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DOMOKOS, Mariann – GULYÁS, Judit (eds.): Az Arany család mesegyűjteménye: Az Arany család kéziratos mese- és találósgyűjteményének, valamint Arany László *Eredeti népmesék* című művének szinoptikus kritikai kiadása. [The Folk Tale Collection of the Arany Family. A Synoptic Critical Edition of the Arany Family's Manuscript Collection of Tales and Riddles and László Arany's *Original Folk Tales*]. 2018, Budapest: MTA Bölcsészettudományi Kutatóközpont – Universitas Kiadó – MTA Könyvtár és Információs Központ. 737. ISBN 978-963-9671-71-3

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The manuscripts of tales and riddles from the collection of the family of János Arany – one of the most significant poets of 19<sup>th</sup>-century Hungarian literature – and one of the most influential, classical Hungarian folk tale collections (László Arany: *Original Folk Tales*, Pest, 1862) were edited by Mariann Domokos and Judit Gulyás, two associates of the Institute of Ethnology at the Research Centre for the Humanities. The discovery of the handwritten collections of János Arany's wife (Julianna Ercsey), daughter (Julianna Arany), and son (László Arany) in the middle of the 20<sup>th</sup> century augmented our knowledge of 19<sup>th</sup>-century Hungarian textual folklore, for example through the registration of female recorders of tales, or through the later appearance of the handwritten texts in the literary and folkloristic work of János and László Arany.

László Arany's (1844–1898) *Original Folk Tales* (1862) came rather early in the series of folklore collections that also included Hungarian folk tales. Prior to this, there were four publications – two of them in German – which also included excerpts from Hungarian folklore. László Arany's work had a positive reception among contemporary critics, and he himself was a key figure in the discourse on Hungarian folk tales of the second half of the 19<sup>th</sup> century (he wrote comprehensive treatises and reviews of Hungarian folk tales, and from 1872, he was the co-editor, with Pál Gyulai, of the representative folklore series *Hungarian Folk Poetry Collection*).

In terms of the practice of critical editions of Hungarian folkloristics and literary studies, this volume is unusual in several respects. For an edition to offer a philological and textological treatment of manuscript and print versions of historical folklore texts, along with a detailed history of the origins and reception of the texts and the concurrent reflections and variants of the versions is considered a novelty in Hungarian folkloristic publishing. If we review the Hungarian historical folklore publications of the past nearly two hundred years, we do not see a unified editing concept: there are great differences between editions intended for different audiences, annotated and edited with different disciplinary approaches and rigor. Furthermore, a methodological paradigm shift in folkloristics can be observed in the 19<sup>th</sup>-20<sup>th</sup> centuries, which raised further textological issues. One such issue is the authenticity of 19<sup>th</sup>-century folklore publications, since at the time they did not publish the accurately recorded, verbatim form of a verbal communication but rather the edited versions of texts from different sources modified based on different – primarily aesthetic – aspects. So far, not many case studies have delved into these alteration procedures and modifications.

The main purpose of the editors of this publication is to show the text alteration procedures a folklore text being published goes through. In order to illustrate the process of text alteration, the manuscript and print versions of texts have been mirrored on two-page spreads, reflecting the practice of genetic critical editions that consider text variants to be equal. They also sought to provide a simultaneous presentation of the different versions of manuscripts stemming from various transcriptions (recorder's and subsequent modifications) (by means of indexing). This synoptic method is unique in Hungarian folkloristic editions, and it is also rare in literary editions. Mariann Domokos and Judit Gulyás considered Heinz Rölleke's Grimm edition published more than forty years ago (*Die älteste Märchensammlung der Brüder Grimm. Synopse der handschriftliche Urfassung von 1810 und Erstdrucke von 1812*. Herausgegeben und erläutert von Heinz Rölleke, 1975, Cologne Genève, Fondation Martin Bodmer [The oldest fairy tale collection by the Brothers Grimm. Synopsis of the original handwritten version from 1810 and first edition from 1812. Edited and annotated by Heinz Rölleke]) as a precursor to their work, for the *Kinder- und Hausmärchen* (1812) [Children's and Household Tales] fairy tale collection of the Brothers Grimm is similar in many respects to László Arany's collection, *Original Folk Tales*, published in 1862. László Arany's collection can also be considered a written tale (*Buchmärchen*) because it contains folk tales that have undergone a writer's intervention, and its narrative mode is intended to represent the oral tradition. Moreover, its procedures of text formulation, canonization, and influences (popularization of fairy tale subjects, narrative mode) are similar to the German edition. At the same time, Mariann Domokos and Judit Gulyás did not follow the notation system and the continuous publication method of the German folk tale scholar Rölleke. In the case of *The Folk Tale Collection of the Arany Family*, they sought to match the content of the manuscript versions with those of the published text versions on the spreads, often using layout design to facilitate parallel reading and enabling the reader to follow along the text modification procedures.

Another interesting feature of the publication, as well as the result of serious philological work, is that it offers a collection of handwritten notes from different members of a family rather than a single person. It deserves special mention that most manuscripts were produced by the female members (mother and daughter) of the intellectual Arany family, most of them having been published in later editions with minor modifications. This is an interesting point because Hungarian research has little information about 19<sup>th</sup>-century Hungarian storytellers, especially female storytellers and recorders.

The result of ten years of work, the more than seven-hundred-page book has been penned by four authors: the core material – 34 tales and 79 riddles in manuscript and print versions – was edited by Mariann Domokos and Judit Gulyás, who also contributed a collaborative study of the origins and reception history of the collection, as well as annotated the fairy tale manuscripts. Literary historian Zoltán Hermann wrote a chapter on the methods of fairy tale publication and textualization procedures. Katalin Vargha, who is also a fellow at the Institute of Ethnology at the Research Centre for the Humanities, annotated the riddles. At the end of the volume, there are two useful addenda as an appendix: a table containing key data of the Arany family's tales (title of the print and manuscript version, recorder, manuscript reference, fairy tale type) and a 64-item list about the fairy tale volumes and re-publications released under the name of László Arany. This is followed by photographs of the members of the Arany family and of the manuscripts, followed by an English summary and index.

A longer introductory study by the authors, who have published several preliminary studies in recent years, addresses a number of issues, sometimes questioning the claims of previous research. We find out about the history of the adventurous discovery and identification of the manuscripts, the nature, properties, location, and origin of the manuscripts. Next up are biographical sketches examining the nature of the mother's (Mrs. János Arany, 1818–1885) and the female sibling's (Julianna Arany, 1841–1865) literacy. Domokos and Gulyás not only enumerate results that can be substantiated by data but also provide further research opportunities on the topic with further questions and aspects that have received less consideration to date. An interesting question is, for example, whether the recorders recorded their own repertoire of tales or the fairy tale repertoire of an unknown person. What role did the father, János Arany, play in shaping the collection? Or is it possible that it was originally János Arany's request that his family members record tales for an anthology intended as a textbook but eventually unpublished? What does the term "original" in the title of the collection mean or the "collected by" before the name of László Arany? Besides these questions, the introductory study also addresses the Arany family's repertoire of tales, János Arany's interpretation of tales, the publication of the manuscripts and their contemporary reception, as well as László Arany's interpretation of tales in the light of his later works. To address these issues, one of the authors' greatest resources was the correspondence of the members of the Arany family, the exploration and analysis of which was also a complex task. The annotations for the tales are inspiringly diverse, covering the manuscript details for each text, details of the recorder(s), 19<sup>th</sup>-century publication data (other than the *Original Folk Tales* collection, was it published elsewhere, in a textbook, or a broadsheet), and providing a genre and type definition and a detailed description of the 19<sup>th</sup>-century Hungarian variants of the specific tales. The annotations are followed by a glossary of names and terms and folklore references.

Today's folkloristic genre structure was not in place in the 19<sup>th</sup> century; in this period, riddles were also referred to as fairy tales, and they can be considered as functionally related because following a storytelling event, shorter, more entertaining folklore genres were also preformed in order to keep the listeners' attention. Similar practices can be found in other folklore collections of the period, although there is no data on the specific genre ideas and volume concepts of László Arany. Of the 79 manuscript riddles, 54 have been included in Arany's volume as well, the annotations of the riddles being slightly different from those of the fairy tales – here we find information on first appearances and variants, in addition to data about the manuscript and its recorder.

A result of ten years of work, this publication not only provides an opportunity for comparative textual research – its stated aim – but also opens up new avenues for research into mediality, women's roles, or even constructed national textual tradition.