and customs, moral norms and behavioural models of a given society. One need only to think of the collapse of the Communist Bloc, or of the issues raised by the acceleration of globalisation: migration, multiculturalism, certain ecological problems, etc., all the elements through which individuals and communities are able to define their own identity and to distinguish one group or category from another.

Furthermore, culture carries the patterns by which individuals and communities within a given culture develop their communication and problem-solving strategies and pass them on as part of the collective social heritage. Of course, the universality of the concept of culture has been the subject of great debates over the past centuries, with many disputing even the possibility of a single definition and highlighting the fragmented nature of the concept of culture—think of dress culture, café culture, national culture, etc. Tiryakian's metaphor, borrowed from IT terminology, suggests that culture (or more precisely cultures) can be seen as a program installed on the hard disk of an organism (civilisation) conceived as a giga-computer. Some programs run in the background, some are essential for stable operation and some play a role similar to that of computer viruses. Thus, as an 'operating system', metaculture merely provides the basic orientations of a civilisation— the way it actually works and the direction it takes is determined by the programs that are running.<sup>4</sup>

### **The rise of the chthonic metaculture**

When I talk about the rise of the chthonic metaculture in recent decades, I am not claiming that all particular cultures—be they local, national or with any other label—have clearly identifiable religious traits of this process. What I do argue is

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<sup>4</sup> To give a concrete example: during the twentieth century, some national/local cultures, stepping out of the context of the dominant (Christian-gnostic, according to Tirykian) metaculture, gave a new direction to Western civilization: the Nazi Germany or the Soviet Union radically reshaped the face of the existing civilization.

that the spiritual orientation, for want of a better term, we call chthonic,<sup>5</sup> nowadays has a wide - ranging impact in social, cultural and academic life.

What do I mean here? First of all, I would like to highlight the issue of sexuality, and gender mainstreaming<sup>6</sup> in particular, which is attracting increasing social and academic interest. At the heart of a scientific debate, intensifying since the second half of the twentieth century, is the concept of gender, which refers to all the socially constructed and lived experiences, cultural values, roles and expectations associated the two sexes. In the processes that have generated the radical reassessment of women's roles, women's position and sexuality and gender in general, I believe we must notice the influence of the chthonic metaculture. The ambivalence of the Christian and Gnostic metacultures about corporality, the emphasis on the ascetic ideal of life as opposed to the experience of sexuality, has for centuries marginalised these issues from social discourse. Quoting Max Weber: '*There was to be no sexuality in Jesus' kingdom to come, that is, in some future terrestrial regime, and all official Christian theory strongly rejected the inner emotional side of sexuality as constituting concupiscence, the result of original sin.*' (Weber 1968: 606).

The chthonic metaculture, on the other hand, can be understood as an apotheosis of fertility and sex, because of its worldly orientation, it does not treat questions of sexuality as taboo, accepting them in their naturalness. The feminine principle is particularly valorised and, as the bearer of fertility, it fundamentally reshapes power relations between men and women.

Another area where I see the influence of chthonic metaculture as significant in our time is the emergence of pluralism. The notion of pluralism is closely linked to postmodernism, a current which, like the example we have given so far, also began to flourish in the 1950s and 1960s. Postmodernism fundamentally rejected the modern interpretation of reality, it detotalised the concept of truth by rejecting the possibility of a single truth or true knowledge and replacing it with the possibility of plurality, of an infinite range of interpretations. In postmodernism, the distinctions between reality and the appearance of reality, between reality and the way it is expressed, disappear, and everything is dissolved in a 'simulacrum universe'. Pluralism, as the fundamental principle of postmodernism, is not only a notion allowing the existence of heterogeneous opinions, but also a proclamation of the equivalence of different interpretations and practices of life. In the chthonic metaculture, religious and ideological pluralism is the guiding principle, and since it does not recognise revelation, the question of 'one truth' is unintelligible in its context. The era of modernity has been characterised by the dominance of Christian and Gnostic metacultures, as

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<sup>5</sup> In my earlier papers I used the term 'pagan' orientation, reflecting directly on Tiryakian. (Szilágyi Tamás: *The Neopagan Intellectual Orientation and Its Effects on Contemporary Hungarian Mentality and Politics: Some Remarks and Szilágyi Tamás & Szilárdi Réka: Istenek ébredése: az újpogánység vallástudományi vizsgálata*)

<sup>6</sup> Gender mainstreaming as an approach focuses on gender issues, shedding light on the equal representation of women's interests in political and social life

Tiryakian argues, while postmodern philosophy defines itself in opposition to this modernity, i.e. it finds an ally in the chthonic metaculture.

Thirdly, I would like to mention a few trends in modern ecological thinking, which are the direct subject of this study, and which I believe also have their intellectual roots in the chthonic metaculture. According to Lynn White, *'Human ecology is deeply conditioned by beliefs about our nature and destiny—that is, by religion.'*(White 1967:1205). In the following chapter, we will see how this is realised in concrete forms, but first, to add to White's theory, I would like to point to the root of the modern ecological crisis, which, in my view, is to be found in the temporary alliance between Christian and chthonic metaculture.

### **The centuries of the rise of 'profane' gnosis**

From the 18th century onwards, rationalism had a strong influence on scientific thinking and everyday life. In the Age of Enlightenment, the appeal to reason and rationality became a slogan of rebellion against traditional, rigid forms of life and thought, and rationalism thus also played a role as a catalyst for social change, emerging from philosophy. The materialism of certain representatives of the French Enlightenment (Holbach, La Mettrie, Helvetius), Comte's positivism and other anti-metaphysical movements all emphasised the prominent role of rationality, and the natural sciences, which were developing more and more in the course of the 19th century, began to proclaim with naive optimism the triumph of reason over nature and the dawn of a happy age of progress and prosperity. The signs of the crisis that was already present in Nietzsche's time became increasingly visible by the first decades of the 20th century. Faith in progress had suffered a crushing defeat, and the horrors of the First World War shook Western civilisation to its foundations. For the man of the age, the tangible results of scientific progress were no longer of reassurance, and the first 'atheists' of the religion of science were born. For them, *'the intellectual constructions of science constitute an unreal realm of artificial abstractions, which with their bony hands seek to grasp the blood-and-the-sap of true life without ever catching up with it'* (Weber 2004:14). In the period mentioned, Toynbee says that *'From the later decades of the seventeenth century of the Christian Era down to August 1014, Late Modern Western Man assumed that the secularized version of his ancestral civilization which he had now abstracted from its traditional Western Christian religious chrysalis was the last word in Civilization'*. In my opinion, the roots of these intellectual processes are to be found in the brief collaboration between Christian and Gnostic metacultures - barely two centuries, in its most intense form mainly from the Victorian era to the early 1960s.

What did this cooperation mean? In the introduction, in my brief introduction to the metacultures that define the face of Western culture, I have already referred to the motif that characterises both Gnostic and Christian metacultures,

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<sup>7</sup>Source: <https://www.giffordlectures.org/books/historian%E2%80%99s-approach-religion/11-ascendancy-modern-western-civilization>

which I have labelled 'change orientation'. From the 17th century onwards, after the break-up of the one and a half thousand years of 'forced marriage' between the Chthonic and Christian metacultures, and after a long period of latency, it is Gnosticism, in conjunction with—or rather, strongly influenced by—the Christian metaculture (which has always dominated the West), that has been reinforcing certain characteristics which have always been present in a latent form in Western civilisation. The common paradigm for which both meta-cultures are willing to reconcile is the paradigm of 'progress'. Lynn White, in her study entitled *'The Historical Roots of Our Ecologic Crisis'*, points out that the belief in perpetual progress was unknown to both Antiquity and eastern cultures, and that its idea is rooted in Judeo-Christian teleology, detached from which it cannot be understood or defended. The idea of progress is based on the Christian—linear—interpretation of time, whose original eschatological content has been eroded over time and profaned by historical-philosophical theories. The other element of the modern 'progress myth' was provided by Gnosticism, with its emphasis on the importance of knowledge—knowledge possessed by the few—in the dynamics of this progress. The gnostic perspective came to the fore during the Enlightenment, and 'it found in the domain of scientific enquiry and scientific institutions and in the renovated university milieu of the 19th century major new bastions of legitimacy where the pursuit of 'gnosis' could take place practically without restriction', writes Tiryakian (1968:107). It was due to the influence of Christian and Gnostic meta-culture that the belief in science, progress and the unsurpassed greatness of technical civilisation in general that developed, through the sacralisation of profane gnosis, the 'science religion' whose bankruptcy, cited at the beginning of this chapter, became evident in the first decades of the twentieth century. I consider it important to distinguish gnosis in its original sense from modern 'profane' gnosis. Theodore Roszak draws attention to the fact that in the past (think of cultures dominated by 'traditional' gnosis, such as chthonic and primitive societies) the emphasis of gnosis shifted towards meaning rather than information, these cultures sought to understand their place and purpose in nature and in the universe (Roszak 1974:23). Instead, the possessors of modern gnosis sought to mark out man's place in the world, even at the cost of committing violence to the natural order. Their inquiries into the 'why' and the 'how' were not aimed at exploring our own human condition, but at gathering the background material and information for determining the courses of action that may lead to the transformation of the structure of the conditions that provide it.

In our time, when Hans Jonas speaks of the changed nature of human action, he describes a situation in which man's power (especially power over nature and its certain processes) has reached proportions unprecedented in the history of Western civilisation, in the light of which the familiar, traditional patterns of action are no longer valid (Jonas 1984). The high degree of technicalisation of our civilisation threatens to bring about processes that threaten the survival of the entire human race and the natural environment in its present form. The 'apocalyptic potential of technology' is a factor to be seriously reckoned with

today, but in the age of the scientific revolution of the 17th century - or even a hundred years ago - if one were to draw the attention of their contemporaries to the potential dangers of technological progress, they were easily labelled 'anti-progressive' or 'reactionary'. The threat posed by our own technical civilisation is linked to the alienation from our natural environment. It is a process induced by Christian metaculture, and more directly by certain Christian theological views, the background of which is Christianity's strongly anthropocentric point of view, which proclaims the subordination of the whole of Creation—of nature—to human domination. The acceptance of the human/world dichotomy, which has characterised Western thinking for centuries, is reminiscent of the radicalism of the dualistic worldview of Gnosticism and undoubtedly bears its influence. These radically dualistic doctrines of gnostic thinking are, as Hans Jonas observes, based on the primarily human foundation of a passionate sensation of the experience of self and world (Jonas 2011). Dualism exists between man and the world and, in parallel, between the world and God. Gnosticism's ambivalence, even opposition, to the world can be derived from the fact that the Gnostic recognises in the world the work of a power deeply submerged from God: *'Whoever is the creator of the world, man owes him no humility, nor homage to his work. His work, though it mysteriously includes man, is as little the guide of human conduct as his will. (...) The world is the product, the embodiment, of the defiance of knowledge. What manifests itself in it is a dark and therefore malicious violence that comes from the will of domination and coercion'*<sup>8</sup>(Jonas 2011:11-12).

Over the millennia, our ideas about nature and the universe have been greatly influenced by certain religions. A dominant element of the modern environment-human relationship is the idea of man's subordination to nature, which—as we have seen—has religious basis. What can be seen as the greatest shortcoming of the processes induced by Christian and Gnostic metaculture is the lack of a 'unity-vision', which still exists in traditional cultures. The redemptive or liberation orientation of Christianity and Gnosticism are committed to an unworldly, transcendent realm due to their redemption-orientation and liberation-orientation, generally paying little attention to, and in some cases turning away from, aspects of worldly or natural existence, even showing contempt for them. The proponents of the idea of modern progress born of the union of Christian and Gnostic metacultures, go even further. They eliminate the supernatural as the sphere of the 'obscure' and the 'irrational', and invoke the profane Gnosticism to aim at the worldly divinity of man. The idea of man as 'microtheos' is detached from the spirit of tradition and is realised in the form of an omnipotent despot with divine attributes, ruling over the material world.

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<sup>8</sup> 'Sein Werk, obwohl es rätselhafterweise den Menschen in sich befaßt, bietet sowenig wie sein Wille das Richtmaß menschlichen Verhaltens. (...) Daher ist die Welt das Produkt, ja die Verkörperung der Negation des Wissens. Was sie offenbart, ist unerleuchtete und daher böartige Gewalt, die dem Willen zu Herrschaft und Zwang entspringt'



## **The influence of chthonic metaculture on modern ecological trends**

Going back to the idea quoted earlier by White—that human ecology is fundamentally determined by beliefs, by religiosity—we must see that secular, 'profane' scientific thinking cannot remain free from the influence of certain religious concepts, which might be better described as the influence of metacultures that determine the face of civilisation as a whole. Our ecological thinking, the diversity of ecological trends, can all be linked to one of the three major metacultures. When we talk about the roots of our ecological crisis, we must not only look at the processes induced by Christian thinking, by Christian metaculture, or at the (latent) gnostic influence that lie beneath, but also at the possibilities for resolving this crisis that arise from the orientations of the third great metaculture, the chthonic.

In examining the current prominence of chthonic metaculture, I have already mentioned two areas - pluralism and gender mainstreaming - where I see its influence increasing, and thirdly, I have mentioned modern ecological and environmental thinking as one possible area of influence. As this is the main area of relevance for us in the subject of this thesis, it is worth taking a closer look at the nature of these influences. This is not to say, of course, that I am trying to force into the 'Procrustean bed' of my own ideas certain elements of ecological theory, to seek (and find) connections between chthonic metaculture and modern ecological thought at all costs, but rather to make the connections between certain ideas the subject of analysis here, without any claim to completeness—as dictated by the length of the paper.

*'In short, a land ethic changes the role of Homo sapiens from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow-members, and also respect for the community as such.'* - writes Aldo Leopold (Leopold 1949:204). This theory of environmental ethics, called 'land ethic', was formulated in the 1940s, and its novelty lay in the fact that, in contrast to the prevailing moral paradigms, which somehow always defined the concept of moral value from the perspective of the individual, Leopold's theory gives priority to the 'whole' over the 'parts'. Land ethic is a holistic conception based on the inclusion of the human being from the framework of the traditional social community into a wider, natural community. Man, as he is in a community with nature, must subordinate his interests to the good of the natural community, respecting nature's values as his own and respecting his community with it as a moral community. The essence of land ethic is expressed by Leopold as such: *'A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise'* (1949: 224-225). What is new in Aldo Leopold's approach is, among other things, the abolition of the pre-eminent role of man in nature. The first step of dismantling the anthropocentric view, as mentioned earlier as the roots of the ecological crisis, is the following: Homo sapiens is transformed from his role of a conqueror of nature into a mundane citizen of the natural community, morally responsible for its survival and even for its growth.

Another influential ecological theory, in which I also seem to find the spirit of chthonic metaculture, is the Gaia theory. The so-called Gaia hypothesis, coined in the 1960s by James Lovelock, argues that the Earth functions as a living organism that strives to provide the conditions necessary for its survival. The idea of the Earth as a living organism, a living entity, is also a prominent element in pre-modern religious and natural-philosophical thinking. The motif of Mother Earth - Mother God, can be found in archaic myths in almost every part of the world, the fact of which reinforces the Lovelock hypothesis with religious parallels. The Gaia theory has gained great popularity and has often been interpreted as a kind of new pantheistic spirituality, a new religion of nature.

In his study *'The Ethics of Respect for Nature'* (Taylor 1981), the American philosopher Paul W. Taylor contrasts the life-centred (biocentric) approach of land ethic with an anthropocentric view. One of the basic theses of this life-centred conception is that all living things, all organisms, all populations of species and all natural communities are intrinsically good and have an inner—inherent—value. The essence of the biocentric view, alongside with its four main components, can be formulated as follows: (1) it regards human beings as members of the natural community of Earth—that is, in its relation to the ecosystem, man is but one of many species; (2) the natural world composes a unified, organic system; (3) it regards each individual organism as a teleological centre of life, striving in its own way for its own good; (4) it denies the pre-eminent role of man in nature, his superiority. When we try to compare these principles with the chthonic view, we can discover many parallels. Points 1, 2 and 4 have already been discussed above. In the 'unity view' of the chthonic metaculture, man is emphatically seen as part of nature, having equal rights with other creatures. The conception of nature as an organic entity, as a living whole, is common in traditional chthonic, nature-centred religious systems, and the equal, mystical share of the 'wholeness-of-being' between man and natural beings puts an ontological equivalence mark between any kind of organism, which fundamentally questions the prominent role of man in this structure. The kind of 'bio-egalitarianism' that appears in Taylor's conception (and later in other biocentric-ecologist theories) is, for the chthonic man, the general experience of reality without the appearance of misanthropic tendencies of biocentrism. For the chthonic metaculture, the 'life-centred' approach cannot be coupled with the practice of total non-intervention in nature that some biocentrists' theories seek to suggest. According to the basic stance of the chthonic metaculture, which is reflected in its attitude of respect for nature, man seeks to achieve his well-being within a harmonious 'co-existence', which must not mean any devaluation of the human species. Point 3, in my view, derives directly from the principles enunciated in the other propositions: in nature, conceived as a living system, all living organisms, as well as objects in the inanimate environment, must exist according to some teleological model, since they play a specific - even if not obvious - role in the maintenance of the system. The examples I have chosen are, of course, only examples of certain trends in modern ecological and environmental thinking, and I do not dispute the

arbitrary nature of my choices. My aim was solely to explore some similarities, however apparent, in the thought structures that characterise contemporary thinking about nature and that of the chthonic point of view.

The ethics of respect for nature is expected to have an increasing impact on social practice in the future, and spiritual approaches will play an important role in shaping a new social consciousness that will be a prerequisite for this. Today, it is evident that in an impersonalized, bureaucratized and technicized society, there is a growing demand for transcendence. More and more people are turning to new religious movements in the hope of a liberating spiritual experience or simply a sense of belonging to a community. In any case, it is my view that the advance of chthonic metaculture could add an interesting dimension to 'ecological' thinking, a thousand years old surplus of spirituality that could define the environmental ethics of the new millennium.

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## Chapter 4.

### **Economic and Regional Development**

## THE PHILOSOPHY AND PRACTICE OF THE POST-COVID WORKPLACE

IVÁN ZÁDORI<sup>9</sup> – PÉTER JÁNOS HORVÁTH<sup>10</sup> – ZSOLT NEMESKÉRI<sup>11</sup>

**ABSTRACT:** The pre-crisis old world, which is certainly not problem-free world, but relatively well-known in terms of its mechanisms, peculiarities, intricacies and the way of operation, can now be seen as quite beautiful and optimal from the perspective of the last months, and while looking to the future, it is quite not possible that the post-coronavirus world will be just like the pre-crisis world. As a result of the epidemic, the previous labor market problems, challenges and processes will come to a totally new light, which will not necessarily be dealt with with the previous good practices and proven solutions. Our present paper is written in the spirit of these ideas: in our study we examine how current economic and social processes can change the previous characteristics of labor market and influence the future.

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### Foreword

As university lecturers who have been involved in studying and teaching of labor market processes for many years, we are constantly monitoring the sometimes encouraging and rather critical events of the last months. As researchers in higher education like many other scholars, we tend to accept that after the crisis, which no one sees the end right now, the world will return to the old state. This old world, which is certainly not problem-free world, but relatively well-known in terms of its mechanisms, peculiarities, intricacies and the way of operation, can now be seen as quite beautiful and optimal from the perspective of the last months, and while looking to the future, it is quite not possible that the post-coronavirus world will be just like the pre-crisis world. As a result of the epidemic, the previous labor market problems, challenges and processes will come to a totally new light, which will not necessarily be dealt with with the previous good practices and proven solutions (Zádori-Nemeskéri, 2019). Our present paper is written in the spirit of these ideas: in our study we examine how

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current economic and social processes change, how they can change the previous characteristics of labor market and influence the future.

### **Before the virus**

Global economic and social processes, which have been intensifying since the second half of the 20th century, have had a serious impact on both local and international labor markets (ILO, 2019). Different developed areas of the world have faced with different human resource challenges, where special competencies, flexibility, mobility and adaptability have also increased compared to previous periods. In developed, modern societies, it was an obvious endowment for the broad masses to engage and take advantage of globalization and access the services provided by society. Despite increasing economic, social and environmental challenges of the recent decades, the world, including the world of work, has been operating in a market coordination framework, gaining the benefits of knowledge transfer generated by the (national and international) labor mobility, digitalization and technological development. Of course this world has never been completely problem-free, but despite of the regular market turmoils, crises, economic interests, challenges of natural resources, tensions from ethnic and/or religious-cultural differences, overpopulation, increasing environmental pressure and pollution, overconsumption, significant inequalities at both local and global level and huge disparities in access to resources, this world was operating, where individuals and communities have been permanently trying to adapt the changes, have made attempts to eliminate, reduce or control anomalies, and tried to stay afloat. With the dramatic changes in digitalization and communication, as well as transport and accessibility, the world - for a growing proportion of the population - has opened up and globalization seemed unstoppable. In this pre-virus period, the effects of globalization, digitalization and technological development, the challenges of labor market diversity, and influence of the increasingly intense economic, social and environmental challenges on labor markets have emerged as the most pressing issues in the world of work.

### **Appearance of the coronavirus**

COVID-19, a new type of coronavirus, is a viral, respiratory disease that appeared in China in late 2019 and soon in almost all parts of the world in the next months. Coronaviruses have been known earlier and hit several times in the past in different regions of the world, (coronavirus caused the SARS outbreak in April 2003 and the MERS outbreak in 2012), but has not caused a global pandemic. In addition, there are many known (and still unknown) coronaviruses in the fauna of the world, and science is aware of several human coronaviruses with which human communities live and which can cause a number of respiratory diseases. It is also important to note that there are a whole range of known and unknown other viruses and bacteria, not just coronaviruses, which can pose a serious threat to humanity, and mainly due to the aforementioned globalization

processes and fast and increasingly available transport options, any epidemic could appear anywhere in the world in a short time. There is currently no effective cure or vaccine available to treat the COVID-19 disease, although there are many attempts to develop, test and implement vaccines to fight against the present world crisis.

The new type of coronavirus spreads primarily through close contact, droplet infection, and contact with contaminated surfaces. In the absence of natural immunity, appropriate drugs, and proven vaccinations, early detection of the disease, isolation of the infected patient, and supportive care for patients with more severe conditions, especially the elderly and other underlying diseases, are important to stop the epidemic. The World Health Organization (WHO) declared the outbreak of the disease on 11 March 2020, but before that, countless countries around the world had adopted restrictive measures to control the epidemic and flattening the epidemic curve where possible. These measures have inevitably led to economic and social restrictions, partial and complete cessation of the previously mentioned globalization phenomena, global economic and social processes by government actors worldwide. As a result of preventive measures deglobalisation is increasingly replacing globalization, mainly operating within the framework of market coordination, and new regulations and restrictions putting both market actors and employees in a new and an unprecedented position.

Although the virus currently causes symptoms in only a small part of the population where intensive hospital care for patients is warranted, the health care systems in many countries have not had, or are still not adequately prepared for the appropriate management of the disease. In addition to the specificities of the spread of the new type of coronavirus, where the number of social contacts, encounters with older people with chronic diseases needs to be limited, maintaining the functioning of the health system is another important reason why steps are being taken to slow the epidemic and keep people at home. These restrictive measures fundamentally change the usual economic and social interactions.

In these new and atypical circumstances, which comes first, profit or humankind? In the first months after the outbreak, in the first wave of the epidemic, most of the governments and companies focused first on people and only second on money. Unlike previous recessions, it suddenly became clear that the biggest trouble now would be the loss of (healthy) labor. There were many companies who provided different types of immediate financial assistance to those left at home to keep the employees to secure the production of goods and services. (Osztovits, 2020). Governments have also stepped in many European countries and provided state support and partial takeover of salaries to employees who are unable to do their jobs. Parallel with the radical changes of economic and social interactions markets have changed seriously as well and it came clear soon that restrictions and changes in market demand cause critical situation for businesses and the people-centered approach has slowly started to



change. Based on the experiences of recent months, government and economic measures to deal with the viral situation, which can be considered effective, have in almost all cases led to a radical transformation of previous economic processes. On the one hand, the rewriting of the pre-viral mechanisms of the economy and the labor market has put several economic actors and sectors in a critical situation, and on the other hand, market participants have started to apply practices that have significantly changed previous labor market characteristics and emphases.

### **Globalization/deglobalization/reglobalization?**

As a result of the continuous development of transport, accessibility, information and communication technologies, it has become an important trend in recent years that these achievements could digitally and physically connect various systems, organizations, and these tendencies generated new types of work and production processes and new forms of employment have emerged worldwide. However, the exponential growth of labor mobility has not resulted in a full global labor market, in addition to new types of work processes, “traditional” activities have remained, and in addition to the current digital generations, some employees did not already have the willingness, knowledge elements and competencies to connect.

Labor market challenges stemming from stagnant or declining populations and aging societies in more developed parts of the world have been exacerbated by the permanent mobility of labor force as the more favorable living conditions of central areas attracted crowds of the less developed world and lead very serious human resource problems in the sending areas. At the same time, migratory pressures were increasingly felt, mainly in developed areas: before the outbreak of the coronavirus epidemic, huge masses set off around the world fleeing war, bad economic conditions or the effects of climate change. The aging, developed countries usually absorbed large part of this workforce, but in many cases immigrants could only work in jobs requiring minimal language skills and competencies, where in many cases the tensions due to linguistic, cultural, religious and socialization differences were also serious problems. The concentration of the population observed in the central areas can also be considered an important and characteristic trend, in parallel with the worldwide depopulation of peripheral areas. However, this situation is not static: the center-periphery character could change relatively quickly when previous competitive advantages ceased to exist or new ones emerged, which also required a high degree of adaptability from workers, companies, and governments as well. At the same time, the change in professions, products and services was continuous, just like consumer needs and requirements: these processes often devalued past activities and appreciated new activities. The continuous rearrangement between economic sectors has also emerged as an essential feature, as global impact mechanisms have made it possible to outsource previously dominant

economic activities in a given area, which were not necessarily followed by new ones.

The above mentioned typical characteristics of globalization have changed relatively soon: with the exception of a transitional period of that few weeks, while governments postponed the introduction of severe economic and social restrictions, the virus crisis almost everywhere led to close the given countries, led to restrictions on movement, the imposition of social distance. These measures stopped those economic activities, which were mainly related to the free movement and relocation of citizens (travel and tourism related services, hospitality, event organization, creative industries, advertising, cultural industries) almost immediately. The previous triumph of globalization, was very soon replaced by various degrees of restriction and confinement, and the earlier normal, free and rapid movement of people and goods started to change fundamentally.

A large proportion of economic activities in developed countries were already services that citizens did not or only moderately use in times of crisis. However, soon those economic activities were able to record serious losses, where the production process were import-dependent, and the raw materials and intermediate or semi-manufactured products come from abroad. At the same time, of course, consumer demand also rearranged in a short time, which also affected the product and service markets soon. Of course, it is important to note that besides the hard-hit sectors, there were certain segments of the economy that could benefit from the crisis or only slightly affected negatively by the pandemic (market actors supplying domestic markets from local resources, economic activities with minimal import dependence, businesses satisfying crisis-independent consumer needs, etc.).

Managing the economic downturn caused by the virus is an important task and responsibility of governments around the world, in a situation where business actors and individuals have been affected by the crisis differently. Government actions usually focus primarily on the proper management of health care capacities, help market actors and workers who have lost their jobs, parallel with the fact that market actors are also seeking solutions and trying to take steps that could help to survive the crisis. In these cases it is important to point out that these steps only could be successful if companies have sufficient financial reserves to deal with the critical situation. On the other hand, the success of the more and more intensive state intervention also depends primarily on the available financial resources, the length of the crisis and the success of the relaunch of the economy which, in an optimal situation could manage the present labor market and employment problems. In the summer of 2020, after the epidemic peaked, several countries began to slowly open up and restart their economies. However, the peak of the first wave of the epidemic does not automatically mean the end of the emergency, it is expected that the restrictions will remain in several areas, or may be tightened again with the next waves of the epidemic. Despite the processes of deglobalization in recent

months, the current steps point to a return to the 'original' status quo, but right now is it far from certain that this rearrangement will be a return to the old world of globalization or this is just a first step of a reglobalization based on new governing principles?

### **Digitalization és technical development**

The labor market has undergone a radical change due to unstoppable technical progress of the last decades. The industrial society was gradually replaced by the information society and then the knowledge-based society, which completely rewrote the order and process of communication between people and businesses. In the 21st century, having digital competence means not only accessing and using infocommunication technologies, but also possessing related and appropriate knowledge, skills and attitudes as well. Digitalization can also significantly improve the labor market opportunities and opportunities of special disadvantaged groups: in the case of digital competences, the boundaries between the ability of disadvantaged and other groups to work are increasingly converged, and digital work can also enable those who were previously only able to work with great difficulties or enter the labor market with reduced mobility,

As a result of technical progress, the composition of the labor market by qualification is changing very rapidly in some industries, and the demand for skilled and unskilled labor is also changing. An important question is how much of the currently employed workforce will be affected by the expected effects of automation, and what kind of activities this labor force will do that are beneficial to the individual and society as well. In this respect almost all labor market segments are in 'danger', as the transformation of traditional work happens and, partly independent of the virus situation, will increasingly be a reality for large segments of the workforce (Nábelek et al. 2016).

In terms of managing the epidemic situation, the available technology and the extent of digitization have a key role to play: technology and digitization have made it possible to carry out some of the usual economic and social activities in the digital world and information society without relocation and personal face-to-face meetings. Even in a crisis situation, as before, the relevant and appropriate competencies are extremely important: if they exist, the individual is much more likely to be able to continue his or her previous activities online. Of course, not all activities and processes can be done in the digital world, but the experience of recent months shows that as a result of negative feedbacks of the virus crisis, the transition, where possible, has taken place relatively quickly, organizations, institutions and individuals have adapted in a short time to the new conditions. The significant growth of digital services and the rapid spread of work from home may continue as the epidemic subsides or disappears, significantly transforming previously traditional work practices in a short run as well. Of course, it is very difficult to predict how lasting these changes will be and what extent they will transform the different areas of activities: new forms of

work do not necessarily mean the complete exclusion of the human factor, but rather means that workers have to perform other types of tasks within the given systems and organizations.

However, in the case of the above mentioned processes, labor market groups with different knowledge elements and competencies will have access to innovative solutions produced by technical progress slightly differently. In a competitive situation generated by the aforementioned automation processes and the current virus crisis, it can be considered as an important question. that these groups and individuals start with similar chances as their less disadvantaged counterparts in the labor market or not? The answer is certainly that the labor market challenges of disadvantaged groups are increasing rather than decreasing, but overall, the results of technical progress can be seen as an opportunity rather than a threat in the period ahead (Nemeskéri et al. 2016). However, when analyzing the characteristics of the epidemic generated processes of the digital world, we have to point out the vulnerability of this new world: possible disruptions of energy supply could easily lead to the collapse of new forms of work soon.

As a side effect of the coronavirus epidemic, the home-office system had to be solved very quickly in many country, where its introduction had never occurred in many situations before. Many organizations, institutions, and millions of employees are now facing, for the first time, with the widespread implementation of this new way of work and they are trying to cope with the challenges of possible technological solutions in many areas. It is important to note, however, that as the epidemic subsides, the institution of the 'traditional' office workplace will not disappear completely from one day to another, although for cost reduction purposes, it is likely that many companies will maintain it where it does not mean a decline in productivity.

Employee activity can be perfectly monitored with appropriate software, and performance can be measured as well, so a much smaller portion of previously used office space is needed for operation. One of the most important consequences of this particular situation is that relative physical proximity to the workplace is expected to become less important in the future. During the crisis, a significant number of companies almost completely ceased their recruitment activities (international transport and passenger transport, hotel and catering, event organization and tourism activities), but in some market segments we could also see an increase in previous needs (agri-food, domestic logistics, home deliveries, retail, pharmaceuticals, customer service activities, support functions of financial service providers, production-related engineering positions) (HRPWR, 2020).

Thus, a significant part of the labor market and organizational human resource management processes, as well as the work activities, have been significantly digitized during the crisis compared to the period before the coronavirus situation, taking advantage of the technical conditions and the

opportunities provided by digitization. This situation will certainly persist after the crisis, where the importance of digital competencies will increase in the world of work compared to the pre-crisis period. From an employment policy point of view, therefore, development, training and retraining programs become more and more important worldwide, which could ensure the newly needed digital competencies for the disadvantaged groups and unemployed masses, It is important to note, however, that in addition to digital competences, other key competences are also important and it is possible that digital competences alone are certainly not enough for disadvantaged groups in the world of work, and the lack of other key competencies means serious competitive disadvantage for them.

### **Workforce diversity, people with disabilities**

The favorable effect of the diversity of the workforce (diverse workforce, workplace diversity, etc.) appears in the international literature, in theory and more and more in practice in the everyday life of organizations and companies. The concept itself cannot be seen as new, but rather as fashionable way of thinking, but diversity could have a significant impact on products and services and in some cases, companies could truly benefit from diversity. Diversity strategies could be more successful than homogeneous monocultures: these phenomena can be observed in nature and human societies as well, and companies, organizations could gain from diversity in a long term.

Diversity can be based on ethnicity, gender, religion, age, competencies, abilities, specific experiences, sexual orientation, or even the changed work ability, from which specific organizations can also benefit. Organizational benefits can come in part from the work done by a diverse workforce, and in part from the fact that , due to their specific life situation these workers may have different, but useful knowledge elements, experiences and ideas that their 'less diverse' peers do not have.

There have been a number of interesting studies in the literature in recent years that compare the economic performance, adaptability, and competitiveness of diverse market actors and organizations with companies whose strategic priorities do not really include diversity (e.g. McKinsey, 2015). Another remarkable result of these research results is that, in general, workers prefer to work in workplaces where diversity is not a problem but an opportunity and a value. Although these research results consistently highlight that the economic performance of diverse companies significantly exceeds that of less diverse companies, it is worth to point out that diversity is just only one of many factors that could explain the successful market and economic performance of a given organization, but it is obvious that the wider dissemination of this new strategic approach may have a positive effect on the labor market and employment prospects of these groups in the future.

In addition to the presented labor market trends, a specific segment of the labor market is people with disabilities. The ability of these groups to work, as well as their opportunities, are very different. In addition to the significant differences in age, place of residence, health status, marital status, education, it is also an important difference that some of them have visible signs of disabilities while others do not. In general, people with disabilities are disadvantaged in the labor market in terms of age and education, and often work in jobs that are not suitable for them. This is all exacerbated by a lack of training and professionalism. In the developed world, many practices have been developed in recent decades: these different methods are trying to focus on the whole person, however, social and economic changes, and crises, can easily overshadow the widely used disadvantage management measures.

As we pointed out in the previous part of the study, in a crisis situation, the consistency of organizational and individual goals and previous values and preferences may change. Based on the experience of recent months, the initial organizational measures, even pushing profit-oriented ones into the background, may take a new direction relatively soon, depending on the available financial resources and reserves. In general, the measures taken to manage the crisis to survive are not favorable for disadvantaged groups; maintaining equal opportunities in the labor market for people with disabilities can only be achieved if there is consistent national policy support for equal opportunities and the principles of lifelong learning, both during and after the crisis.

This issue is also very critical in the modern, developed world because the number of these groups can be very high in some countries. In Europe, for example, the number of people with disabilities and persistent health problems reaches 90 million, and more than half of them are economically active. In 2013, the employment rate of people with disabilities (48.5%) was 23 percentage points lower than the figure measured among non-disabled people, and the unemployment rate was 19.0%. Similar trends can be observed in other developed regions of the world: a 2013 study by the Centers for Disease Control and Prevention showing that 22.2 percent of the U.S. adult population has some form of disability.

The main message related to the employment of people with disabilities in the various strategies and policies remains the integrated employment, equal opportunities, the promotion of full life opportunities and the creation and development of quality jobs, as they ensure economic independence, encourage personal performances and provide the most appropriate protection against poverty and exclusion. However, it is important to note that in addition to the emergence of government policies and new corporate strategies, negative attitudes or stereotypes about people with disabilities and their ability to work have not disappeared in recent decades and these negative attitudes may increase in a crisis situation. Employers regularly point out that people with disabilities are able to work less effectively, they are less skilled, less productive,

or even generate significant additional costs for the organization. Changing negative attitudes towards people with disabilities will be an important task in the future, where not only the priorities and strategies of organizations need to be changed and their diversity and inclusive attitudes have to be strengthened, but also the sensitization of non-disabled employees has an important role to play to create more tolerant workplaces in the future.

However, these goals may be pushed into the background due to the reassessment of the previously mentioned priorities, in addition to the fact that crises in general do not favor the acceptance of otherness, diversity, disadvantage, even in more tolerant countries. Generally speaking, as a result of favorable economic activities, when wider social groups have a realistic chance of achieving a certain level of prosperity, the level of tolerance is generally higher, and the acceptance of social and cultural diversity does not cause tensions either. However, if economic performance and access to resources are limited, and there are persistent social groups with values, traditions that differ from the cultural values of the majority of the society, or other groups with other cultures emerge in a given country, these challenges are likely to cause serious social disruption, prejudices and can contribute to the rejection of acceptance and the increase of prejudices (Huszár et. al. 2018). An 'interesting' example of the escalation of extremism was the banning of Black people from a McDonald's restaurant in Guangzhou, China in mid-April 2020 because it was spreading among local people that Black people might be blamed for the spread of the coronavirus (BBC, 2020). The company has, of course, apologized, but this case is a good example of how relevant or how unreasonable are the arguments related to diversity in crisis. Despite the fact that in crisis situations otherness and diversity seems to be less in focus, this phenomenon continues to be important, as it can optimally play a key role in post-viral recovery, rethinking of the operation of the organizations and their resilience (McKinsey, 2020).

### **Global challenges**

The emergence of previously isolated, locally occurring, critical economic, social and environmental processes at global level can be observed from the second half of the 20th century, generating increasingly serious tensions in the world. Growing environmental damage, the expected depletion of natural resources, the challenges of overpopulation, the growing disparities between developed and less developed, rich and poor regions, the growing issues of migration and global security, the huge disparities in access to resources, the increasing intensity of global climate change, overall, the negative feedbacks generated by human activities have put more and more intensive pressure on human communities worldwide in recent decades, generating increasingly serious labor market impacts worldwide. (Zádori et al. 2016).

On 25 September 2015, 193 UN member states adopted 17 sustainable development goals for the period up to 2030. This set of goals also replaced the goals set by the United Nations (Millennium Development Goals) between 2000

and 2015. While in the previous target system, tasks related to labor market challenges appeared only implicitly, in the case of the current sustainable development goals, Objective 8 already explicitly draws attention to labor market related tasks (sustainable and inclusive economic development, full and effective employment and creating decent work for all). The emergence of effective employment and decent work in this system of goals is certainly positive, but the fact that the goals for sustainable development in recent decades have changed little in terms of content, as well as human behavior and negative global trends. Sustainable policies, strategies and business practices to improve the labor market situation of disadvantaged groups are mainly the steps, policies, strategies and good practices of the developed world, much less attention is paid to improve the employment situation in developing countries.

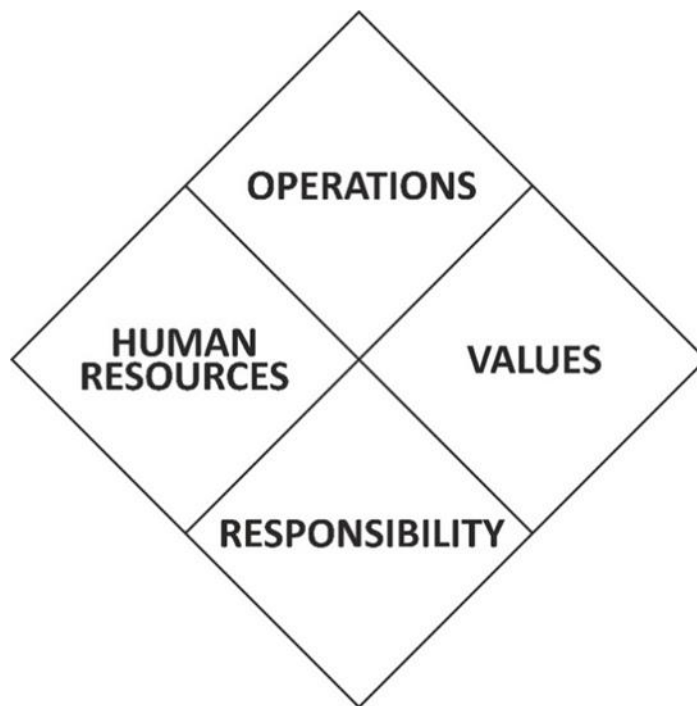
It is an interesting question how does the coronavirus pandemic affect the responses to sustainability challenges? The global economic downturn of recent months, measures to restrict free movement, and work from home have resulted in significant reductions in environmental impact worldwide. In the past, the air of big cities floating in smog clouds has cleared, pollutant emissions have slowed worldwide, and with the 'retreat' of people, wildlife has appeared in more and more places. However, these changes, which are undoubtedly beneficial from an environmental and sustainability point of view, do not seem to be enough to curb climate change, but they are good indications of the possible steps to be taken to tackle the global environmental challenges. At the same time, it is also worth to mention that during the global epidemic that emerges alongside the climate crisis or replaces the climate crisis, sustainability issues, economic, social and environmental balance are pushed into the background, and individual, community and organizational survival, and later the economic recovery seem to be a top priority. However, the preferences in a crisis situation also show well that human communities may also be able to deal with climate change, using resources that can ensure long-term sustainability. However, in our current economic, social and environmental situation, this requires system thinking and would require enormous restraint from societies that are socialized for consumption, profit and economic growth.

If the effects of the pandemic result changes in resource use and leads to rethink the economic, social and environmental activities of humankind, OVHR model could be a tool for business actors and organizations. The sustainable public service model first developed by the Labor Sciences Research Group of the University of Pécs, Faculty of Cultural Sciences, Education and Regional Development and the Corvinus University of Budapest, Human Resource Development, Organizational Development and Culture Research Center. (Zádori-Sebők-Nemeskéri, 2016) The OVHR Model presents the four key areas (operation, values, human resources, responsibility) are the necessary and sufficient conditions that are needed in public institutions to rethink and reorganize their activities to create the foundations of a future sustainable operation. All the four areas are inevitably needed, if one or more of them are



missing from everyday operation, the idea of changing organizational processes to real sustainable ones will remain a fiction. On the other hand, there are certain overlaps and interactions about the four areas that should be taken into consideration in everyday operation by an organization. This model is a simplified variant of the seven-pointed SERVICE star of a sustainable business model for public service organizations. (Osborne-Radnor-Vidal-Kinder, 2014) After achieving results in these fields, organizations could deal with the other propositions of the seven-pointed SERVICE star model like innovation, co-production or engagement.

**Figure 1:** OVHR-Model for public service organizations (figure developed by the authors)



*Operations: public service organizations should manage their financial and human resources in a sustainable way, they should use sustainable practices in their own operations to improve quality services for the public.*

*Values: through different activities PSOs could express sustainability values; public PSOs can also serve as models for good practices through a wide range of activities including the management of their resources, decision-making and policy development.*

*Human resources: PSOs need to employ a labor force with appropriate competencies, knowledge, flexibility and adaptation ability, which is satisfied on the long run.*

*Responsibility: social and public engagement, CSR, visibility, responsible actions are also substantial in the new sustainable way of thinking within an organization.*

Of course, besides the classical public services, the model is also suitable for designing key sectors for business actors, organizations and households as well, which can result in more sustainable activities in the longer term and could adjust human activities to the present and expected sustainability challenges. From the point of the labor market, the human resources is also a key factor of the model and shows clearly the role and importance of the human resource dimension of this adaptational process.

### **Summary**

The labor market challenges and opportunities of the 21st century under and after the coronavirus are difficult to predict, but systematic monitoring of these labor market processes in the period ahead is of paramount importance. However, it is important to point out that, as a result of the viral crisis, labor market actors are expected to face with serious challenges, where these groups are trying to adapt to the changing conditions. These changes can even create an intense competitive situation between the labor market groups of the society, generating significant differences and disproportions in the labor market where disadvantaged groups may start with significantly less favorable opportunities. This particular "competitive disadvantage" can be offset by public involvement and a systematic set of employment policy instruments. This support and assistance should be aimed at strengthening and improving the abilities and opportunities of specific target groups in society who are in a vulnerable situation, promoting them economic and social security.

The pre-COVID old world, which was certainly not perfect at all, but it was relatively well-known in terms of its mechanisms and features, has changed significantly in just the last few months, and while we are anxious about the future, as the the time goes by, it seems less and less likely that the world after the coronavirus will be exactly as it was before the crisis. Pre-virus globalization, which takes place mainly within the framework of market coordination, is now increasingly being replaced by deglobalization, where governments, market actors, communities and individuals have to face with new and unprecedented situations. Right now nobody knows exactly how these deglobalization trends are reshaping the earlier globalization practices, and when deglobalization will be replaced, if at all, by reglobalization. The greatest question is that after the crisis situation the decisive trend will be a return to the previous economic and social practices, or will we witness the reorganization of economic and social processes in the period ahead? We do not know yet, although one thing seems to

be clear: the world of work will play a crucial role in managing the crisis in the right way and in rebuilding the old-new world.

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# **BUSINESS AND PR ETHICS – CURRENT AFFAIRS OF BUSINESS ETHICS AND COMMUNICATION – PROFESSIONAL ETHICS**

ANDREA BUDAY-SÁNTHA<sup>1</sup>

**ABSTRACT:** Economic, political, environmental and technological transformations take place both domestically and globally as well as focus on the role of the cultural value crises and value changes, institutions and norms of ethics. Our study intends to point out the tendencies in the field of ethics, business and PR ethics, their causes and to their current phenomena, it clarifies the basic ethical values, the process of institutionalizing ethics, the practical phenomena and the challenge of ethics. It is a tendency of contradiction where the development of ethical institutions is fuelled by the devaluation of human and ethical values and new phenomena of our changing world. With the introduction of ethical institutions for professions, markets and organizations, - in this way, by demonstrating and publishing core values and applying innovative, evolving insurance solutions -, they protect existing ethical values, also curb the effects of negative trends, and thirdly, weakening individual, organizational, market and social morality.

## **Introduction**

The role, institutions and norms of ethics are brought into focus by the social, economic, political, environmental and technological transformations as well as by the cultural value crises and value changes what characterised today and take place both domestically and globally. The publication aims to point out the tendencies in the field of ethics, business and PR ethics, their causes and current phenomena, while clarifying the basic ethical values, the process of institutionalizing of ethics, the practical phenomena and challenges of ethics.

## **1. Basics of business ethics**

### **1.1 Basics of Ethics**

Ethics is the science of morality, the oldest regulator of human behaviour, which is dealt with by the discipline of philosophy as one of the oldest philosophical disciplines. The norm of ethics, which is part of the culture of all societies, has undergone countless of changes throughout the history. Changes are shaping social identity, the identity which is a long-used concept of philosophy in the field of ethics. (Boros 2019 4). Ethics is closely linked to morality and law, which, as

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independent social subsystems, interact with each other in a significant way, shaping the values of the society or organisation in question. There are several areas of ethics today. For example, we can distinguish between professional, business ethics and media ethics. Professional ethics are directed at the conduct of representatives of an occupation in the exercise of their duties. Business ethics is the totality of the values and standards that are applied in the course of business. These can be divided into additional sections. In the case of business ethics, such sub-areas may include economic ethics, corporate-organisational ethics, management ethics. However, there are general principles of business ethics,<sup>2</sup> among which human core values are also reflected. The lack of ethical principles and compliance with legal standards in the market operation of companies poses serious business and reputational risks. It is illegal or unethical to operate in a market without a win-win operating principle, it can only be viable in the short term. (Buday-Sántha 2016. 31) A joint examination of the principles of business ethics, the values most frequently appearing in the Codes of Ethics<sup>3</sup> and the core values of PR activity indicates that they overlap considerably and correlate with each other. Even if there are differences between them, they can be marked in the order of the values. I summarize the common key concepts in the ethics word mosaic illustration.

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<sup>2</sup>(a) Authenticity, b) Reliability, c) Long-term relationships, d) Quality, e) Reciprocity, (f) Service and helpfulness, g) Good intentions, h) Preservation of tradition and values, i) Aesthetics, j) Health and environment, k) Respect for personality, l) Human dignity, m) Fair competition, n) Renewal, o) Positive thinking, - more details In: Business Communication and Ethics, [www.zskf.hu](http://www.zskf.hu), Download: 28.06.2016

<sup>3</sup>Frequently published company values (found in the introduction to codes of ethics): responsibility, integrity, honesty, respect, trust, openness, justice and transparency. Organizations also express several business values, such as quality, profitability, efficiency, reliability, and customer focus.

Figure 1: Key concepts of business ethics



Source: Buday-Sántha 2016. 31

The growing role of business ethics is also indicated by the transformation process of the scientific definition of the marketing mix, which now focuses on people. The emotional factor shows the requirement of ethical behaviour, ethical production.<sup>4</sup> Ethical corporate behaviour, together with social responsibility is also a fundamental requirement for communication and reputation management, which also focuses on ethical external and internal corporate operations. (Buday-Sántha 2016. 32)

## 1.2 Legal standards in the field of ethics

Legal standards also concern ethics, of which the Hungarian Complaints Act or for example EU rules on social responsibility should be highlighted. In Hungary, complaints, public interest reports and whistleblowing are subject to the CLXV Act of 2013, regarding public and public entities, but due to legal purpose, they can also be subject to private actors (employers). The declared aim of the law is: „[...] to increase public confidence in the functioning of state bodies, recognizing the importance of complaints and public interest reporting in improving the functioning of the state, taking into account Hungary's international anti-corruption obligations and recommendations made by international organizations, [...].” In 2019, the EU adopted EU Directive 2019/1937 on the

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<sup>4</sup>The ethical issue of business, e.g., the prohibition of child labour in the ethical manufacturing process. The company does not employ child labour and expects its suppliers to do the same. According to a UN report, 168M children are being forced into work around the world, of which 24M are forced labour. But it is also a violation of human dignity, e.g., character assassination or internet ostracism.

protection of whistle-blowers, which provides a modern legal environment for Member States with implementation by 17.12.2021.

### 1.3 The role of ethics in the media

Nowadays "pervasive mediatization is essentially a meta-process that transforms the entire conditionality (general conditions?) of socialization and social life through the internalization of media-mediated stories, creates new social forms, and enriches our perception of the community-shaping role of communication with unknown nuances" (Szécsi 2019. 14). This transformation presents a new task and responsibility for the members of the media. Their system of media ethics must be adapted to the new social conditions, e.g., by shaping their Code of Ethics. But in this field, large tech companies also have great influence on the formation of media ethics due to their monopoly position on Internet platforms. All of these determine social-, corporate-, business-, and individual morality.

### 1.4 The economic role of ethics

An international study by the Association of Certified Fraud Examiners (ACFE) based on empirical research (Report to the nations 2020) demonstrates a strong economic interest in institutionalizing business ethics to prevent and detect economic harm and thereby reduce the extent of harm.

According to the international study, "CFEs estimate that organizations lose 5% of revenue to fraud each year as a result of various occupational frauds, and the whistleblowing system has now become the most effective means of detecting fraud, detected by organisations. 43% of schemes were detected by tip, and half of those tips came from employees. This study contains an analysis of 2,504 cases of occupational fraud, all occurred in 125 countries throughout the world causing total losses of more than 3.6 Billion USD. That is more than 4.5 trillion USD lost to fraud globally each year. Organizations with hotlines detect frauds more quickly (12 month) than those without hotlines (18 month). According to the ACFE study median losses were nearly doubled at organisations without hotline. In the cases examined, the average value of damages was about 100,000 USD, while in the absence of a reporting system, it was 198,000 USD. An examination of the usefulness of the ethics hotline also points out that using it can save 8,200 USD a month for an organization, as the existence of the system also encourages fraudsters to be cautious and, on the other hand, makes detection more effective." (<https://acfe-public.s3-us-west-2.amazonaws.com/2020-Report-to-the-Nations.pdf>), (Bölcskei - Hajdu - Jasku 2021. 28).



## **2. Institutionalisation of Business Ethics**

### **2.1. Institutionalisation model of ethics**

In recent decades, significant progress has been made in the institutionalisation of business ethics around the world, which can be traced back to a number of reasons. Ethical behaviour is one of the core strategic objectives of companies and this can lead to positive change. The ethical functioning of a company is based on defining the core values and principles of the organization and integrating it into the everyday life of the company. Its implementation is a process. Focal points for the institutionalisation of ethics are determination, wording and writing, integration into the organisation's operational processes, creation of a personal and organisational background, awareness-raising and control. However, its design, implementation and operation require the provision of significant organisational, personal and material conditions (Buday-Sántha 2016. 32). Today, there is a developed model for the institutionalisation of ethics, which is presented in the flow chart of Krisztina Szegedi (Szegedi 2001:85).

### **2.2. Stages of institutionalisation**

The set of ethical institutions of a company forms the ethical program of the company, which is in line with the commitment of the given company and the extent of its resources. The implementation of the programme and the corporate institutionalisation of ethics can be divided into five main stages.

#### **2.2.1. Exploring environmental factors - Initial position determination phase**

a) Exploring general external factors such as legal conditions, domestic, international ethical guidelines and "good practice" and learning about ethical standards and information are an incentive for organizations.

b) As a general internal factor, ownership and management ideas, value priorities, professional and market expectations, knowledge of professional and organisational ethical problems and managerial and employee engagement can be indicated. Research has shown that the introduction of ethical institutions is influenced by different specific factors in addition to general factors, to varying degrees from organisation to organisation (for example abuses, fraud, corruption, or customer or supplier complaints, in-company communication problems; constant changes in legislation; change of ownership or management, signs of dissatisfaction with the company, environmental damage, health and safety problems or accidents, redundancy problems, pressure from environmental groups, bribery, moral reservations about activities, failure of a project due to resistance, legal lawsuits, discrimination) (Szegedi 2001. 157). It is necessary to consider and address the above factors independently. Factors that help create an ethical and successful company are for example the

development of a favourable image of the company in the media, the moral responsibility of companies, moral management, investor and corporate strategy, and supportive corporate culture.

#### 2.2.2. Valuation - The commitment phase

a) The specific wording of the company's goals, own values and ethical principles is the definition of value, which is an essential step in the process.

b) Incorporating ethical standards into the elements of organizational strategy, company culture, corporate credo, i.e., creed, mission statement and corporate responsibility.

#### 2.2.3. Organizational integration - Formalization phase

a) Defining the institutional elements and adopting the action programme is the second step. In doing so, the external and internal organizational orientation and target groups must be considered.

b) Establishing the organizational and personal background, ensuring its operating conditions.

c) Defining specific institutional instruments and channels. (Buday-Sántha 2016. 43-35)

#### 2.2.4. Institutional system operation - Phase of instrument and action

Ethical institutions are formalised formations at the company level, and are also a manifestation of the company's social responsibility.

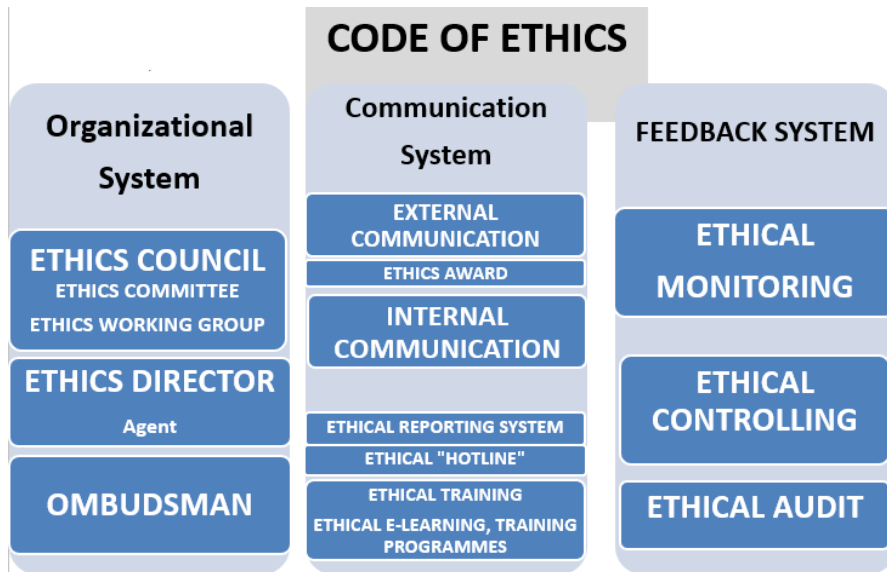
The forms and tools of ethical institutions are characterized by continuous enrichment. According to a 2013 research, large companies have recognised that they cannot achieve lasting market success without ethical behaviour.

*„In the last 5-9 years there has been significant progress in the institutionalization of ethics among large Hungarian companies. The most common ethical institution is the Code of Ethics. A company with a code regularly communicates its ethical standards within the company. In addition, other ethical institutions have been introduced, such as training, the notification system, the committee. The company-independent ombudsman and external audit are less common. According to 95% of large companies introducing the Code of Ethics, corporate institutionalisation of ethics has a positive impact” (Szegedi K.-Szilágyi R. 2016. 1).*

Specific ethical institutions can be grouped into several aspects. According to this, there are external and internally oriented institutions, but formal and informal instruments, traditional and specific instruments, as well as direct and indirect instruments that can be separated. Ethical institutions are focused on

the Code of Ethics. Institutions can be divided into three main groups from the organisational side, from the side of the embedding in the communication channels and from the feedback system side. The best-known and most common formalized ethical institutions are presented in the picture below.

Figure 2: Ethical institutions



Source: Buday-Sántha 2016. 37

The main features and content of the ethical institutions are shown in the picture are as follows.

#### A) Code of Ethics

The core asset, which is the focus of the institutional system, serves as a cord for the entire enterprise operation. Declares the patterns of conduct and behaviours that the company expects, accepts or rejects, thereby limiting the boundaries. Incorporating core values into the Code will help to promote value tracking, awareness of ethical rules and certification of authentic behaviours. The themes and values most mentioned in company codes of ethics move in a similar direction.

According to research carried out by KPMG in 2008 (KPMG, 2016. 2), „only 14% of the world's 200 largest companies had a code of ethics in 1990, up from 86% in 2007. Among the largest companies in the United States, the proportion of those with a code of ethics is 100%, in the EU 80%, and in Asia 50%” (Szegedi K. - Szilágyi R. 2016. 1).

## B) Organizational system

Organizational and personal background can be formed in a variety of ways, adapting to the size of the company and the level of corporate institutionalization of ethics. Alternative or joint solutions are as follows:

a) It is the responsibility of a corporate body designated as an Ethics Committee, Council or Working Group to conduct ethics in the event of a breach of the rules set out in the Code and to convict the violator. This body sees ethical problems within the organisation, which it submits to management in its case-by-case and annual reports.

b) The Ethics Director or the Acting Rapporteur shall be responsible for the day-to-day management of ethical problems. Its task includes solving reported ethical problems, training employees in ethics, and creating an ethical corporate atmosphere. It carries out its work in close cooperation with the company's human resources and communication departments.

c) The Ombudsman is an external body, independent of the company, which primarily provides employees with the opportunity to raise their ethical complaints, seek opinions, provide professional opinions and to represent them. Based on the report, it may launch an investigation and notify the management of any case or practice found to be unethical and, if necessary, act on behalf of the victim.

## C) Communication system

Companies also support ethical engagement through their communication systems, external and internal, traditional and digital channels, as well as the use of unique communication tools and platforms.

Ethical institutions can have a number of independent tools (e.g., ethics newsletters) and manifestations (e.g., TC campaigns).

a) There are several possible solutions for the introduction of an ethical reporting system, but it is desirable to ensure discretion in order to be effective. An ethical "hotline" can be implemented by telephone, intranet or internet online platform, or even by placing ethical collection boxes. "Recently, the importance of web-based online abuse platforms has increased worldwide. In 2020, about a third of complainants were able to report their complaints on some online platform." (Bölcskei - Hajdu - Jasku 2021. 29). The aim is for workers to report unethical events that they perceive. The expected increase in the number of notifications will also be facilitated by the application of the EU Directive, which allows anonymous notifications to be handled.

b) The scheduled, programmable implementation of ethical trainings is the most effective, which include ethical training, e-learning, as well as other development, training and even playful programs. They are used to raise awareness of company values and ethical problems, helping employees identify,

analyse and resolve unethical situations, practice patterns of conduct to be followed, and how ethical institutions are used.

c) Ethical awards and tenders provide an opportunity to represent the company's commitment to its ethical functioning to the external and internal public. It promotes its effectiveness by promoting not only external but also internal ethical applications and awarding prizes, thereby increasing its credibility, employee engagement and positive market perception.

#### D) Feedback system

The elements of the feedback system serve to improve the efficiency and optimisation of the functioning of ethical institutions.

a) Ethical monitoring monitors the functioning and procedures of ethical institutions as a point of investigation, feedback and control, identifying any shortcomings there may be. Ethical monitoring, as an examination, as a feedback and control point, monitors and follows the operation and procedure of ethical institutions, revealing its possible shortcomings. Its primary tools are survey, impact and risk analysis, reconciliation and reporting. These tools, as a reflection of the process and results of institutionalisation, point out system failures and suggest the need for modifications that could enable the company to make new value adjustments.

b) Ethical controlling, such as planning is the company's internal, ethical goal setting, planning, organizational and control processes within the meaning of governance and regulation. It is designed to control goals and results as defined by management using complex methods.

c) An ethical audit, such as authentication is an external, independent procedure. The auditor authenticates the company's already functioning ethical institutions. During the verification process, the review of the rating system includes - among other things -, compliance with legal standards, ethical objectives, principles and procedural rules of the organisation, documented audit criteria for voluntary and social responsibility and ethically sensitive corporate activities (Buday-Sántha 2016. 36-41).

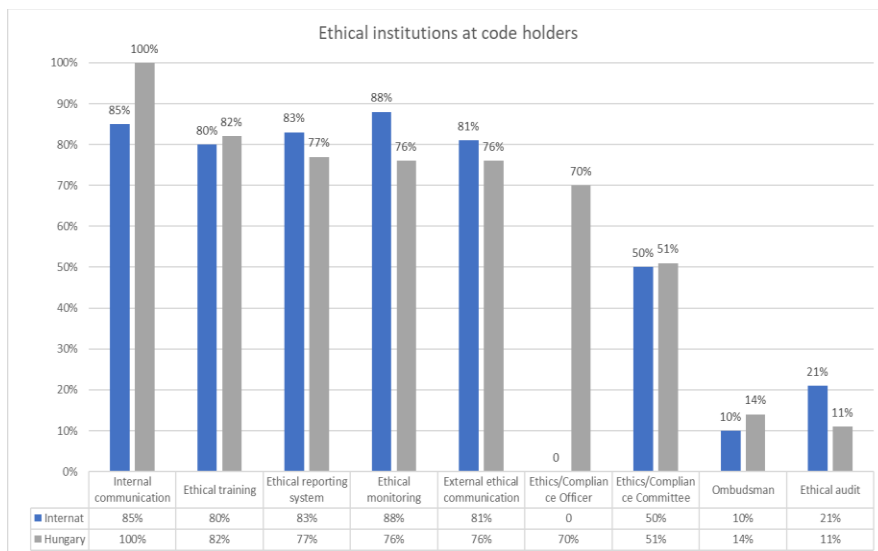
#### 2.2.5. Result section

By institutionalizing ethics, a company can achieve direct and indirect positive results both inside and outside the company. Among these, the following ones should be highlighted: prevention of fraud and corruption; increasing the transparency and efficiency of the organisation; the development of organisational culture, including the development of an integrated ethical culture, the reduction of legal and ethical risks, the qualitative expansion of organisational communication and relations, the positive development of the organisation's credibility, reputation (goodwill), the increase in the market value

of the company, the improvement in the quality of the product (service), economic savings; ethical development of the social and market environment.

The results of international and domestic research conducted by Krisztina Szegedi point out the most frequently used ethical institutions. According to this, in the case of large domestic companies with a code of ethics, internal communication is fully implemented. It belongs to the second most frequently used group of institutions: ethical training, reporting system, monitoring and external communication. The establishment of an ethics committee is used by half of domestic companies, while the institution of the Ethics Ombudsman and ethics audit is rarely used. This is illustrated in international and domestic comparison in the figure below (Szegedi 2016. 1).

**Figure 3: Ethical Institutions at code holders**



Own editing; Source: HBLF, 2016. 2

The Hungarian Business Leaders Forum considers the greatest challenge of business ethics to be how to convert the philosophical theory of ethics into practice, to integrate ethical principles into the everyday life of business and corporate life, i.e., to incorporate ethical aspects directly or indirectly into decision-making processes, thereby achieve a real positive impact. According to the Forum, it is necessary not to be a sham measure, but a genuine corporate intention, and for the environment to appreciate and expect ethical behaviour. A problem is the lack of communication on ethical standards and the importance of ethical behaviour. The Forum is convinced that the institutionalisation of ethics in companies increases the ethical awareness of employees, develops corporate culture, reduces corporate harm and legal risk, increases company credibility, and has a positive impact on market relationships and ownership values(HBLF 2016. Introduction).

The practical implementation of the institutionalisation of ethics can be greatly facilitated by online applications and software that are available to anyone for a fee and guarantee the protection of online whistle-blowers, together with the information they provide, and the up-to-date complaints register. ([www.etikaiforrodrot.hu](http://www.etikaiforrodrot.hu))

### **3. Ethical problems in the Communication profession**

#### **3.1. Codes of ethics in the communication profession**

Every profession has written and unwritten ethical standards. In Hungary, the fields of expertise of the communication industry are represented by dozens of professional organizations (e.g., Hungarian Public Relations Association, Hungarian Advertising Association, Association of Communication Agencies, etc.). These self-organised professional associations have rules on the basic values, principles, voluntary standards, specific obligations and responsibilities and rules of procedure for ethics investigations in the field of communication they represent. The aim of the Code is, on the one hand, is to provide a framework in principle for ethical professional work, on the other hand, to help to decide ethical problems, and thirdly to strengthen professional esteem and professional creed.

Each of the codes of ethics includes the protection of fundamental human rights and the obligation to respect other rights. However, there are two significant trends in their structure and scope: the short and minimising, or the long and detailed set of standards (Buday-Sántha 2016. 43).

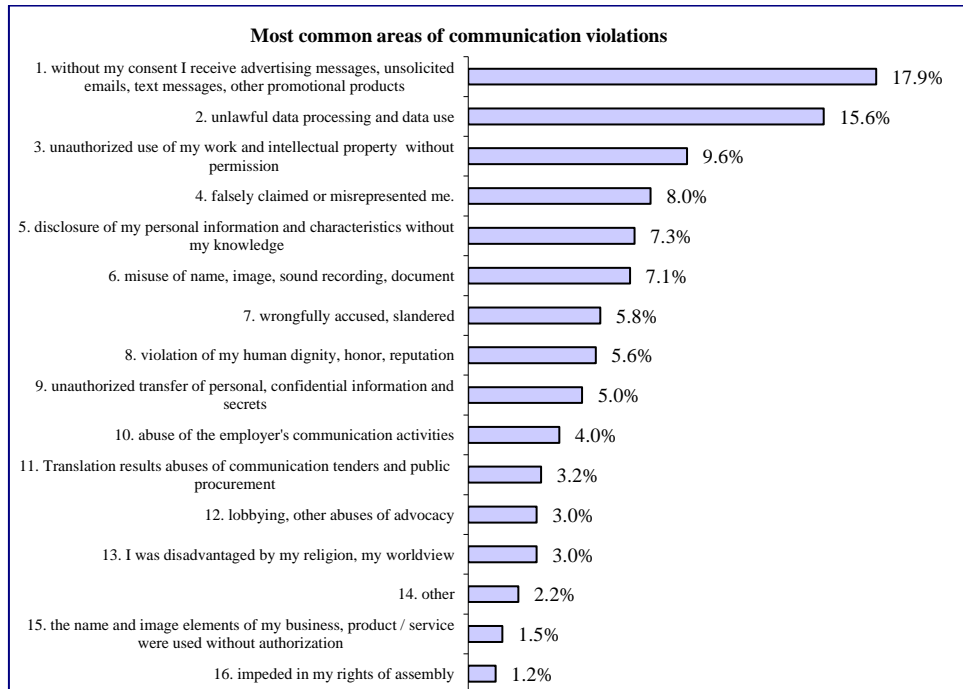
#### **3.2. Communication abuse**

During the operation of the communication industry, we can encounter ethical problems and communication abuse every day. According to my research on communication violations in 2014 (add your 2014 reference here), the most common violations are: spam, promotional products; unauthorized data processing and use, infringement of personal rights, copyright and reputation. It represents measurable damage at both national and global economic level, like cyber-attacks. According to experts, military (political) and business (etc.) cyber-attacks (data theft, espionage) are commonplace. China, North Korea and America have the largest military cyber-army in the world. China employs between 30,000 and 40,000 hackers. America also employs thousands of people and continues to recruit hackers into its cyber (military) defence army. All this, causing \$ 300 billion in damage annually, experts say (Expert interview 2015).

A detailed presentation of the nature of communication abuses is exemplified in the figure below, which is complemented by the areas of respondents identified and complained of in 'other' mentions, such as state, information, public, information, mass communication and political activities;

telecommunications harassment; tele-marketing; internal communication grievances; discrimination.

**Figure 4: Communication abuse**



Source: Buday-Sántha 232. 2018

The results of the survey also pointed out that in the case of violation of norms, 87.4% of the victims did not turn to any legal remedy forum, ethical body, authority, or even court, this was practiced by only 12.6%. This also means that there is a high level of latency due to a lack of enforcement, as the vast majority of grievances are neither disclosed nor remedied (Buday-Sántha 2018. 230-233).

### 3.3. Main areas of ethical grievances

Ethical violations can be divided into three main categories. The first group includes grievances of universally accepted human core values, the second group is grievances of ethical values declared by the organisation, and the third group is grievances caused by communication activities.

As early as the 1990s, oxford researchers in business ethics graded the most common ethical problems in the operation of companies. The most serious grievances were divided into six areas: contact with consumers, consumer information, advertising, product liability, guarantee and bribery. (Sorrel, T. – Hendry, J. 1994)



According to research carried out among large domestic companies, "the most common cases of ethical reporting and misconduct are: conflicts of interest (36%); misuse of corporate assets (29%); misuse of gifts and entertainment (19%); discrimination (18%); bribery and corruption (16%); harassment (14%)" (HBL Forum 2016. 2). Research data on ethical filings and misdemeanours show that the nature of grievances varies by age, country, and even company and business area. Research data on ethical reports and violations show that the nature of grievances varies by age, country, but even by company and business area.

### 3.4. PR Professional Ethics

The Hungarian Public Relations Association (MPRSZ) is the Hungarian representative of the PR profession. The Association is an autonomous, democratic professional organisation in the form of an association, which is an organisation for the national professional and ethical advocacy and protection of the interests of PR professionals, working to increase the national and international recognition of the PR profession and to train its members (MPRSZ Articles of Association 2019).

The Ethics Committee of the Association formulates ethical recommendations to the PR profession, makes a resolution (MPRSZ Professional Resolutions, 1992-2020), provides a professional opinion at the request of the authorities (e.g. Hungarian Competition Authority), represents the interests of the PR profession in legislative matters affecting the profession (e.g. social communication/TCR in the case of media law), raises the subject of ethics at a technical conference (PR Academy); takes care of the code of ethics of the PR profession and, within this framework, acts on reported ethical matters and prepares an ethical article with the involvement of an expert on pr professional membership (e.g. labour law see: Buday-Sántha - MPRSZ EB (2021): The aptitude test will be assessed. Ethical questions of the aptitude test).

#### 3.4.1. Most common ethical case groups

The Code of Ethics of the Association declares the ethical values and duties of the PR profession and provides the legal framework for ethical procedures. During the decade-long chairman of the Committee on Legal affairs and Ethics of the Alliance, the main groups of ethical grievances can be defined, summarising the grievances and experiences notified to the Commission:

- (a) personal rights, reputational damage, defamatory, public defamatory statements.
- (b) qualitative, professional and material objections to the PR Agency service.
- (c) abuses in media relations.
- d) creative, event idea copyright.

(e) pr client relations, damage to trade secrets.

(f) leaking of PR tendering procedures and results. (Buday-Sántha, 2016. 47-48)

In a professional interview with Péter Sárosi (inherited member of MPRSZ), he states that the situation of ethical communication has deteriorated because we live in a "rough" world. He takes the view that ethical behaviour in PR is fair. The essence of PR ethics is that we do not lie. He thinks it is unethical to work for competing companies. Communication is unethical when you magnify real facts, or make false statements in real colours, or if you do not talk about something, because it can greatly distort reality. Being unethical harms both the client and the profession. But what is unethical is not necessarily infringing. As a new ethical challenge, he calls the emergence of new social media tools easier to cross ethical boundaries toward unethicity. He points out that in the current epidemic, the big PR agencies are also struggling to stay on their feet, as are their clients, who now do not want to deal with PR. It considers it desirable to have greater professional cohesion, increased professional development of the MPRSZ, training and adaptation to new technology (Sárosi 2021).

### 3.4.2. Limitations of ethical procedures

The functioning of the Ethics Committee and its decision-making competence are limited due to the applicable laws, the Articles of Association, but also the nature of the organisation and the Code of Ethics. (MPRSZ Code of Ethics 2019)

(a) The Commission is not an enforcement or legislative body, but an ethical opinion-giving and resolution-making body supporting a social organisation, which cannot take decisions with legal binding force, such as judicial decisions, or carry out work such as legal representation before the courts, because it has no legal authority to do so, either by law or by a delegated authority laid down in the statutes or the Code of Ethics. At the same time, it is entitled to give substantive opinions on formal codification requests concerning the profession, to liaising with legislative bodies and to investigate ethical matters and to formulate a resolution in the form of an order.

b) In the event of a breach of ethics, the rules of procedure and the decision-making framework of the Ethics Committee shall be set out in the Code of Ethics. In practice, the Commission's effective and efficient activities are hampered by the lack of cooperation of the parties concerned, in particular the infringing party, the lack of available information, documents, the restrictions of its access, the free social role of the members of the acting Commission, but indirectly the legal sanctioning or political relevance of the harm.

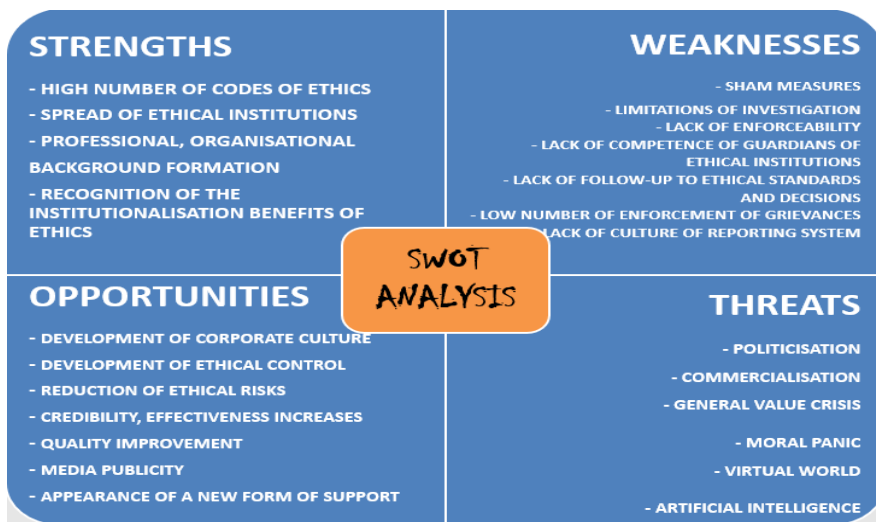
All of this leads to the tendency that, although we are increasingly confronted with unethical situations, the number of people who have come to the Ethics Committee by name and the documented evidence of offended behaviour are decreasing. Often, the ethical investigation claim is directed at a clear

infringement in which only bodies with legal relevance can act (Buday-Sántha 2016. 48-49).

### Summary - Ethical challenges

The representation and institutionalisation of ethical core values share common strengths and opportunities, as well as weaknesses and threats, summarised in the SWOT analysis below.

Figure 5 - Ethical challenges SWOT analysis



Source: Buday-Sántha, 2016. 49

Approaching the analysis from either side presents an ethical challenge for their representatives.

a) Strengths include the trending number of codes of ethics, the spread of ethical institutions and the development of the professional and organisational background of ethics, and the recognition of the benefits of institutionalisation, which also bring economic benefits.

b) The development of corporate culture provides an opportunity for the rise of ethics, and positive benefits include a reduction in ethical risks, an increase in credibility, quality improvement, the emergence of new forms of support, ownership values, ethical awareness of employees, and an increase in media publicity on new social media platforms, which can also become a source of new opportunities.

c) Weaknesses may be expressed in the limitations of the possibility of investigating ethical matters, the lack of competence of ethical standards, decisions, resolutions and guardians of ethical institutions, as well as the low

level of ethical compliance, enforcement and redress. Furthermore, the apparent actions of representatives of ethical institutions and the low number of tools to promote ethical behaviour and the lack of training required are also challenging.

d) There is a serious threat to the politicisation of the social system, populism, commercialisation, the health pandemic, the general crisis of value, as well as new phenomena such as internet social spaces without self-control, new social media tools, the spread of "fake news", moral panic, the virtual world, reality 2.0, information colonisation or artificial intelligence and robotics. Prevention of abuse requires codification, normative and non-ius regulation (Buday-Sántha 2016 50-51).

Overall, we can conclude that the development of ethical institutions is being fuelled by the devaluation of human, ethical core values and the new phenomena of our changing world. The professions, markets and organisations seek to counteract and reinforce the weakening of individual-, organisational-, market- and social morality by introducing ethical institutions - in this way by demonstratively representing and publishing the core values.

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## **(RE)-ISLAMIZATION TRENDS IN THE BALKAN PENINSULA<sup>1</sup>**

KATALIN BÁNDY<sup>2</sup> – TIBOR PINTÉR<sup>3</sup>

**ABSTRACT:** Throughout European history, the Balkan Peninsula has always played an important role with its movement and mosaic composition. At present, most of its territory is not part of the European Union, but in spite of this, or precisely this is why there is still close attention on the region's social, political and economic development. There is a strong expansion of Islamic religion and social structures in Albania, Bosnia and Herzegovina and Macedonia, which inevitably affects the relations with the European Union and the Orthodox Serbia, and - not inappreciably - with Hungary. Reinvigorating Islam in the region will also shape the social development, political orientation and overall security of the next decades. Therefore, in our study we provide insight into the internal processes of each country and the external relations system. In terms of ethnic, linguistic, religious, cultural backgrounds and the economic system of institutions, the countries can be classified into different groups, and can not in any case be treated as a homogeneous group. The instability of the sense of identity in these countries also contributed to the strengthening of Islam's appeal as an alternative element of identity. This type of approach also requires the further analysis of sociological works beyond the statistics officially reported by states and international organizations, thereby enriching the methodological repertoire of the study. Nevertheless, official statistics of the countries concerned represent the basic model of the data used.

### **Introduction**

Along with the migratory pressure on Europe, more and more forums are opening for the European Muslim communities and the influence of Islamic religion on societies and its presence in Europe. In the center of this attention is primarily the radical Islam, as well as segregated Muslim communities and the previously marginalized, but now increasingly emerging problems related to new immigrants. In addition, the Balkans demand attention rather urgently, where we can observe a long conflicts, ethnic clashes, and uncertain political and economic events, all in the context of Islam, in addition to others. This is

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important because the Balkan processes strongly determine not only the situation of the region, but also the whole of Europe.

As a result of the social and economic changes following the regime changes in Central and Eastern Europe, the existence of the population and its role in society has changed fundamentally in the transition countries of the region. The changes of the borders in the Balkans in the 1990s, wartime crisis, and the presence of significant minorities, which had been completely ignored for decades, have created the challenge of integration. The change of regime has also brought to light the social conflicts caused by large ethnic groups. The societies of the region are characterized by historical identity crises, where the basically Slavic people took up an Eastern religion, the Islam. Poverty and organized crime that has been growing in this vulnerable area for decades bring further perspectives to the problem. Borzán et al. (2014) were looking for answer to the impacts of the past decades social economic processes with the help of the periphery index. Today organized crime has taken on new forms such as the spread of radical, fundamentalist Islam in religious guise. The tensions caused by ethnic clashes and the established nationalism do not give rise to the real religious community. The most prominent part of the Muslim communities in the Balkans are moderate Sunnis willing to integrate and cooperate, with Turkey's support. A more violent community is the Sulafite Sunni, supported by Saudi Arabia. Their goal is not only to absolutize their own denomination, but also proselytization allowing all kinds of violence, and the total denial of Christian societies. Although they are in minority considering the entire region, their ideals can gain ground in the Bosnian, Albanian, Kosovo, Macedonian and southern Serbian Albanian regions, especially among young people. Emphasizing perhaps the most neuralgic situation: the Bosniaks are Slav Muslims, their national identity is based on Islam. By contrast, the national identity of the Albanians are characterized by Slavic resistance for centuries. This chaotic contradiction is an obstacle to any unified Islam, but it is a breeding ground for the rise of any radicalism. For the sake of our continent's security, the Balkan processes need to be closely monitored and the countries in the region need to be strengthened to ensure that the slowly developing democracies struggling with difficulties after the South Slavic wars can not be crushed by an emerging, expanding, fundamentalist force.

### **The Balkans and Islam**

Today, more than eight million Muslims live in the Balkans, this is a fifth of the total population. Given that Islam has been present on the peninsula for six hundred years now, there are transcultural processes determining both the Balkan cultural and Muslim identities. The fact that Muslims form regionally differentiated and ethnically diverse religious communities gives further nuances to the situation. With the exception of Albania, Kosovo and Bosnia and Herzegovina, they are virtually in minority in the Balkan countries, although they form a regional majority in certain areas, for example in Western Macedonia



(Barišić 2007). To understand this fragmented image, we have to go back in time a thousand years. The separation of the eastern and western half of the medieval Christian church resulted in the Great Schism in 1054, along which the Roman Catholic and Orthodox churches were formed. The theological and liturgical conflicts between the two churches favored the expansion of Islam, which gained strength in the region with the spread of the Ottoman Empire. Ethnicity and religious identities have evolved parallelly resulting the fact that today there are 12 major Southern Slavic ethnic groups in the Balkans, and with the exception of two groups they exist within nation state framework (Grade 2007).

After the conquest of Constantinople (1453), the importance of the Balkan territories increased even more: busy commercial and military roads were created, urban administrative centers emerged and the geo-strategic importance of Black Sea ports also increased. The settling conquerors brought both their religion and culture. The settling Muslims had the privilege to own the land cropped by the local peasantry. In the beginning, physical force was not used for proselytization during Islamization, instead people felt a kind of compulsion to escape from negative discrimination. The escape of the non-Muslim population from the higher, almost unbearable tax burden, which meant a voluntary conversion to Muslim faith, served markedly the spread of Islam. The initial spontaneous Muslim migration was later resumed and strengthened through organized settlements by the Ottoman Empire, resulting in Turkish Muslims settling in the region. This conquest resulted in a kind of isolation from Europe, which led to not only economic, political and cultural stalemate, but in practice it resulted in the destruction of the Balkan non-Muslim intellectual and aristocratic society. The population became outlawed and vulnerable to the tyranny of foreign officials. Even everyday life was so full of distinction that the 'voluntary' transition meant the only way to liberation. This violence resulted in a massive religion change. More and more people took up the Islam and assimilated into the Muslim society. The centuries of Ottoman domination eventually led to such significant changes that the ethno-cultural and religious influences of the population redrew the ethnic map of the Balkans (Bándy 2010). This paper gives little room for a long historical review and centuries long covering, but the ethnic and religious confinement that has emerged in the beginning is a good illustration of today's situation. After the Russian-Turkish War of 1877-78, Turkish rule was somewhat excluded from the Balkans, and was completely abolished in the 20<sup>th</sup> century. The ethnic groups formed by then, however, remained there, and the communities that had already taken up the Islam remained Muslims.

In the present religious image of the region orthodoxy takes first place, the Catholic religion is in the second place, and Islam comes third. The politically and economically weakened region is simultaneously affected by Turkey and Saudi Arabia. After the Balkan wars, Turkey has reinvigorated its investments, though they do it in a more secular way than Saudi Arabia. Saudi support is more pronounced in spreading the Islamic Wahhabite movement, building mosques,

and expecting ideological commitment in return for subsidies. After the war in Yugoslavia, the ever increasing Islamic influence reaches the poorest regions, especially Kosovo and Bosnia, mainly in the form of financial support. When a religious organization or even a state supports religious believers of the same religion of another country, it is a desirable and a good act in all religions. It brings communities together, providing support for free religion. However, when a religion, as an instrument of hatred and radicalization, is squeezed into societies in the form of extremism and shape communities with violence or intimidation, it carries serious danger factors, jihadist terrorism as an example. In this respect, the area of the Balkans is considered neuralgic since the wars of the 1990s. An example of a radical nationalist and religion-based penetration is the formation of Bosnia and Herzegovina and Kosovo. Religious representatives in the Balkans studied in Egypt and Syria, later in Saudi Arabia which is an even more extremist country in terms of a fundamentalist and stricter interpretation of the religion. In many cases, national disputes had given rise to religious clashes. In the Yugoslav Wars, jihadist fighters also participated, spreading their extremist views. In view of the fact that the region has not stabilized economically or in any other way since the war, in the search of this fragile equilibrium a dangerous religious fanaticism is rapidly emerging (Korom 2016).

**Table 1:** Religious composition in the Balkan countries in 2016 (% of total population)

	Ortodox	Muslim	Others
Bulgaria	59	7	31
Greece	98	1	NDA
Macedonia	64	33	NDA
Montenegro	72	19	NDA
Serbia	84	3	NDA
	Catholic	Muslim	Others
Croatia	86	1	NDA
Slovenia	57	2	NDA
	Catholic /Ortodox	Muslim	Others
Albania	10/7	58	NDA
Bosnia and Herzegovina	15/31	51	NDA
Kosovo	2/1	95	NDA

Source: The World Factbook <http://www.cia.gov/library/publications/the-world-fact-book/fields/2122.htm> downloaded: 10/10/2017

The figures in the table above show that the number of Muslims in the population is predominant in three Balkan countries and they are also highly represented in the society in other countries. A further significant message of this data is that in

the last 60 years the population growth of Muslim communities was 13-28%, in each country it was higher than the growth of other communities.

The war heritage of the region is not conducive to the development process either. In many areas, low-educated, isolated communities living in extreme poverty can be found, where frustrated young people losing ground are the main targets of jihadists. Ignorance and vulnerability give the wrong responses to the vision of a possible future formulated by manipulative lies, thus disappointed young people can be easily roped in. 877 people are registered in the Western Balkans who joined the Islamic State and then returned home to Kosovo, Bosnia and Herzegovina and Serbia (Korom 2016). This has a huge risk factor. These radicals can radicalize their immediate, but even their wider environments, thus subversive ideas can spread as plague. Of course, radical Islam can not force its way in all communities, moderate communities resist or even reject violence. However, this requires a balanced environment where extremes can not gain ground. Regions affected by crime, corruption, illiteracy, isolation and poverty have fallen victim to it.

Poverty is an important factor in the Balkan processes. Although some countries have successfully recovered from the war, and have broken through the recession, e.g. Croatia, other countries are experiencing serious backwardness. One of these is Albania being at the bottom of the list in Europe regarding living standards and the income per capita. Twenty-five percent of the population lives from less than two dollars a day. In Bosnia and Herzegovina, more than fifteen percent of the population live below the poverty line. Other regions are struggling with even greater financial difficulties. Kosovo was considered the poorest region of the former Yugoslavia, and in 2008, when the country became independent from Serbia strengthening failed again. In the year of political instability, 30 percent of Kosovo's people lived and remained in extreme poverty. One third of Macedonia's population lives around or below the poverty line and the country is struggling with high unemployment. In Serbia, one quarter of the population is poor and in some southern regions there are no basic infrastructures and public services (Linotte 2017; World Atlas 2016). Poverty is a social frustration, as a result of which migration is intensifying, the number of crimes increases and the tension between the members of the society is rising.

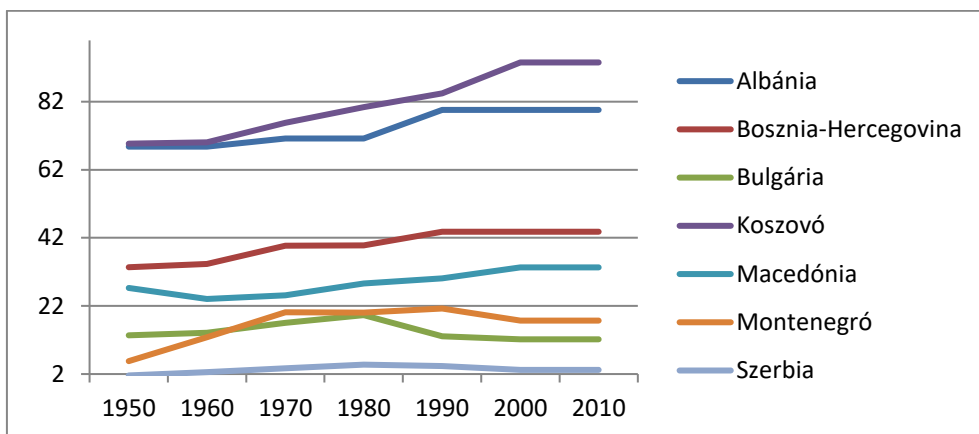
### **The impact of the Balkans on Europe**

While Turkey and Saudi Arabia are gradually building their influence in the Balkans, the European Union loses its influence in the region. The EU is mostly engaged in internal affairs and the effects of Brexit, focusing less on the region, attention confined mostly on migration from the Balkans to Europe. However, the territory of the Balkans is a European political factor and the situation of the Western Balkans is a strategic problem. Most Balkan countries do not have their own resources and comprehensive solutions to eradicate poverty. In this context, therefore, international assistance, in particular assistance from the

European Union, is very important. However, taking into account the extent and spatial extent of poverty, sometimes the concentration of it, it would be necessary to reassess temporary policies and strategies in the region. Representatives of the V4 countries (in parallel with the preparation of the present study the four countries held a summit in Slovakia dealing with this issue among others), recognizing the impact of the Western Balkans as the "direct neighbor" on Europe underlines the importance of a faster and more successful integration as determinative element of the security, which now carries an unstable and significant security policy risk.

Let us briefly discuss the way in which these states are treated by the European Union before addressing the situation of some currently existing countries of the Balkan Peninsula. The term 'Western Balkans' is part of the Community terminology, including the former Yugoslav successor states outside the EU and Albania. In this way, Serbia and Macedonia (Macedonia's internationally approved name is FYROM - Former Yugoslav Republic of Macedonia, i.e. former Yugoslav republic, as Greece is concerned with its territorial integrity due to the simple name of Macedonia. The UN and the EU also use the internationally approved name, despite the fact that some nation states accept the name of Macedonia.), Kosovo (after the independence was proclaimed in 2008 many countries recognized the country as an independent state, but Serbia from which Kosovo parted and some other countries do not recognize its independence, including five EU members), Montenegro, Bosnia and Herzegovina and Albania are among the countries of the Western Balkans. Each country is an official candidate or potential candidate for the EU. Even the name and status of the states are causing problems in this area, foretelling that we are talking about an uncertain region. Greece, Bulgaria and Croatia as countries of the Balkan Peninsula can also be reckoned to the above mentioned countries, but the situation of Slovenia and Romania is questionable. Some thinkers, especially in German speaking areas, reckon Slovenia and Romania as parts of the so-called Südosteuropa (i.e. South-Eastern Europe) sometimes listing Hungary to this group as well. In the natural geography and cultural sense, Jovan Cvijic's work - first published in 1922, translated to Hungarian in 2009 - is considered exemplary, in which his definition of the Balkans clearly covers Slovenia, but he does not include the territory of Vojvodina. In our study, we deal mainly with the non-EU member countries of the Balkans, but for the above reasons we have included Bulgaria in the chart below showing the ratio of the Muslim population relying on censuses after 1950 based on Kettani's work. The continual transformation of the countries and the collapse of Yugoslavia do not allow the compilation and download of a single database (Vuletic 2012), that is why we have used the collected data of the aforementioned researcher.

**Figure 1:** The proportion of Muslim population in some present-day Balkan states since 1950 (% of total population)



Source: Kettani, 2010, p. 155.

It is clear from the above figure that Kosovo, as well as Albania, can be considered as a Muslim majority nation. We have to mention that unfortunately there are as many sources available as many different data can be found for the religious distribution of the countries in the region, but the scale is well illustrated by the diagram. Bosnia and Herzegovina is a separate category in itself, and in Macedonia we have witnessed a stronger Muslim permeation in recent decades. 10% or more is Islamic share in Bulgaria and Montenegro, while in Serbia only about 3% of the population is Muslim, but they are concentrated in one area. Because of the latter, and as Serbia has a key role from the EU's integration perspective, we begin our country by country exploration with our direct southern neighbor.

### Country studies

In our country studies on some Balkan countries, we deal with states with significant Islamic population, and we discuss Serbia because of its strategic importance and special characteristics. Accordingly, in the following we discuss the Islamization trends of Serbia, Macedonia, Kosovo, Albania and Bosnia and Herzegovina.

### Serbia

Serbia in the cultural and religious sense is one of the orthodox majority Balkan states, as can be seen from the data in Table 1. In the country's present-day area, the Muslim population is not significant with its share of 3-3.5%. However, there are certain features in the latest chapters of the history of our southern neighbor, which still make the issue problematic. Zoltán Hajdú in his study of 2010 points out that, on the one hand, the territory of the Balkans is empire-changing, continually dominated by outer reigning empires, and on the other hand, a

concentrical enemy image has been established, since during history when the countries reached their the largest size it happened to the detriment of the territories of the other countries, thus - using a cluster theory concept - the territories of former countries compose a 'section'. Enikő A. Sajti (A. Sajti, 1995) points out that linear nationalism, which draws its significance from the size of a country's territory, is one of the most important features of the Balkan culture. As Serbia's territorial decline was the biggest in the region in the last 20 to 25 years, every state of affairs that threatens with a possible territorial loss causes doubt and fear.

**Figure 2:** The regions of Serbia and the location of the Sanjak



Source:

[https://sr.wikipedia.org/wiki/%D0%A0%D0%B0%D1%88%D0%BA%D0%B0\\_%D0%BE%D0%B1%D0%BB%D0%B0%D1%81%D1%82](https://sr.wikipedia.org/wiki/%D0%A0%D0%B0%D1%88%D0%BA%D0%B0_%D0%BE%D0%B1%D0%BB%D0%B0%D1%81%D1%82). Downloaded: 18/10/2017

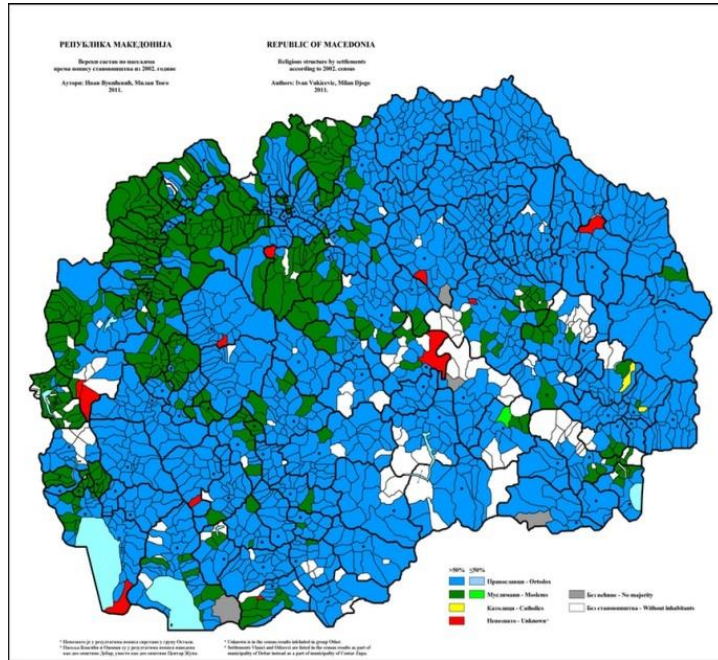
The map above, bearing the appellation of Figure 2, shows the area in a circle that is called Sanjak. Specifically, this cultural region is located in the district of Raska (oblast), within which two settlements (opstina) have significant Islamic population. Settlement is not like a village in Hungary, but an administrative unit similar to the Hungarian districts/processuses. In the settlements of Novi Pazar and Tutin, which have been named after the central cities of the settlements, the Islamic share is over 90%. Since the area is located directly near the Montenegrin, Albanian and Serbian borders, they fear the trends in Serbia, since the secession of Montenegro and Kosovo was an alarming example, furthermore, Bosnia and Herzegovina's territories with major Serbian population, which form a quasi state in the state, make the issue even more complicated. As Mária Korom points out in her analysis of 2016, it is mainly an "indigenous" Islamic population,

but some of the members of the Mujahideens were involved during the recent Yugoslavian war. They fought with aggressive means for the Bosnian independence and the establishment of an Islam majority state. As a result, today Islamist organizations, such as the Islamic Community of Serbia and the Serbian Islamic Community are operating paralelly in the region.

### **Macedonia**

In Macedonia, it is important to mention that in addition to the disputes surrounding its name, problems also occur regarding its identity (Pintér 2013). With a slight exaggeration it can be said that until the beginning of the twentieth century Macedonians did not even know how to call themselves; the majority considered themselves simply Bulgarian. The Yugoslav authorities have made every effort to create a Macedonian identity (Danforth, 1993). In 1944 the Macedonian literary language was created, based on the Bitola dialect of the South-Western Bulgarian dialect group, which was the farthest from both Serbian and Bulgarian literary languages. In 1945, the new Macedonian alphabet and spelling were drafted, based on the Serbian alphabet and spelling rules. The Macedonian literary language was cleansed from foreign words, placing in words that did not appear in the Bulgarian literary language. Nevertheless, the literary languages of Bulgaria and Macedonia are still almost the same (Graan 2010). In this non-stable medium, the number of people practising Islamic religion has increased considerably since 1950. As the map below shows, in this country we can consider the role of Islam as an ethnic issue, since practically Albanians living in Macedonia means the base of Islam.

**Figure 3:** Religious and ethnic map of Macedonia



Source:

[https://www.reddit.com/r/MapPorn/comments/3mqppc/religious\\_map\\_of\\_the\\_fy\\_republic\\_of\\_macedonia/?st=j8tz35jg&sh=4e3297bc](https://www.reddit.com/r/MapPorn/comments/3mqppc/religious_map_of_the_fy_republic_of_macedonia/?st=j8tz35jg&sh=4e3297bc) Downloaded: 14/10/2017

In addition to the orthodox blue areas, the Albanians who practice Muslim religion have a predominant and almost uniform green array. The riots between Albanians and Macedonians in and before 2001 were closed by the Ohrid Convention, and from that point on a relative stability evolved between the two ethnic groups. After 2015, however, the region became unstable again due to the events of Kumanovo, and the current wave of migration has also put the country in the midst of serious disputes. In the longer term, it is important to see whether the Albanian Muslim communities along the Albanian and Kosovo borders are going to take radical steps towards a greater autonomy or secession. In this case, religious separation can play a role in the decisions, but overall, Macedonia can not be called the matrix of radical Islam.

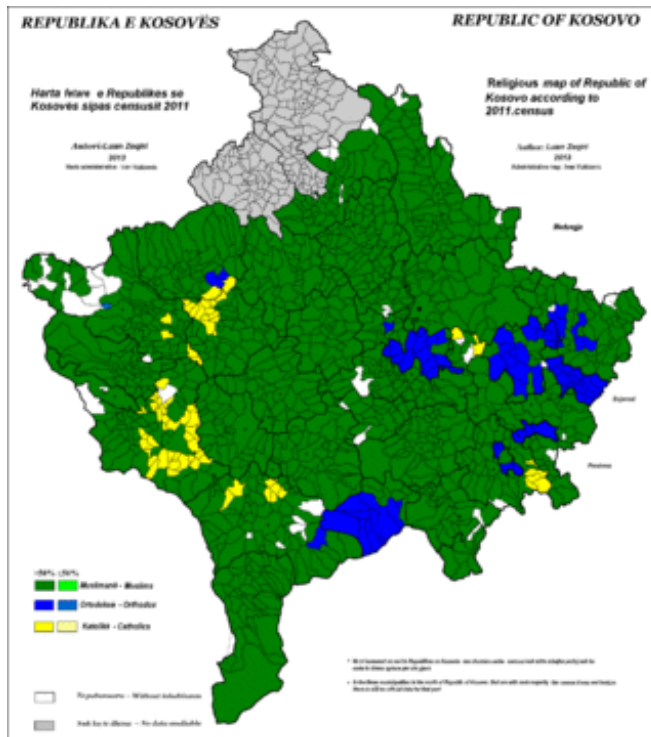
### **Kosovo**

Kosovo unilaterally proclaimed its independence in February 2008. This was not recognized by Serbia, the country that Kosovo was formerly part of. Five EU member states did not recognize Kosovo as an independent country either, fearing their own territorial integrity. In addition to these destabilizing factors, we should also point out to the reader that the extent of the spread of Islam was the largest in Kososvo during the twentieth century. If we look at data only from the beginning of the 1950s, we can see that the ratio of Muslim population has



rosen from ca. 60-65% to nearly 95%, thus it can be stated that we are talking about the country with the only homogeneous Islamic nation in Europe, so it is no surprise that the country's religious map consists of roughly monochromatic areas of Islam religion.

**Figure 4:** Religious and ethnic map of Kosovo



Source:

[https://en.wikipedia.org/wiki/Demographics\\_of\\_Kosovo#/media/File:Religious\\_map\\_of\\_Kosovo\\_2011.GIF](https://en.wikipedia.org/wiki/Demographics_of_Kosovo#/media/File:Religious_map_of_Kosovo_2011.GIF) Downloaded: 2017.10.10.

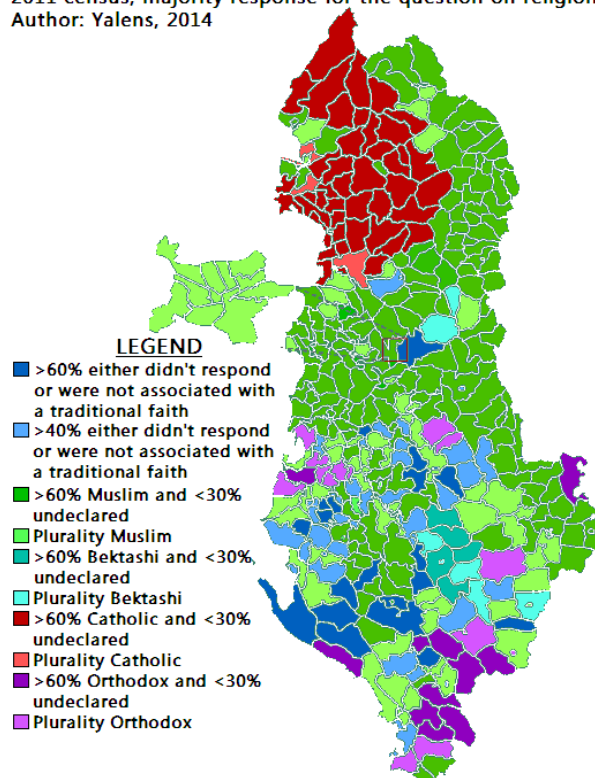
The only striking things are the gray areas in the northern part of the country. We do not have any specific official data about these areas, but we can talk about areas of Serbian Orthodox majority here. As for Kosovo, basically, we have a lot of problems with data supply, because both in Kosovo and in Serbia statistical offices provide data on the territory as the latter consider it as an immanent part of Serbia, although in many cases there are blank lines in the statements. Religious separation had a major role in becoming independent, all of which contributed to the fact that radical groups appeared in Kosovo, and people to a large extent have left the country to fight for the Islamic State (Kis-Benedek 2014).

## Albania

Albania is also an Islam majority Balkan state. It is not so simple to describe the ethnic-religious image as we would think first. Both in Kosovo and in Macedonia (as in Montenegro) we have explained that the Albanians of the country were mostly separated from the Serbs and Macedonians on religious grounds (since they were Muslims). This would mean that Albania is a homogeneous Muslim state.

**Figure 5:** Religious image of Albania according to the census of 2011

REPUBLIC OF ALBANIA  
2011 census, majority response for the question on religion  
Author: Yalens, 2014



Source:

[https://en.wikipedia.org/wiki/Islam\\_in\\_Albania#/media/File:Albania\\_majority\\_religion\\_2011\\_census.png](https://en.wikipedia.org/wiki/Islam_in_Albania#/media/File:Albania_majority_religion_2011_census.png) Downloaded: 9/10/2017

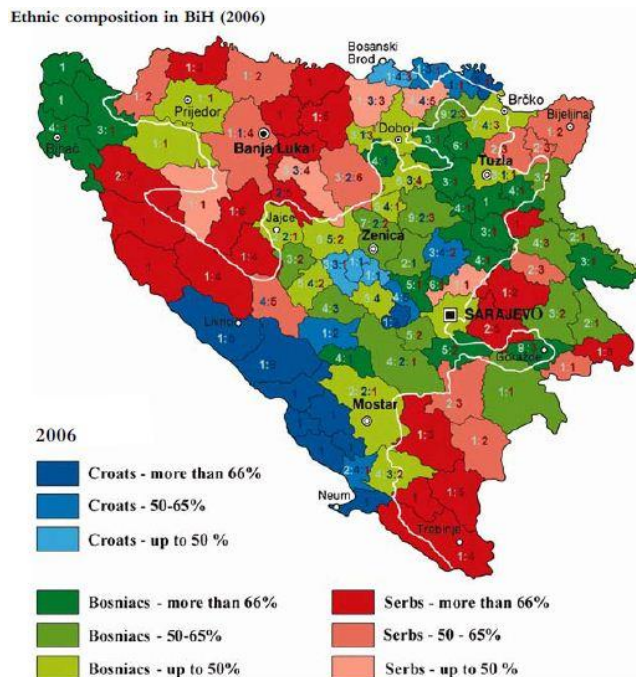
The above map, however, shows that Catholic and Orthodox Christians are also present in the country. It is important to emphasize that historically the Albanians can be divided into two decisive parts: the Ghegs in the northern part and the Tosks in the southern parts (Illés 2010). Prior to the Ottoman conquest, the Ghegs had taken up the Catholic, while Tosks had taken up the orthodox religion. Later the majority of the Ghegs retained their Catholic religion and identity, the effect of which is still visible on the map. Religious diversity has not

led to radical Islamization, but at the same time, to the effect of the strongly atheistic Hoxha regime, there is still a significant number of people in the country who consider themselves atheists and who hide their religious affiliation, so the overall picture may be even more mingled than outlined (Póczik 2016). A large part of the Albanian elite educate their children in Islamic countries, which can be a sign of further spread of Islam.

### Bosnia and Herzegovina

At last we deal with Bosnia and Herzegovina in our study. Perhaps in this country - if at all we can call a state formation without a central army and an exclusive parliament like this - Islamic radicalism has played the most important role in recent decades, when Islamic warriors from outside Europe came to help the Bosniaks in the country's independence war. They were called Mujahideen forces. Looking at the ethnic and religious map of the country, we can see that there are three distinct ethnic groups: the Catholic Croats, the Orthodox Serbs, and the Muslim Bosnians who are Islamized Slavs.

**Figure 6:** Bosnia and Herzegovina ethnic and religious map in 2006



Graph 1: Ethnic composition of the inhabitants of Bosnia and Herzegovina

Source: <http://www.thepenmagazine.net/wp-content/uploads/2011/12/thepenbosniagraph1.jpg> Downloaded: 18/10/2017

In Bosnia and Herzegovina, it is also true that it is difficult to find official, approved data concerning the country. At the beginning of the 1990s, the three ethnicities showed a much more mosaic image (Lukic et al. 2012). On the map

showing the state of 2006, the Bosniak population, which lives in the middle of the country and in the northwest, is marked green, red areas mark Serb majority in the northwestern part with the center of Banja Luka, and in the southeast. The Croatians live in the north and south lane near the Croatian border.

In the nineties, ethnic cleansing and relocations resulted in today's image, attempting to operate this country as a multiculturalist state after the Dayton peace, but the attempt to date was not successful. Mujahideen forces were welcomed by local Muslims at the beginning of the war, but due to the subsequent aggression and cultural and lifestyle differences, a part of the society turned against them (Nógrádi 2016). Much of the Mujahideen troops left the country after the war, but some remained here. Strong external (mainly with the financial support of Saudi Arabia) impact results mosque constructions and political church building in the country in large volumes. According to some reports, the Islamic State has also maintained a training camp in Bosnia and Herzegovina, but it is refuted by Sarajevo. However, official sources acknowledge that certain isolated Islamic territories do not accept the rule of law, instead separate Islamic law regulates everyday life. As with Kosovo, it should be pointed out here that systemic corruption and financial poverty contribute to radicalization.

### **Summary**

The actuality of examining the processes of Islamization and re-Islamization in the Balkans is undisputed. As presented in the historical analysis and in the analysis of the countries, religious and ethnic issues and diversity have been intertwined in the past and nowadays. We must point out that the spread of Islam in itself would be a culture-forming process on the Balkan Peninsula (Csiki - Justh 2010). The problem in the first approach is the spread of radical Islamic groups, mainly in Kosovo and Bosnia and Herzegovina. However, we must always point out that religious and ethnic differentiation can lead to further territorial transformations, political or military conflicts, if much of the society can be gained in these matters.

Regarding the analysis of the region, we also need to point out how each of the states, which are still outside the EU, but with an EU perspective, can successfully integrate into the EU? It is not only about economic issues. Every religion directs the people's attention to the transcendent, and transcendence is apparently in every way exiled from the symbolism and identity of the "modern" states, thus a decapitated (and not only secularised) model characterizes the EU state model. We are doubtful that in the longer term any peaceful member of Islam would be willing to adapt and integrate to this approach; this would raise questions even in a single European state with a solid character, as it is crystal-clear looking at our day-to-day debates. The Barroso and Juncker administrations had been particularly opposed to the nation-state and Christian identity contents, which could even help the spread of radical Islam, which can now broaden the

peninsula's issue to a continental one – it would not happen for the first time in our history.

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# **ASSESSMENT OF FOOD AND DRINK INDUSTRIES' SITUATION FROM TOLNA COUNTY**

ANDREA MÁTÉ<sup>1</sup> – KINGA ANGLER<sup>2</sup>

**ABSTRACT:** The industry of food is one of the most ancient industries in the history of mankind. Nowadays it has a significant role worldwide. Food industry is an important part of the national economy's manufacturing industry. Hungary's aptitude and global economy gives a strong possibility for actors in this sector. After having a picture of Tolna County's nature and agriculture the goal of our study is to give an overview about micro and small food industry actors' production capacity, introduce special and unique food products that have area specific features. Compilation contains industry specific literature, statistical databases from various sources and direct information from different providers like food and drink industry's actors, labor organizations, public national government and self-government records.

## **Introduction**

Tolna County has favourable agricultural capabilities, therefore it is an excellent area for producing raw materials for its food industry. Thanks to the favourable soil conditions and the modern methods of cultivation, nowadays Tolna County has outstanding wheat- and corn production rates. Its system of corn production is well-known and recognized worldwide. For a long time, the agriculture-oriented region was only known for its cattle farming and wine production in the country. Because of the County's environmental conditions, wine grape growing, the flourmill- and baking industry and the meat-, milk-, vegetable-, and fruit processing industries have long traditions. With its animal farming, the County plays an important role in providing raw materials for the meat-, milk-, and leather industry.

## **The geographical factors effecting the food industry**

Tolna is one of the smallest counties within Hungary based on the area size and population. Area is 3706 km<sup>2</sup>, population is 219.000 persons. Tolna County seat is Szekszárd with 33.000 citizens, which is the smallest seat in Hungary. (Figure 1)

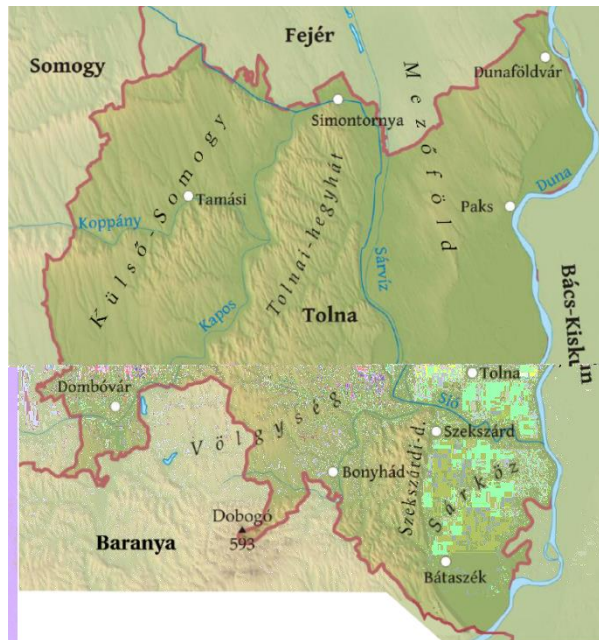
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Tolna County is located at the right riverside of Danube where Transdanubian Hills and Great Hungarian Plain encountered. The area is separated to 57% hill-country and 43% plain, biggest regions are: Mezőföld, Tolnai-Sárköz, Tolna Hills (formed by Tolnai-hegyhát, Szekszárd Hills, Völgység), Geresd Hills. Most of the County's ground is sediment from clay and sand. Significant amount of loess has been settled down during Pleistocene at Mezőföld and eastern part of Tolna Hills. The surface of Tolna Hills is meticulously cut up, covered by loess. Comb's common properties are rapid slopes on northern side but declivous slopes on southern side until the sole. There are excellent bearing surfaces and vineyards at the southern side. Sand areas have been created at the southern region of Mezőföld during Holocene. (Figure 1)

**Figure 1:** Physical geographical facilities of Tolna County



Source: <http://magyarország.terkepek.net/tolna/>, Geographical Atlas, 2013.

Climatic and soil research ability of Tolna County are very positive for agriculture. The climate is a transition between Great Hungarian Plain and Transdanubian. Typically, the sunshine is dominating here, especially South-Mezőföld and Sárköz, where yearly sunshine hours count more than 2.000. A bit more extreme climate can be observed by going to East. Precipitation is between 600-750mm. (Figure 1)

A new layer of brown soil, as known as chernozem formed on the top of the 15-20m thick loess layer. The quality of this soil makes very good conditions for cultivation of plants, particularly suitable for cereal and corn. Tolna County has an outstanding bearing surface (Hozam 2013; National Central Statistical Office 2014; Pap 2005).



## Agricultural environment of Tolna County

Agriculture always determinative in County's economy. 81% of the area (300.000 ha) is bearing surface. The architecture of farming branches is different than country's average. Separation of agricultural areas is the following: plough-land 62,2%, kitchen-garden 0,6%, orchard 0,6%, vineyard 1,2%, grass 5,2%, forest 19,7%, reed and fishpond 1,2%, wasteland 9,3%.

Size of these areas downgraded by 2% in the past 20 years. Some areas were able to extend, like orchards, forests, fishponds, and wastelands. Areas lost for kitchen-gardens, grass, reeds, vineyards. Only plough-lands' size remains the same. 56% of forest areas are state-owned, 43% is privately owned and 1% is in hands of different communities. 90% of the forests are greenery, remaining 10% is coniferous wood and various other woods.

Most part of Tolna's sowing areas produce cereals, it is consuming 76% of the field. Other products: oil seeds 17%, fibrous feeds 4%, greens 1%, other plants 2%. This is different than country's distribution which is: cereals 58%, oil seeds 24%, fibrous feeds 8%, greens 4%, other plants 6%. Paprika powder is a representative local product. 50% of plough-land used for corn, 25% used for wheat, another 15% for sunflower, remaining 10% is for rape and alfalfa. Because of fortunate natural environment the average yield is higher for all plough-land's plants than the country's average.

Tolna County's grape growing is above than average of the country. There are excellent terrain, climate and soil. Because of these abilities the area is holding two important wine regions of Hungary: Szekszárd and Tolna. (Figure 2) 59 of 109 settlements are part of these wine regions. Characteristics wine product of Szekszárd region is red wine, however white wine more typical in Tolna region. Dominant red wines from Szekszárd region are Szekszárdi Bikavér, Szekszárdi Kadarka, Szekszárdi Kékfrankos and Fuxli. Well-known wine type from Tolna region is the Siller. (National Central Statistical Office 2016a)

**Figure 2:** Vineyard at wine region of Szekszárd



Source: MÁTÉ, 2015.

3,5% of country's neat livestock is located at the County, as well as other livestock like swine with 4,7%, sheep with 3,7% and poultry with 2%. Breeding of neat has remarkable tradition specially at sector of Bonyhád. A very typical local strain is called "vöröstarka".

Fishery and fishing also a traditional activity because of the Danube and its feeders (Sió, Sárvíz, Kapos). Fish consumption is above than the country's average. One of the famous fish foods from Tolna County is the Danubian fish soup.

The wild animal resource is very rich because the size of forests' territory. Various type of wild animals can be found in these forests, like red deer, fallow-deer, roe, boar. A trophy record of a red deer has got in one of the County's forests. (Chamber of National Agriculture 2019, National Central Statistical Office 2014, 2016b, 2019)

### **Description of the current status of the food sector in Tolna County**

Some of the County's more important products that are connected to agronomy and food production and have significant market potential:

- The traditions of red pepper growing in Bogyiszló
- Pálinka (spirits) of Brill Pálinka House, Harc
- "Hungarian Rhapsody" desserts, Dombóvár
- Hungarian Spotted cattle, Bonyhád
- Kadarka of Szekszárd (red wine)
- Szekszárdi márc (traditional honey-based natural syrup)
- Kékfrankos of Szekszárd (red wine)
- Bikavér of Szekszárd (red wine – special cuvee).<sup>3</sup>

In 2018 in Hungary, the biggest part of the food production industry, 75.5%, were micro-enterprises. Out of the 4526 companies, 17.0% were small businesses, 6.1% of them were medium-sized enterprises, and 1.4% of them were large companies. The large enterprises (62) realized the highest revenue, 2 265.3 billion Forints. They contributed 57.4% to the food industry's income.<sup>4</sup> There are no data regarding the food industry's revenue in the County.

In 2018, the companies of the food industry had a revenue of 3 984 billion Forints, which is a 20 billion Forint decrease from the previous year's income. Nearly one third (32.0%) of sales-income came from exports. (<https://elir.aki.gov.hu/cikk/elelmiszeripari-export-alakulasa>). There are no data regarding the food industry's revenue in Tolna County.

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<sup>3</sup> [www.kincsestolnamegye.hu](http://www.kincsestolnamegye.hu)

<sup>4</sup> <https://elir.aki.gov.hu/cikk/elelmiszeripari-kkv-k-reszesedese>

The majority of the food industry's companies, approximately 96%, are micro- small, and medium businesses, some of them require support because of their low workforce productivity and lack of capital.

More than 70% of the production value is produced by large companies. These companies use modern technologies, and most of them are in foreign ownership. They play an important role in the food industry of the European Union.<sup>5</sup>

There are no relevant data regarding Tolna County, partly because of the method of data collection, and partly because of privacy reasons. In our study, we used data mainly from city councils, professional advocacy organizations, public governmental records, and companies of the food industry.

Compared to environmental conditions, the food-processing industry's capacity in the County is low. Products are used only in small quantities by the local industries, raw material producing is more significant. Often, the sector cannot utilize the possibilities of the region, the processing industry, and the consumer market, because of the lack of organizational capacities, technology, and capital. The industry structure and the size distribution are also different.<sup>6</sup>

In general, the vast majority of companies in the sector are micro- and small enterprises producing for the local market. However, it is important to keep in mind that micro and small enterprises play a significant role in local employment, covering innovative and niche markets, and producing specialities. For most artisanal food processors, this is not their only source of livelihood, but an income-supplementing activity. However, due to the current producer readiness, consumer demand, as well as legal and regulatory conditions and shortcomings in marketing tools, producers reach fewer consumers in this form than possible, which can pose a food safety risk. There is no investment or consumer cooperation in the County. There are also few examples of producer cooperation.<sup>7</sup> A real community of interest, which could be the basis for professional or territorial cooperation, has not yet emerged. Although initiatives have been taken to develop various trademark systems emphasizing geographical indications, they have not been able to spread among consumers. There was a lack of promotion of these, often without real value. Their lifetime was bound to tenders.<sup>8</sup>

Short food supply chains (SFSCs) operate only rudimentary, making it difficult for small-scale producers without a buy-in market to succeed. SFSCs would also strengthen producer and customer awareness and recognition, promote local products. This would help to create a base for high-quality food- and processing industry. Thanks to the available subsidies, producer markets have been

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<sup>5</sup> <https://agrarium7.hu/cikkek/232-a-hazai-elelmiszer-feldolgozas-fejlesztese>

<sup>6</sup> <https://elir.aki.gov.hu/cikk/elelmiszeripari-kkv-k-reszesedese>

<sup>7</sup> [https://dea.lib.unideb.hu/dea/bitstream/handle/2437/242766/Disszertacio\\_Kormos\\_Zoltan\\_Vegleges.pdf?sequence=1&isAllowed=y](https://dea.lib.unideb.hu/dea/bitstream/handle/2437/242766/Disszertacio_Kormos_Zoltan_Vegleges.pdf?sequence=1&isAllowed=y)

<sup>8</sup> <https://www.szekszarditermek.hu/vedjegy-projekt>

renewed, or micro-regional, town markets have been established throughout the County.

In addition, medium-sized companies are also dominant. However, a significant part of the production value is produced by the few large companies present. Among the – published – 100 largest tax-paying businesses in the County, three enterprises operating in the food processing industry have been ranked in recent years: a meat processing and preserving company (Tamási), a winery (Bonyhád) and a bakery (Paks)<sup>9</sup>.

At the same time, the ability of a sub-branch to generate income is small, and instead of a product quality competition, there is price competition between the companies. They do not utilize their export capabilities (National Central Statistical Office: Counties in focus – Tolna County, 2018).

Tolna County lacks the infrastructural background, human resources, and financial conditions for major R&D activities. Food businesses do not or rarely have an independent research department due to their small size and lack of capital. There are ad hoc research activities in which, for example, the University of Pécs and some companies (e.g. in the field of viticulture) cooperate. Agri-food research is typical of other regions of the country, e.g. the capital, Budapest, Gödöllő, Debrecen, Kaposvár, Pécs. Research and development and innovation are more typical of the big enterprises.<sup>10</sup>

Almost 70% of the companies involved in the food industry in the County are engaged in other activities, too, thus they don't have a clear activity profile.

The sector as a whole is vulnerable to weather conditions, as the performance of the manufacturing industry is related dependent on crop performance.

#### Meat processing and -preservation, production of meat products

- Meat processing and -preservation
- Processing and preserving poultry meat
- Production of meat and poultry products

The meat industry is evenly present in all areas of the County. Pig-, poultry, and cattle processing is typical. There are only 4 certified slaughterhouses in the County.

The company with the largest sales revenue is an Austrian-owned meat processing limited company employing 240 people, which is present on the domestic and export markets with convenience- and packaged products.<sup>11</sup>

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<sup>9</sup> [https://issuu.com/teol5/docs/tn\\_top100](https://issuu.com/teol5/docs/tn_top100)

<sup>10</sup> [http://www.tolnamegye.hu/teruletfejlesztes\\_2016/integralt\\_terfej\\_program/itp\\_tolna\\_modositott\\_IH\\_felulvizsg\\_20160915.pdf](http://www.tolnamegye.hu/teruletfejlesztes_2016/integralt_terfej_program/itp_tolna_modositott_IH_felulvizsg_20160915.pdf)

<sup>11</sup> <http://premium-bacon.hu/uzemeink/>

In the processing of poultry meat, a Hungarian-owned company with 170 employees is at the forefront.<sup>12</sup> They slaughter and process nearly six million chickens a year, and they work primarily for the domestic market, selling their products to wholesalers, Hungarian retailers, and institutions. Their export to Austria and Romania. As part of their long-term investment strategy, they doubled their capacity with a HUF 2 billion investment in the period under review.<sup>13</sup>

Smaller slaughterhouses and processing plants are mostly process-wide with general meat products, and they produce meat products and smoked goods based on well-distinguishable traditional or novel recipes, or new technology. With a staff of less than 10, in many cases, they have their own butcher shop. Less-populated areas are covered with a moving butcher shop.

#### Fish processing and –preservation

There are no registered companies in this sector in Tolna County.

#### Processing and preserving of fruit and vegetables

- Potato processing and -preservation
- Production of fruit and vegetable juice
- Processing and preserving of other fruits and vegetables

Vegetable- and fruit production is a high-value branch of agriculture, which produces high production value on small fields. There have been noticeable developments in crop processing infrastructure in recent times. The existing plants were modernized (Kisvejke) in order to achieve higher product quality and productivity, and new ones (Kölesd, Gyönk, Kajdacs) were also established.<sup>14</sup> In order to sell fruits (apricots, apples, cherries, etc.), vegetables (peppers, asparagus, and tomatoes), herbs (sea buckthorn, chamomile) produced in the County at a higher level of processing, juice producer, dryer, freezer, cold stores, and warehouses have been established. Among other things, processing provides an opportunity for those employed in fruit- and vegetable production to get more than just seasonal work. In this sector, there are several social organizations in the County, providing work for those living in disadvantaged areas as well. It stands out from their sales channel that the government provides pupils with fruit twice a week and fruit juice once a week as part of the government's "School Fruit" program, which aims to educate children to lead a healthy lifestyle. (Figure 3)

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<sup>12</sup> <https://www.batgrill.hu/index.html>

<sup>13</sup> <http://www.tmkronika.hu/hirek/bat-grill-kft-modernizalas-es-dolgozoi-program>

<sup>14</sup> <http://www.tolnamegye.hu/fooldal/hirek/peldas-a-kisvejkei-zamatos-eloallitasa>

**Figure 3:** Fruit selection at a micro enterprise of the Tolna County



Source: ANGLER, 2019.

The eastern part of the County is famous for pepper processing (milling). Some businesses also deal with the drying and grinding of other spices. Their products are also available online. (Figure 4)<sup>15</sup>

**Figure 4:** Janchili sauces, one of these sauces won Gastronomic Oscar at 2020 in London



Source: ANGLER, 2019.

Fruit and vegetable processing facilities, cold stores, and packaging plants are also being built in the County currently to solve storage and cooling problems.

<sup>15</sup> [http://www.bataszek.hu/minden\\_ami\\_chili\\_bardos\\_viktorral](http://www.bataszek.hu/minden_ami_chili_bardos_viktorral)  
<https://batazsekiprogramok.hu/janchili/>  
<https://www.janchili.com/>

Syrups, jams, chutneys and pickles are processed in family businesses and smallholders. They are present in large numbers in the County, but their capacity for production only allows them to sell their goods close to the production site.

#### Production of vegetable and animal oils

- Oil production
- Margarine production

They are produced with cold-pressed technology from oilseeds (walnuts, poppies, sunflowers, rapeseed), herbs (nettle, lavender), and vegetables (peppers). Oilseeds are partly harvested from their own properties and partly purchased from growers and collectors.<sup>16</sup>

The largest company employs 18 people and has an annual revenue of more than half a billion Forints and also produces bioproducts. In addition to neighbouring countries, they also ship to England, Sweden, and Switzerland. In Hungary, their products are available in reform shops in big cities and online stores (<http://www.solioetolaj.hu/#bemutatkozas>).

#### Milk processing

- Production of dairy products
- Production of ice cream

The number of milk purchasers with treasury approval is 3. Milk collected from their members is processed by production plants in the County or neighbouring counties. The most significant dairy plant in Tolna County is operated by a large company, which produces dairy products from 150 million litres of extra quality milk a year.<sup>17</sup>

Throughout the County, small local businesses process milk, which is often produced on their own farms. These are usually a low-capital enterprise with a plant that supplies only the nearby area. Among the producers specializing in the manufacturing of cheese and yogurt, we find a large number of family or forced entrepreneurs. Most artisanal cheesemakers prefer fresh cheeses during production due to their fast rotation speed. They sell their goods in moving dairy shops and producer markets. This also applies to goat milk processing companies, however, they sell significantly smaller volumes.

#### Manufacture of mill products and starches

- Manufacture of mill products
- Production of starch and starch products

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<sup>16</sup> <https://agraragazat.hu/hir/novenyi-olajat-eloallito-kozpont-letesult-tolna-megyei-nak-kozseben>

<https://agroforum.hu/agrarhirek/agrarkozelet/agrarlogisztikai-kozpont-epult-tolna-megyeben/>

<sup>17</sup> <http://www.tolle.hu/#rolunk>

The most significant mill in the County was closed down during the period under review. Currently, only smaller mills are in operation, with 2-3 employees and an annual income of a few tens of millions of forints. An exception is a mill in Tolna County, which is one of the ten largest mills in Hungary.<sup>18</sup> It purchases and processes about 45-48 thousand tons of wheat from almost two hundred farmers, individual farmers, primary producers, or agricultural companies annually. Half of their production is shipped to the Italian and German markets. Part of the quantity is marketed as a special product, and with higher added value, it mainly strengthens flour exports. Currently, investments are being made to increase capacity and energy efficiency through a value-creating tender.<sup>19</sup>

#### Manufacture of bakery and pasta products

- Bread; manufacture of fresh bakery goods
- Manufacture of preserved flour products
- Production of pasta

County bakeries are typically small in size. With just a few employees, they produce specifically for the local market, in some cases they have more than one store. Among the food processing enterprises of the County, the change is most common in this sector: new players are constantly entering, but terminating enterprises are also common. There are few well-trained professionals, therefore there is a constant shortage of manpower. This problem has reached such proportions that from 2017 onwards, the training of bakers in large classes in the County seat started again.<sup>20</sup> Among the many bakeries, the survival of those who are offering customers creative products, a novel offer, and a well-developed store network is more assured.

The emergence of self-produced bakery products of international retail chains (Penny, Aldi, Lidl, Tesco, Spar) increases the competition. A growing segment of the market is the sales of stores specializing in freshly baked products from semi-finished, frozen ingredients. A bakery of the County, which generates the largest revenue (HUF 1 billion per year), is also a key player in the Transdanubian bakery market.<sup>21</sup> In addition to the production of fresh bakery products, their product range includes packaged baked goods and pre-baked products with modified atmosphere packaging. They carry out R&D activities to develop new products. They deliver to the central warehouses and shops of large food chains (hypermarkets and supermarkets) as well as to the small shops of consumer cooperatives and private businesses. The number of employees is 95. They also have a plant in Austria.

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<sup>18</sup> [http://www.gof.hu/tevekenysegek\\_uj.html](http://www.gof.hu/tevekenysegek_uj.html)

<sup>19</sup> <https://agroforum.hu/agrarhirek/agrarkozelet/felmilliard-forintos-projekt-kereteben-ujul-meg-a-dunafoldvari-malom/>

<sup>20</sup> [http://www.tmkik.uzletahalon.hu/media/90000/99645-palyorientacio\\_2018.pdf](http://www.tmkik.uzletahalon.hu/media/90000/99645-palyorientacio_2018.pdf)

<sup>21</sup> <http://www.lavinapekseg.hu/rolunk.html>



In the manufactories of the County, they produce dry pasta, biscuits and wafers, with only a few employees. These products are mostly made in the form of small producers and sole proprietors and can be found in producer markets and Hungarian retail stores.

#### Manufacture of other food products

- Sugar production
- Confectionery production
- Processing of tea and coffee
- Production of spices and condiments
- Production of ready meals
- Production of homogenized diet food
- Other food manufacturers

Perhaps the widest range of handmade goods can be found in the production of other foods in the County. The production of unique handcrafted chocolate products, bonbons, and fruit products has become popular, but we can find tea and coffee processing, condiment, and spice mix producers in the County as well. (Figure 5)

**Figure 5:** Coffee-roaster factory at Szekszárd



Source: ANGLER, 2019.

These (mostly micro-) enterprises find their customers in niche markets. By creating brands, they could be more prominent players of the market. There are aspirations in this regard. A good example of this is e.g. a bon-bon manufactory, and a dominant gingerbread and candy making company in the County, which

has nearly 200 years of family traditions.<sup>22</sup> They also sell traditional honey-based natural syrup in their own stores, farmers markets, local product stores, gift shops and in their web shop. Their products are well distinguishable.<sup>23</sup>

A chocolate manufactory in the County seat, which only employs people with disabilities, is considered unique. (Figure 6)<sup>24</sup>

**Figure 6:** Szekszárd Chocolate



Source: ANGLER, 2020

#### Animal feed production

- Production of farm animal food
- Production of pet food

The County has 16 approved feed production sites. These are mostly agricultural and/or food businesses, which often process by-products from their main activity (e.g. wheat bran) to maximize their production.<sup>25</sup>

#### Beverage production

- Production of distilled spirits
- Grape wine production
- Fruit wine production
- Manufacture of other non-distilled, fermented beverages
- Beer production in small breweries

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<sup>22</sup> <http://www.gabrielcsokolade.hu/>

<https://www.mezeskalacs.hu/>

<sup>23</sup> <http://www.marc-uditoital.hu/>

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<sup>25</sup> [https://portal.nebih.gov.hu/documents/396705/0/Enged%C3%A9lyezett+%C3%A9s+nyilv%C3%A1ntartott+takarm%C3%A1ny+el%C5%91%C3%A1ll%C3%ADt%C3%B3+%C3%BCzemek\\_170116.pdf/04661f04-923a-45ed-85bc-b789a62cc6d1](https://portal.nebih.gov.hu/documents/396705/0/Enged%C3%A9lyezett+%C3%A9s+nyilv%C3%A1ntartott+takarm%C3%A1ny+el%C5%91%C3%A1ll%C3%ADt%C3%B3+%C3%BCzemek_170116.pdf/04661f04-923a-45ed-85bc-b789a62cc6d1)

- Malt manufacturing
- Production of soft drinks and mineral water
- Manufacture of tobacco products

There are 23 registered commercial distillery licensees in the County. (Figure 7) The products produced are predominantly spirits and liqueurs. A business is engaged in making whiskey.<sup>26</sup> Only 5-6 of them appear in the retail or HORECA market.

**Figure 7:** Brill Pálinka House



Source: ANGLER, 2020

Wine production still plays a decisive role in the County today, and the County is still the most recognized by this. The number of grape processors is high in both of the Szekszárd and Tolna wine regions. The number of registered wineries is 227. Both the size of the grape fields and the size, condition and technology of the processing plants vary widely. This is also typical of the size of businesses. There are especially a lot of primary producers and sole proprietors. The smallest, capital-poor businesses are often forced to sell their grapes at low purchase prices, or if they choose to process them, they typically produce wine-by-the-glass, at low prices, selling their wines directly from their cellar – sometimes in the grey economy. They are the ones who cannot keep up with the necessary plantation renovations and/or technical development. They often are from an older age group.

Wineries, which have emerged as serious market players, have been continuously increasing their processing capacity, modernizing their technology, and expanding their grape-growing areas to the optimum since the early 2000s. To fund these investments, they used grants from various available European

<sup>26</sup>[www.nav.gov.hu/data/cms226576/Berfozest\\_es\\_kereskedelmi\\_fozest\\_vegzo\\_szeszfozdei\\_engedelyesek](http://www.nav.gov.hu/data/cms226576/Berfozest_es_kereskedelmi_fozest_vegzo_szeszfozdei_engedelyesek)

Union and domestic tender sources. Their achievements at noted domestic and international wine competitions and their involvement in wine tourism (prestigious tasting rooms, accommodation, restaurants) help to sell their products and the acceptance of their higher consumer prices among customers.

They have also reached export markets. In domestic sales, an increasing segment is buying locally or selling through a web shop, but also the HORECA sector is strongly present and wines are available in retail- and grocery stores, too.

The wineries are located in the two wine regions of the County, but most of them are concentrated in Szekszárd (132 wineries) and in its surroundings.<sup>27</sup> Based on the available data, the largest revenue was, however, generated by a Bonyhád-based company employing 35 people. In addition to its domestic sales, a significant part of its products is sold on the German and English markets.<sup>28</sup>

There are two small beer breweries in the County. They produce unique, high-quality beer specialties in small volumes for a narrow consumer group. They sell mainly in their own pub, and through their web shop.

Only one company is bottling mineral water. Production of carbonated water – which is a Hungaricum – is, however, typical in small businesses.

### **Summary**

Tolna County has good facilities for different agricultural sectors. Due to these facility raw materials – both grew and bred – are various.

However, food processing industry capacity is remarkably low, but product of raw materials is dominant. Industry structure and size distributions are heterogeneous. Workers count of grape and wine production is traditionally high at both wine regions of Tolna County. Size, technology and condition of estates and processing plants shows big differences in this area.

Food processing propositions are mainly micro or small, which makes products to the local market. Just a few examples available for producer's collaboration, however investment and consumer collaboration do not exist yet in the County. Emphasize the geographical trademark system is not functioning currently. Utilization of natural aptitude and consumer market is frequently blocked by organization or capacity issues, missing technology or rather lack of resources.

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## **MOTIVATIONS FOR ATTENDING EVENTS FOR A PARTICULAR AUTOMOTIVE COMPANY**

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**ABSTRACT:** Nowadays, event marketing is one of the most important communication tool of marketing mix, which thanks to its interactive nature and experience orientation is a popular tool presenting certain products and services for more and more companies. As an effective tool, it can contribute to the training, motivation and personal attachment to the brand among your company's internal members. The international car shows and its related diverse and colorful event marketing and management activities allowing to offer extraordinary sight and lasting experience to the visiting audience. It helps to integrate event marketing into a marketing communication mix as well as it provides insight into planning, implementation and control processes related to events. In the background of all these events is a systematically organized and guided teamwork, whether the event is organized for the public or intra-corporate. The aim of the study is to get acquainted with the usage and range of event marketing and management activities in the Hungarian automotive segment. In our work, we exclusively report on our research related to consumer events. Our research is based on questionnaires, interviews and personal experiences through the survey of a specific business enterprise.

### **Introduction**

As technology advances in our time, the concept of information overload has come to the fore which actual existence is debatable by some perceptions, while its presence truly formed and reflected in our daily lives. The amount of incoming information exceeds measures what people can cognitively absorb (tmt-archive.omikk.bme.hu; Slezák-Bartos – Spiegler 2015).

### **Theoretical background**

Publisher Gabler's online Wirtschaftstlexicon ([wirtschaftstlexikon.gabler.de](http://wirtschaftstlexikon.gabler.de)) means by definition of event, any event which allows interaction between the organizer and the participating service provider, furthermore achieving expedient communication goals in an experience-oriented way.

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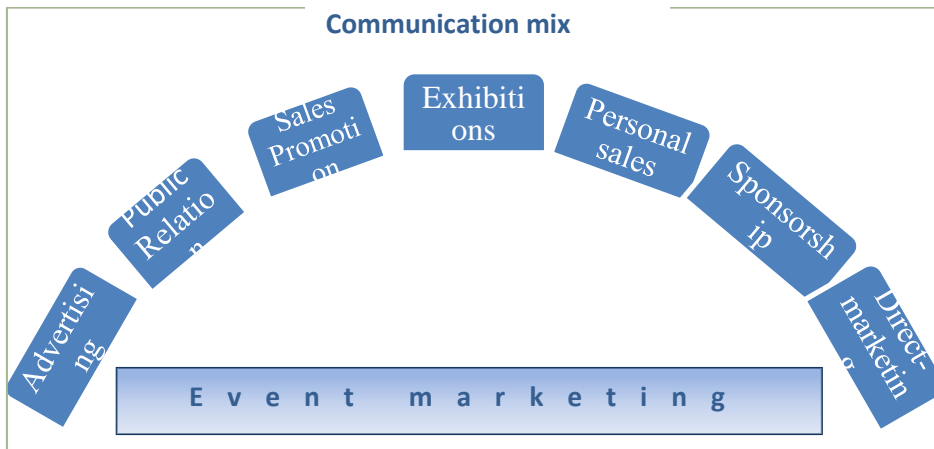
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According to Gyarmati (2005), events are gatherings which are to be held by predefined (social, scientific, professional, cultural, sporting, etc.) intention and occasion in a prespecified place and time. Nowadays, events not only could provide experience for those participated in person, but can also reach additional audiences through the media. (wirtschaftslexikon.gabler)

As one of the marketing communication tools, event marketing is the most effective way to share information in a fun way thanks to its world of experiences. These events make it possible to bring the brand's world of artificial advertising into reality, thereby attracting a wider range of consumers. Due to its interactive nature, is able to address its target group in a concentrated manner and provides a long lasting experience for its participants (Nickel 1998; Nufer 2012; Slezák-Bartos — Horváth 2015). (Figure 1)

**Figure 1:** Event marketing within the communications mix



Source: self-edited (Brehm T. 2003. 73. based on)

It is problematic to delineate the exact location of event marketing inside marketing and communication tools. Due to the relative novelty of the topic, it hasn't got any developed, well-accepted systemization. There are several approaches to it, both in Hungarian and international literature. In Böhme-Köst's 1992 approach, event marketing is regarded as an outstanding, unusual tool for encouraging shopping which is used for reaching marketing purposes. He created the categorization of events by defining three target groups that events can reach to: those who are directly present, the media and the audience reached through the media. In his view, the primary goal is to increase purchase intent. In contrast, Bruhn in his 1997 work, emphasizes the experience and dialogue-oriented presentation of event products and services, which strongly engage the audience and provide a lasting, guided experience desired by the business. It also emphasizes the distinction between concept event and event marketing. It is considered as a special event that presents itself as a scene for corporate communication. The place is equally sensitive to the chosen host audience.

In 1998, Nickel took a new approach to the topic based on its market-specific effects. Events must be considered as marketing events which have central role to the business. It provides experience for the participants, evoking emotions and at the same time is suitable for using a marketing strategy. It has the dual purpose of creating a positive image for the target audience and providing opportunities for the development of corporate and brand values. Nufer compares event marketing with the communication tools of experience marketing and event marketing. Experience marketing focuses on the specific emotional needs of consumers, which are reflected in their lifestyle. It strives to show the customers that the product they are acquiring enhances their individual living standards with the most appropriate one. It targets consumer's "hedonism". According to him, event marketing can be considered as a subgroup of event marketing, among other tools such as sponsorship, sales promotion and exhibitions (Nufer 2012).

In our country the expression of event marketing naturalized primarily in practice. Hungarian professional literature has been dealing with this topic for about 20 years. In the PR literature, the term of event marketing is often replaced by the word of event creation, thus referring to the special nature of such events separates the concepts of "event marketing" and company sponsored event sponsorship (Szeles 1999; Drengner et al. 2008). According to Cornwell and Maignan in 1998 the term "event marketing" should be used in a dual sense; it refers, on the one hand, to the "marketing" of the event in question and on the other, to the marketing activity created through the events. Gaur and Saggere (2001) see exhibitions, fairs, festivals and holidays as part of event marketing. Similarly, Bauer and Berács (1999) interpret the term broadly, including cultural and sporting events as well as sponsorship opportunities. In the context of event marketing, experience is first mentioned by Garrison (2006) and therefore considers marketing events the most convincing tools of the communication mix.

According to Bíró (1997), "event marketing is a complex public relations activity that creates an event/gathering and provides appropriate publicity with the aim of raising awareness of the organization and promoting a positive image in the relevant public opinion groups." On the other hand, Gyarmati (2005) sees event marketing as "organizing and conducting events aimed at connecting the brand and/or the company to a unique, enjoyable and entertaining experience." Fazekas and Harsányi (2011) mean event marketing as the organization and conducting of events, which purpose is to connect the intended message (product/company) with a unique, fun and memorable experience.

Summarizing these findings, event marketing is a unique - interactive and experience-oriented - marketing communication tool, which means organizing and conducting - self-sponsored or business-sponsored- events fitting into the image of a particular company. It does not create one-sided communication with its consumers, but also directly addresses its audience thanks to its interactivity.

The purpose of event marketing is to create a positive association for visitors and participants in relation of the event with the company, brand or product. At the same time, provide a brand experience, convey the intended message and interact with the consumer by influencing its attitude in a positive way. With this, can be achieved the involvement of active consumers, a positive influence on their confidence, a positive change in their attitude or the emergence of a brand-related emotional connection. These events are not aimed at direct selling, but in many forms (even as decoration) the brand or product appears, so guests can directly encounter the product.

### Hypotheses

1. The primary purpose of motivating participation in public events of the investigated car factory is to spend leisure time. Curiosity, interest and entertainment are more important to visitors than purposeful shopping intention.
2. Public events of car manufacturers serve the purpose of making visitors feel more comfortable than just getting information. Participants leave the program contentedly.

## Research results

### Methodology

Among the respondents of the questionnaire, a total of 155 participated in an event of the surveyed automotive company. The questionnaire consists of 17 questions, which contain 14 closed questions and 3 fully open questions. 67.7% of the respondents were female, while 32.3% were male, which means 105 women and 50 men. On the topic of examining the event marketing activities of companies in the automotive industry, there is a surprisingly high percentage of female respondents. The questionnaire was published online so it became more widely available. Among the responses in negligible numbers, but there were also uninterpretable answers.

**Figure 2:** Types of events within the scope of a particular automotive company

<b>Indoor events</b>	<b>Product Show, Model Show, Incentive Events, Family Day, Factory Show, Worker Meeting, Jubilee Celebration, Casual Celebration, Coaching, Team Building Programs</b>
<b>Professional events</b>	Workshop, Conference, In-service training, Trainings, Factory tours, Product presentations, Press conferences, Exhibitions
<b>Events for the general public</b>	Festival, Concert, Exhibition, Roadshow, Promotional event, Charity event, Factory tours

Source: Own editing based on in-depth interview, 2018

We conducted a personal interview with the colleague responsible organizing events in the surveyed automotive company. The interview was conducted in a

structured way with open questions. The research was conducted in the fall of 2018.

Due to the production activities of the company, it targets its events to three target groups (Figure 2).

## **Results**

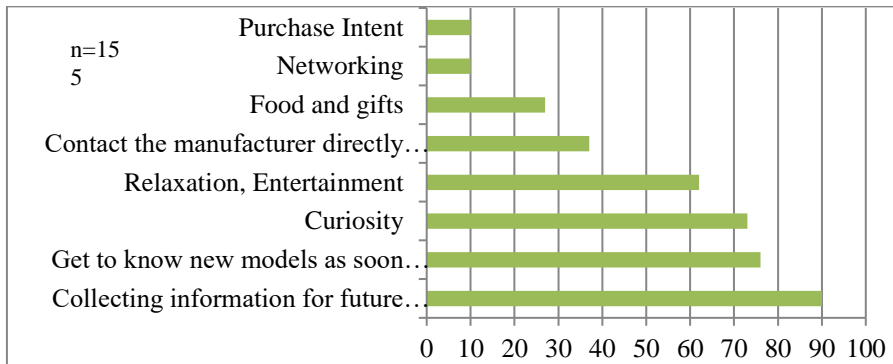
Their internal events and events aim to strengthen the loyalty of their employees towards the company, to increase their sense of belonging, to broaden their knowledge, to improve the personal competence of their employees, to provide information first hand, and in many cases to serve as their entertainment and recreation. Most of the company's events are internal events. These include events that must be attended by employees or optional events.

The main objectives of the events for the profession, business partners (sales partners, suppliers) are to present the products, services and working methods of the factory, to exchange experience related to the specialty of the partners, to discuss issues, problems, affiliation with the company and to strengthen long-term cooperation. Further efforts will be made to facilitate the exchange of information between the car manufacturer and its partners, and possibly to establish specific business relationships as well as new relationships.

Events for consumers and general public are primarily aimed at increasing sales, even though many events do not offer the opportunity to shop. It is important that the name and image of the car manufacturer and its products to be recorded in the minds of the event's visitors. Events specially designed for entertainment purposes, aim to create or maintain a brand-related feeling for the potential consumers. These events include typical events in the city or region the factory is located, where the company appears as a sponsor. Among the events for the public, many testify to the company's conscious social responsibility.

For the first two groups, the majority of events take place within the factory, even as a curiosity in an authentic production environment.

**Figure 3:** Motivations for attending events organized by the automotive company



Source: Own editing based on questionnaire survey, 2018

The factory also uses the services of external event management agencies to organize their events. The lighting, stage and sound technology they provide is essential for achieving high quality events. These operational tasks are under the control of an external agency (Verbal Communication 2018). Among the motivations for participating on events of the surveyed automotive company, with multiple choices 90 respondents identified „Collecting information for future purchases” as a goal (Figure 3).

That was the highest value. The reason „Get to know new models as soon as possible” was given by 49% of respondents, 76 respondents. Based on these, it can be stated that participants expect first-hand information at these events. 73 people (47.1%) marked „Curiosity” as the main attraction to visit the events. „Relaxation, Entertainment” is only the fourth most important aspect for only 62 people (40%). 37 respondents (23.9%) stated that they could „contact the manufacturer directly with questions” as a reason for attending an event organized by the car manufacturer. With less than 10 votes (17.4%), they voted for the „Food and Gifts” category. the „Networking” and „Purchase Intent” votes received 10-10 votes (6.5%).

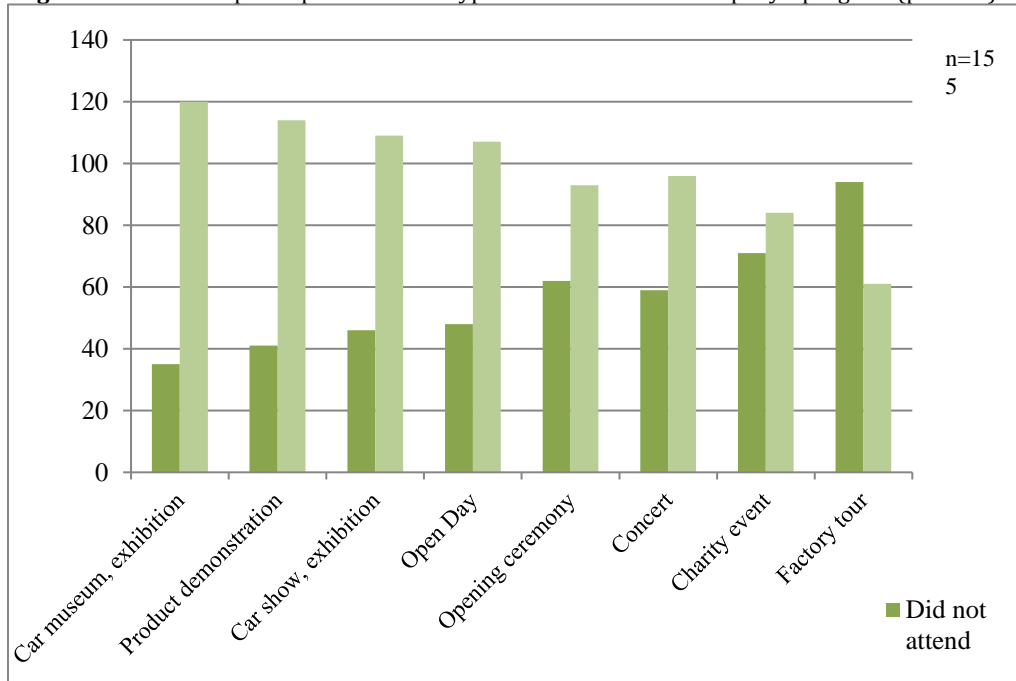
It is also worth considering the financial circumstances of the respondents. Typically, average income conditions are indicated. However, the products of the surveyed car manufacturer are either high end or premium vehicles. Buying these as a new car is specifically for high income earners. There are a large number of answers to the open-ended question that testify to the fact that the latest models presented at model presentation or any other event are not primarily available to Hungarian consumers.

It is therefore a surprising result that the first reason for participation was the gathering of information to assist future car purchases.

Among program options we categorized car show, exhibition, product demonstration, car museum and exhibition, open day, charity event, concert, opening ceremony. These events indirectly promote the specific products

manufactured by the factory, while also affect the image of the company for the consumer. The highest participation rate (120 persons, 77.4%) was gathered in the museum and exhibition category, followed by the product demonstration (114 persons, 73.5%), followed by the car show and exhibition (109 persons, 70.3%). (Figure 4)

**Figure 4:** Number of participants for each type of the automotive company’s program (persons)



Source: Own editing based on questionnaire survey, 2018

In addition to provide information to the general public, it is also a matter of making the visitor feel good about the company and creating a positive brand association with the brand on events. (Slezák-Bartos et al., 2015) (Examining participants satisfaction with each event on a scale of 1-5 (1 = completely dissatisfied, 5 = fully satisfied), 50 people (41.7%) are completely satisfied with the most visited museum and exhibition programs. 41 respondents (34.2%) rated it as good and 22 people (18.3%) rated it as moderate. To a negligible extent, but 3 persons (2.5%) gave a rating of 2 and 4 participants (3.3%) were not at all satisfied with the museum.

Based on the fixed responses, the second most popular event type is the product presentation. Among the participants, 60 persons (52.6%), were fully satisfied and 24 visitors (21.1%) rated the overall impact of the product presentation as good. 16 respondents (14%) rated the quality of these events as moderate. Sufficient grades were chosen by 10 people (8.8%) and 4 persons (3.5%) were not at all satisfied with the product demonstrations.

The third type of event is the car show, exhibition category. 50 people (45.9%) reported their experiences as fully satisfied. A rating of 4 was given by 39 people (35.8%). This program type was moderately liked by 14 participants (12.8%). Within sufficient grades, 5 persons (4.6%) rated 2 and 1 questionnaird person (0.9%) rated 1.

Participation in open days is also a popular and widespread program among respondents. Among the survey's 155 respondents, 107 had already participated in an open day of a brand. Among them, 60 persons (56.1%) were fully satisfied and 27 persons (25.2%) rated the programs as "4". 11 participants rated it as moderate (10.3%). 9 people (8.4%) considered open days as sufficient.

Attending concerts organized, supported or even sponsored by the surveyed car manufacturers are also proved to be a popular program, with 62% of respondents participated in them. This represents 96 persons, of whom 57 (59.4%) were rated "completely satisfied" and only 4 persons (4.2%) rated "not at all satisfied". 18 people (18.8%) remember it as good, 13 (13.5%) rated it as moderate, and 5 (5.2) (%) rated it as sufficient.

At the creation of the questionnaire by "Opening" we used to mean the salon opening, the factory opening and the showroom opening ceremony. 93 of all respondents participated at least on one of them, 52 persons (55.9%) gave a grade of 5 and 5 (5.4%) gave a "not at all satisfied" rating. 11 people (11.8%) rated this type of event as good and sufficient in the same number, as well as 14 people (15%) rated it as moderate.

84 people have already participated in the charity event of the surveyed car company. 34 respondents (40.5%) rated them as excellent, 32 persons (38%) considered them as good, however 18 people (21.5%) considered them only to be moderate. There was no lower rating for these events.

Out of the 61 people who attended the factory tour, 43 persons (70.5%) rated as excellent, 7 (11.5%) as good, 6 respondents (9.8%) as medium and 4 people (6.6%) gave a satisfactory rating.

The data clearly show how participants rated them on each program type on the scale of agreement. In summary, we used weighted arithmetic averaging to further analyze the sample, effectively determining the average rating for that program type. Based on this, it can be stated that not the most visited museum or exhibition category became the most satisfying. This program type has been rated by the 120 respondents as an average of 4.08. The best ratings were given for participation in open days (4.29) and in concerts (4.27) by the respondents. Other outstanding results were experienced at the car show, exhibition category (4.21) and charity events (4.19). Regarding the analysis of the averages, it can be said that none of the program types were evaluated on average worse than good rating by the respondents. In the case of a product presentation, the calculated average was 4.11 and the opening as a program type was overall rewarded with an average of 4.01 by the respondents.

The respondents of the questionnaires were able to rate certain attitudes on a five-point Likert scale according to their degree of agreement with them. In this case, respondents could choose between “Strongly disagree”, “Disagree”, “Indifferent”, “Agree” and “Completely agree”. With the statement that the events of the surveyed car manufacturing company are of high quality, internationally relevant 68 respondents (43.9%) completely agreeing, while 41 persons (26.5%) agreeing, 35 people (22.6%) neutral and four of them do not agree at all. With the availability and accessibility of these events for potential visitors only 47 respondents (30.3%) completely agreed with the appropriateness of the statement, and 37 persons (23.9%) indicated that they agreed. In contrast, 13 respondents (8.4%) do not agree at all, while 22 people (14.2%) strongly disagree and 36 persons (23.2%) are neutral with this statement.

35.5% (55 people) of those who responded to the questionnaire fully agreed that the events will help to shape the image of the company and encourage new customers. In contrast, 7 respondents (4.5%) disagreed with this statement. In today's world, especially among younger age groups, they are trying to express their belonging by favoring certain brands. This is also true for cars. The products of the investigated factory also express social affiliation, often viewed as a status symbol. There is also a personal attachment to each vehicle brand. 50% of respondents totally agreed with this assumption, 34% agreed and only 4% strongly disagreed. Personal attachment can also be based on subjective experiences, such as buying and using your own car, but three quarters of respondents believe that participating in manufacturer events can help shaping it. This clearly demonstrates the importance of event marketing in the automotive industry.

### **Conclusion and discussion**

Event marketing is a promotion of a company's product or brand through the organization of an event. In the automotive industry, all three types of event are present in terms of publicity. These can be internal events, public events or even a cross-section of these two forms. In terms of types, these events can be addressed to their own employees, the general public and the profession. Our investigation covered events aimed at the general public.

The purpose of event marketing and event creation is to draw attention to the enterprise, not to make a profit, but to attract and keep people constantly interested. As we assumed, visitors to events organized by the automotive industry for the general public are not primarily interested in gathering information, and therefore are more likely to attend more popular events.

With the events of the investigated car factory, creates a link between the company, brand or product with a positive, enjoyable, high-entertainment value experience, making visitors feel good there. Our research has proven that for



most respondents, this intention has been realized and visitors have left the events contentedly.

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