

Reviews

VARGA, Sándor: *Végyvár tánckultúrája a változó időben*. [The Dance Culture of Végyvár in Changing Times]. 2018, Budapest – Szeged: MTA BTK Zenetudományi Intézet, SZTE BTK Néprajzi és Kulturális Antropológiai Tanszék. 106. ISBN ISSN 1785-0991

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This light-weight, 106-page volume entitled “The Dance Culture of Végyvár in Changing Times” (*Végyvár tánckultúrája a változó időben*) by Sándor Varga was published in 2018 under the auspices of the Institute of Musicology at the Hungarian Academy of Sciences (MTA BTK Zenetudományi Intézet) and the Department of Ethnology and Cultural Anthropology at Szeged University (SZTE BTK Néprajzi és Kulturális Antropológiai Tanszék). Its cover reveals that the author has dealt not only with local dances in the village of Végyvár (in Romanian: Tormac), located 35 kilometers to the south-east of Temesvár, but also with the musical accompaniment, the musicians involved and the occasions on which dancing takes place. The book also features additional chapters dealing with the study of dance and the preservation of cultural heritage. Following a brief introduction to the social and cultural history of the village, the author goes on to present its musical life, drawing on sources from the end of the 19th century as a starting point and moving all the way up to the present day. The overview mentions local wind ensembles and peasant bands, focusing on customs in connection with “night music,” the so-called *serenade*, and the appearance of new musical trends. Varga devotes a short chapter to the characteristic set of local dances, including a survey of *folk dances*, *ballroom dances* and *dances for amusement*. Presenting various forms of the “*czardas*,” the analysis of local dance culture is supplemented by a discussion of phenomena such as the candle dance performed at wedding feasts and the comical “*czardasing*” dance, which is conducted with livestock. Also listed are folksy ballroom dances (on which limited data is available), implement dances and modern partner dances, such as *the stork*, *the duck* and *the penguin* as well as the so-called *Végyvár Bambi* disco dance, which the author describes on the basis of source recollections. Following this analysis of dance genres and their roles, dance occasions are discussed.

Dance has played an important role in the life of the community in Végyvár, woven into balls organized on significant days of the year, weekend activities, community work occasions (e.g. pig slaughters) and other special events, such as wedding celebrations. Balls were the most important occasions for dance in the community. Varga examines the details of these events from several perspectives; organization, hiring the musical ensemble, the differences between balls organized by various groups (young people, laborers) and the related issue of partner selection, the description of which is supplemented by excerpts from personal interviews as well as photos. The chapter entitled *Occasions for Dance* closes with a discussion on the connection between dance, musical events and identity.

The next section provides the reader with an overview of dance study, addressing the role of children, dance schools and institutionalized dance instruction. The book closes with a discourse on NGOs, examining two trends in the preservation of cultural heritage, “soft” and “hardcore” respectively, followed by a summary, notes on the photographs and a bibliography.

The chapters in “The Dance Culture of Végvár in Changing Times” are accompanied throughout by photos and quotes from individual sources, illustrating the atmosphere of dance life in Végvár from the mid-20th century to the end of the 1980s. Even so, as the author himself mentions in his introduction, while the book provides an overview of local dances, musicians, dance events and modes of dance learning as well as an analysis of the connection between authentic folk dance and the preservation of cultural heritage, further research is required in order to gain an in-depth understanding of local dance culture and the given set of dances.

BIEHL, Brigitte: *Dance and Organization: Integrating Dance Theory and Methods into the Study of Management*. 2017, London: Routledge. 194. ISBN-10: 1138935514, ISBN-13: 9781138935518

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The “concept of dance” has never been uncontroversial, and its critics from diverse academic disciplines have never been quiet. In the past, it has faced criticism from various academic directions, some old and new. Today, dance critics take a variety of approaches, some exploring dance as an art, some as a cultural text, some as a sign of identity and some as meaning. Biehl’s approach in her book “Dance and Organization” is somewhat different. For Biehl, dance is a theoretical tool and research method that can be adopted for the study of organizational management, which has established an interest in the humanities and arts, and the book is believed to be the first comprehensive work to incorporate dance in such a manner. By adopting a strong interdisciplinary perspective in dance studies and organizational research to investigate management topics, the author reflects on practitioner accounts and research projects and seeks to integrate a new and novel perspective to the theorization of the moving human body in metaphorical terms. Biehl’s work generates fresh insights on leadership, gender in management, organizational space, teamwork, training and research methodologies.

Like an anthropologist, Biehl suggests that “life is dance” because the world is full of movement and organizations are full of embodied communication and interaction that have been largely relegated to a marginal position in management culture that concentrates on the rational mind and ignores various elements that are always in motion. “Organization studies have long ignored and continuously oppressed the body and only over the past decades has developed an interest in the human body and its aesthetic perceptions” (p. 1).

In Biehl’s work, leadership has been accorded the status of being an “art” and organizations have been likened to dance companies and theatres, which foster creativity,