

must have felt when he was faced with the problem of compressing *The Ocean* into one volume. Concentrating on what is there, rather than on what is missing, one can state that Professor Tezla has brought together a vast, and at least *topically* representative collection which provides enjoyable reading. It is unfortunate that he did not use the excellent translations available for Pilinsky, or the expertise of Clara Györgyey who first introduced Örkény to the American public. This is just an arbitrary sampling; there would have been many other translators who could have contributed to the volume, including J. Kessler and the excellent W.J. Smith. But among those participating, a number of them, especially G. Gömöri, E. Morgan, and K. McRobbie have, as usual, completed outstanding work.

Following the editorial statement, a short introductory essay informs the reader, in broad terms, of the major trends in Hungarian belles lettres since 1945. This is followed by a brief explanation, by Professor Országh, on how to pronounce Hungarian words. While this renown scholar adds prestige to the volume, one cannot help but think of the Hungarian saying “*ágyúval lő verebet*” (shooting sparrows with a cannon). Professor Tezla could have provided explanations to pronunciation, as well as the accompanying key.

The total impact of the anthology, however, does not depend on such trivial points but on its general effect on the reader. I made use of the volume last year in a course designed to familiarize students with postwar Hungarian literature. While there were several who expressed reservation regarding the quality of some translations (especially in comparison with pieces published in *Modern Hungarian Poetry*), all in all, I found it to be a helpful, although expensive, teaching tool. There are, however, a number of bibliographical inexactitudes and some unfortunate omissions which, I hope the editor, who is famous for his reference publications, will correct for the next (paperback?) edition.

*Marianna D. Birnbaum*

Ferenc Fabricius-Kovács, *Kommunikáció és anyanyelvi nevelés* (Budapest: Országos Pedagógiai Intézet, 1980) 96 pp.

The tragically early death of Ferenc Fabricius-Kovács (1919-1977) deprived Hungarian linguistics of one of its most versatile scholars. Through his leading position at the Országos Peda-

gógiai Intézet (National Pedagogical Institute), Fabricius-Kovács earned a reputation as an outstanding practicing teacher who recognized no sharp boundary between research and teaching. Against current orthodoxy, Fabricius-Kovács considered psycholinguistics and sociolinguistics as the fundamental matrix from which linguistics emerges. In addition to sterling service to Slavonic, Uralic and general lexicographic studies in Hungary, his distinctive and unique contribution to Hungarian linguistics was probably his championship of the unfashionable and almost entirely forgotten Sándor Karácsony and the linguistic theory embedded in the latter's work.<sup>1</sup> While one of these works, *Magyar nyelvtan társaslélektani alapon*, has now attracted the attention of a young Hungarian linguist Péter Simoncsics,<sup>2</sup> not only is Fabricius-Kovács's role as the first to rediscover Karácsony's work nowhere acknowledged, but Simoncsics also fails to make many of the wider connections that Fabricius-Kovács has made. Karácsony, following Wilhelm Wundt, argued that language, by which he meant speech, comes into being through the social interaction of two people, the speaker and "the other person." Moreover, he developed some of the consequences of this fundamental insight for linguistics, psychology, teaching and general social theory. His work went unrecognized, however, by many of his mainstream contemporaries in these fields of study in Hungary.

Compiled in Fabricius-Kovács's memory by his family and colleagues, the first three papers in this small collection of seven are devoted to the elucidation of Karácsony's views in the light of developments in contemporary theories of communication and of semantics. The other four, (one is, in fact, a long review rather than an article) though informed by the same spirit, focus on the utilization of the insights gained in the theory and practice of teaching. Readers without access to Hungarian may find it useful to know that the first two papers have appeared in English translation.<sup>3</sup>

It is gratifying to see that Fabricius-Kovács has not been forgotten by his friends and colleagues in Hungary. It is unfortunate, however, that in a country famous for the high quality of its printing and book-production, this little book is so poorly printed and bound that it literally falls apart in the reader's hands. The subject deserves better.

*Peter Sherwood*

## NOTES

1. Sándor Karácsony, *A neveléstudomány társas-lélektani alapjai*, I: *Magyar nyelvtan társas-lélektani alapon* (Budapest: Exodus, 1938), and IV: *A társas-lélek alsó határa és a jogi nevelés* (Budapest: Exodus, 1947).

2. Péter Simoncsics, "Egy magyar nyelvtan a 30-as évekből," Samu Imre, István Szathmári, László Szűts, eds., *A magyar nyelv grammatikája. A magyar nyelvészek III. nemzetközi kongresszusának előadásai*. (Budapest: Akadémiai Kiadó, 1980): 695-705.

3. "Linguistics, Communication Theory, and Social Interaction Psychology," Ádám Makkai, ed., *Toward a Theory of Context in Linguistics and Literature* (The Hague-Paris: Mouton, 1976): 51-80. See also "On the Social Character of Language," *Acta Linguistica Academiae Scientiarum Hungaricae* (1975) 25, nos. 1-26, 31-8.

Walter W. Kolar and Ágnes H. Várdy, eds., *The Folk Arts of Hungary* (Pittsburgh: Tamburitz Press, 1981).

*The Folk Arts of Hungary* is a collection of papers originally delivered to the Pittsburgh Symposium on Hungarian Folk Art in April 1980. The Symposium was sponsored by the Duquesne University Tamburitzans Institute of Folk Arts (DUTIFA), and featured scholars from both Hungary and North America.

Ten papers are included in the collection. Although the papers are haphazardly arranged in the book, the careful reader can discern four thematic areas: folklore and folk literature; anthropology; Hungarian (folk) music and dance; and, bibliography and research. The papers are uneven in quality; some are more academic than others, and some are better written and/or edited than others. The volume must be taken seriously by those of us who are interested in the broader field of Hungarian Studies, especially since it is not often that such materials are available in English. What follows is a brief survey of the papers according to the above thematic areas.

### *Folklore*

Though poorly edited, the first three papers in *The Folk Arts of Hungary* cover three different aspects of the folklorists' concerns. Tekla Dömötör surveys "Hungarian Folk Customs," concentrating on "certain festive customs," such as wassailing and log-pulling. She explains that unlike the rest of Central European customs, Hungary's uniqueness lies in her "life-cycle" celebrations and not in her "calendar customs." Calendar customs would include those customs which are associated with religious holidays, though not exclusively with the church. Though not always presented with clarity, she describes some