

and Eastern Europe of that period, than the result of any specific developments in Hungary. For this very reason it was not limited to areas under Protestant influence. In fact, the only areas of East Central Europe that were free from "second serfdom" were those under Ottoman control. And this was so precisely because of the tolerant and egalitarian nature of the Ottoman system during the height of its power; a fact that has also been pointed out by Professors E. K. Shaw, J. S. Shaw, and S. Fischer-Galati in their respective contributions to this volume.

The book ends with a useful list of the biographies of ten of the twelve contributors. (For some reason, the biographies of M. S. Fousek and E. K. Shaw were not included.) But it lacks a name and subject index, which would have enhanced its usefulness considerably.

All in all, this work under the editorship of Professor Király is a good start in the right direction, and the author-editor should be complimented both for his own contributions, as well as for his efforts in putting this pioneering volume into the hands of American scholars.

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*A magyar irodalom fogadtatása a viktoriánus Angliában, 1830–1914* [The Reception of Hungarian Literature in Victorian England, 1830–1914]. By Lóránt Czigány. Translated from the English by Bálint Rozsnyai. *Irodalomtörténeti Füzetek* 89 [Literary History Booklet No. 89]. Budapest: Akadémiai Kiadó, 1976. Pp. 287.

Literature is a form of art which is bound more to the original language than any other art forms (painting, sculpture, music, etc.). It is of course possible to translate literary works, but the translated versions always lose something of the original flavor. This is all the more so, when the literature in question is the product, and therefore a reflection of a small self-contained world. Such is usually the case with literatures of small nations which use minor languages. Having been enclosed into their small world, and having been constantly subjected to the pressures and dominance of larger nations, they are usually less able to look upon problems from a universal perspective. For this reason, their literature is also more self-contained, has less universal application, and consequently—notwithstanding their innate merits—cannot be fully appreciated by the outside world.

To this must be added the problems connected with translation.

Literary works written in one of the major languages are usually translated into minor languages by some of the best literary artists of these nations. But this is not true conversely. Major literary figures of one of the major nations seldom take the trouble to study one of the minor languages simply for the sake of translating allegedly great literary works. Thus in most instances, these translations are done by second and even third line literary figures, or by enthusiastic devotees whose native tongue is other than the major language into which they translate.

The Hungarian language also belongs to the category of minor languages. Moreover, it has the drawback of being totally different from all of the Indo-European languages. And the fate of Hungarian literature is bound to the fate of the Hungarian language. Thus, although it has produced a number of great literary figures—particularly in the area of lyrical poetry, its achievements are basically unknown and unappreciated outside of Hungary. It is true that the works of a number of significant poets and novelists were in fact translated into several major languages, but their impact was generally slight and short-lived. This is equally true for the German-speaking world that was the first to discover Hungarian literature already in the 18th century, as well as for the English-speaking world, that did not come to this discovery until the Hungarian Reform Period of the 1830's and 1840's.

The earlier German discovery had already been treated in a number of noteworthy studies by such 20th century scholars as Gusztáv Heinrich, Róbert Gragger, József Turóczi-Trostler, Antal Mádl and others. The reception of Hungarian literature by the English-speaking world, however, had been barely touched until the appearance of the book under review.

Dr. Lóránt Czigány's effort is a commendable one for two reasons: first, because this is the first major effort to analyze and to summarize Anglo-Hungarian literary connections, and more specifically the reception of Hungarian literature in Britain during the 19th and the early 20th century; and second, because—due to the lack of noteworthy studies in this area—much of the work is based on original research. The result is an outstanding overview of this whole question up to the period of World War I.

Dr. Czigány divided his work into six chapters, each of which describes a specific phase in this development. The first is a brief introductory chapter that places the problem into a proper setting and discusses the level of English awareness about Hungary in the period between the 16th and 19th centuries. Chapter II concentrates on the pioneering efforts of Sir John Bowring whose *Poetry of the Magyars*

(1830) and other writings were largely responsible for making the English reading public aware of the existence of Magyar literature, even though many of his translations were weak and misleading. The following chapter is devoted to the writing of those pioneer British travelers who visited Hungary during the Hungarian Reform Period, wrote about their experiences, and thus aided the spread of knowledge about Hungary, Hungarian culture, and Hungarian literature. The most productive of these was Julia Pardoe, whose *The City of the Magyar* (1839–1840) also contained a summary and selection of Hungarian literature. This is followed by a chapter on the activities of the Hungarian immigrants, who took advantage of the popularity of the Hungarian cause to introduce the British public to some of the better specimens of Hungarian literature. Among others, they were responsible for introducing Baron Joseph Eötvös to the English reading public. Eötvös's *The Village Notary* was the first Hungarian novel that attained a degree of popularity in England. The chapter on the achievements of the Hungarian immigrants is followed by separate chapters on Sándor Petöfi and Mór Jókai. The latter of these became by far the most popular Hungarian writer in England. In fact, as Czigány correctly asserts: "He was the only one [among Hungarian authors] known [to the British reading public] not through a political sympathy for the Magyars, but rather through his personal enchantment of the readers." Jókai reached the height of his popularity in England around the turn of the century, and then it suddenly came to an end.

Czigány asserts—and rightly so—that contrary to the popular belief in Hungary, Hungarian literature never reached mass popularity in England. Moreover, even those authors that did reach a degree of popularity, did so for reasons other than the real or alleged innate literary value of their works. Initially, this interest was fueled by the search for the exotic; and later also by the activities of the post-1849 immigrants and by the general sympathy for the Magyar cause. Thus Eötvös's *The Village Notary* was read primarily because of its political content and implications. And even Jókai's popularity proved to be temporary. It too was based largely on the search for the exotic and for the romantic in an age of realism and naturalism. As soon as this enthusiasm for the exotic and the romantic waned, Jókai's popularity also came to an end. Following Jókai's brief entrance into the English-speaking world, no other Hungarian author scored such an achievement, and Hungarian literature remained—and is still today—basically a *terra incognita* for the average English (and American) reader.

Dr. Czigány performed an excellent and valuable job in bringing all

these details together. His achievement is all the greater, as he has no real predecessors. Except for slight articles and occasional references in studies dealing with Anglo-Hungarian relations, no one has dealt with this topic as yet. We can only wish and hope that someone will do a similar study on the reception of Hungarian literature in North America. Dr. Czigány's work should also appear in English. In that case it may be advisable to bring it up to date by including the scholarly publications since 1965, which is the date of the completion of his manuscript.

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*People in the Tobacco Belt: Four Lives.* By Linda Dégh. Ottawa: National Museum of Man, Mercury Series, Canadian Centre for Folk Culture Studies, Paper No. 13, 1975. xx, 277. 10 plates. \$3.50.

This volume is of compelling interest for two reasons. First, as a restatement of the author's theory of folklore studies as applied to an interpretation of immigrant life in North America. As here developed, this conception not only defines the viewpoint of the folklorist, but suggests a holistic perspective for historians, ethnologists and in fact for all students of North American cultures. Secondly, the volume makes available four fascinating life histories of Hungarian immigrants to Canada, enriched by the discriminating notes and comments of the internationally known folklore scholar. These documents constitute valuable primary sources of Hungarian immigrant life and of Canadian social reality. But beyond that they demonstrate how the approach proposed by Linda Dégh can result in a refined interpretation of the immigrant experience. Not only students of Hungarian immigrant life, but all scholars interested in the interaction of cultures can benefit from the reading of this volume. For this reason, this publication of the National Museum of Man can be considered a landmark discussion of North American immigrant and ethnic studies.

The author outlines her conception of folklore research in the introduction. The first point discussed is the interpretation of life histories as sources of folklore and cultural expression. A refined and accurate interpretation of these documents requires, in the view of the author, the consideration of three essential criteria. In the first place, the integrity of these testimonies as original, personal and reflective statements of a life experience must be safeguarded. Secondly, in recording statements, maximum freedom of expression must be assured to the re-