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Summary

- Zsófia Ágnes BARTÓK (Budapest)
The Oral and Written Traditions of the Exemplum mirabile's Sujet

The most famous exemplum of the *Érdy codex* is the *Exemplum mirabile*, which tells the story of a young lord who left his home to visit Paradise and after 300 years returns to his castle and reports on his experiences. The article examines the oral and written traditions of this exemplum type, starting with the narratological analysis of the codex's variant, then proceeds to the examination of a Latin variant (Biblioteka Raczyńskich, Cod. 173) which is the closest version to the text of the Hungarian manuscript. The third part of the paper discusses the relations between the *sujet* of this exemplum and a Hungarian folk ballad, the so-called *Júlia szép leány* (*The virgin taken to heaven*). In the European tradition this story has several variants in verse, of which a German song is the most similar to the medieval exemplum. This German variant is known in the folklore of the Transylvanian Saxons; thus it may have influenced the tradition of the Hungarian folk ballad. The final part of the paper traces the sources of a motive in another Hungarian folk ballad (the ballad of Kőmíves Kelemenné; *The inmured wife*) that also could have been affected by medieval preaching practice.

- István VADAI (Szeged)
Two in Orality – Four in Literacy

Two important pieces of Hungarian oral poetry were found in the 1950s, a *Minstrel Song from Szendrő* (*Szendrői hegedősének*) and a *Rogues' Song* (*Pajkos ének*). Both poems were written in couplets, widely used in oral poetry as opposed to the four-line stanza used in literacy. A metrical analysis of these poems and their comparison with the metric database of 16th century Hungarian poetry (*Répertoire de la poésie hongroise ancienne*) gives striking results and reveals that written literature in the 16th century did not come from previously existing oral sources but from Latin written literature.

☛ Pál ÁCS (Budapest)

The Visible Language – Image of Poetry in Hungarian Printed Books of the 16th Century

Non-metrical poems written in Hungarian and found in books and manuscripts of the 16th century show a different picture from metrical ones. This is manifested in the typography of the poems (page layout, stanza division, line setting, etc.) on the one hand, and in the multitude of various explanatory signs, inscriptions and accompanying texts (tune indications, titles, arguments, acrostics and colophons, etc.), on the other hand. The present paper deals with these two main ways of visualising old Hungarian poetry. My conclusion is that the typography of the poems and the paratexts accompanying them *did not* directly relate to the text of the literary work. According to Gérard Genette, a paratext is a threshold, ‘a zone between text and off-text’. It is obvious that either disregarding or overemphasising the above phenomena would be a mistake. The typography and the accompanying texts do not of course constitute a part of the poem; however, they tell us a lot about contemporary readings, interpretations and versions of interpretation of a piece. This group of phenomena constitutes a part of the history of *literary criticism* and not of literature. By examining them we will have a clearer picture of the contemporary reading community and be able to detect ways of literary transformation.

☛ Ferenc CSIRKÉS (Budapest – Chicago)

A Poem of Religious Propaganda from 16th-century Iran and Anatolia

Focusing on a single poem, the paper discusses how the manuscript tradition of the Turkish *Divan* of Shah Ismail “Khatayi”, the founder of the Safavid dynasty (r. 1501-1524) of Iran, reflects the political, cultural, religious and social bifurcation of Ottoman Anatolia and Safavid Persia in the 16-17th centuries. According to our present knowledge, the poem in question is the only one written in folk-Turkish syllabic and not in classical Persio-Arabic meter, as far as the Safavid-sponsored copies of the *Divan* are concerned, whereas the copies coming from Ottoman Anatolia abound in such syllabic poems. This is due to the different social context and different audience for which the manuscripts of the *Divan* and anthologies containing Shah Ismail’s poetry were produced in the Ottoman and Safavid territories. The Safavid manuscripts were commissioned by patrons, whereas in Ottoman territories, the poems written by Khatayi or pseudo-Khatayis were circulated in private “pocket-books”, hand-written collections of popular religious poetry, which primarily served the ritual purposes of the Alevi-Bektashi dervish communities. The historical

backdrop of this is religious messianism in the 15th-16th centuries, and the new dispensation of the nascent centralizing, bureaucratic empires, their imperial elites and imperial languages.

- ✦ Zsuzsa VOGEL (Székelyudvarhely / Odorheiu Secuiesc)
The Reception of the Poems of Ferenc Faludi in the 18th- and 19th-century Song book Manuscripts

The paper examines a segment of the reception of Hungarian Jesuit poet and teacher, Ferenc Faludi (1704–1779) in the 18th and 19th centuries that has been given only limited attention. From the beginning the reception of Ferenc Faludi's poems had been associated with manuscript writing, and it began quite early to be passed down in the manner of popular poetry. The copyists, by selecting and recording the author's work, also alter it according to their own taste and needs, which gives us a clue as to their personal reflections on and attitudes to the texts. Using the methods of textology and statistics, the paper attempts to shed light on issues of the history of taste and poetry.

- ✦ Béla KISS (Budapest)
The Torch of Hymen

Mythological allusions are present mainly in that segment of the nuptial poetry of the 18th-19th centuries which was written by the students of Protestant schools. These poems were presented at the weddings of local intellectuals, such as priests and school-teachers.

They consist of different parts, which can be grouped in two types according to their function of communication: they either address the audience in the second person, or describe the events and the newly-weds in the third person. Names, events or other phenomena of Greek mythology can be alluded to in both these parts.

The function of the allusions can differ. 1) They serve only as decoration to the poem, showing off the erudition of the poet. 2) Some poems invite various ancient deities to the wedding, and call upon them to bring a prosperous life to the newly-weds. 3) Sometimes famous or notorious mythological lovers are mentioned in order to prove the power of love. 4) In certain cases the actual wedding is presented in a mythological setting: the poem begins with the traditional narrative of a myth (e. g. the choice of Paris, the wedding of Peleus and Thetis), which is then connected to the events of the wedding.

In the 19th century this pattern changed somewhat in that the genre was influenced by the Aeneid parody of Aloys Blumauer.

- ☛ Rumen István CSÖRSZ (Budapest)
The First Hungarian Anthology of Lyrical Poetry: Collection of Songs
(Vác, 1799, 1801, 1803, 1823)

The first series of anthologies of Hungarian lyric poetry, entitled *Collection of Songs*, appeared in four editions (1799, 1801, 1803, 1823) at the Vác printing house. We do not know who the editors were, and only a few copies are extant today, some of them defective. The preface to the 1803 edition, signed by anonyms who call themselves “True Patriots,” compares the beauty of Hungarian songs to that of Horace’s poetry, and describes it as a loss that the works of old and recent Hungarian poets are hidden in manuscripts or rare prints, asking readers to send old poetic specimens to Vác, in the hope of further editions. Alongside songs written by well-known poets such as Ferenc Faludi, László Amade, József Péteri Takáts, Miklós Révai, János Nagy, Mihály Csokonai Vitéz, Ádám Pálóczi Horváth, etc., the series features anonymous popular songs, some of which went back to the 17th century. Handwritten collections of popular Hungarian poetry from the years between 1800 and 1840 shed light on the reception of the poems printed in the *Collection of Songs* as well as on the role these small printed books played in the shaping of Hungarian literary taste.

- ☛ Krisztina NAGY (Budapest)
“Én vagyok a petri gulyás...” *Literary-folkloristic Examination and Analysis of a Text Group*

The relationship of texts, their workings, their “life” is best described by the notion of *text group*, a term widely used in classical philology. Texts belong to the same group if there are part-whole relationships which connect them to each other. We study the migration of texts through time, various social classes, and genres, by collecting varieties of individual text groups. The majority of texts comes from popular poetry, which constitutes a transitional layer between folklore and elite literature. A relatively less studied field of inquiry, popular poetry promises new findings for both the folklorist and the literary critic. In this paper we examine texts beginning with the line “Én vagyok a Petri gulyás...” using the methodology of Rumen István Csörsz and Imola Küllös. To make this primarily folklore discourse-analytic research more comprehensible, a table is presented, which shows the twenty-seven members of the text group in chronological order, revealing the process of formation and degradation of the text.

“*Petri gulyás dala*” is a well known folk song that also has a literary version by the priest-poet Gergely Édes from the 1820s, considered the first piece of Hungarian

folk-based elite literature. Research shows that this poem has origins in popular poetry, and immediately after it was written, it found its way to song books, that is, to the popular level again. The text also appeared in chapbooks and folklore collections as a genuine folk song. Its variations became mixed up with each other, and, gradually losing their function, they fall apart. The paper reveals this journey, pinpointing the sources that were mistakenly used, discussing some minor inaccuracies, and presenting the original poem of Gergely Édes on “Petri gulyás” for the first time.

- ✦ Éva KNAPP (Budapest)
“Wirtusfű Wirágból kötöm Wers Rósáit” An Unknown András Berei Farkas Print from 1820

The paper is dedicated to András Berei Farkas (1770–1832), who was a wandering minstrel and occasional poet of the 18th and 19th centuries. His oeuvre stands at the intersection of applied literature, Rococo poetry and secular broadside. In this paper I examine a print that has been discovered since the appearance of my scholarly papers and three-volume monograph devoted to him, where I presented his literary self-identification, creative methods and system of genres.

- ✦ Imola KÜLLŐS (Budapest)
The Song of János Kapros. A Farewell Song of a Soldier before his Execution from the First Third of the 19th Century

This is a paper about a farewell song “sung” by a certain János Kapros, one of two soldiers executed for robbery near Debrecen. The chapbook, now housed at the National Széchényi Library, where it appeared along with three other poems became especially interesting to me when, entitled A Hussar’s Song, a corrupted version of one of the poems was found in an 18th-century handwritten song book. First I give a short historical survey of a genre in popular poetry: death row songs and farewell songs at execution. Then I present a transcription of one of the poems of the 19th century chapbook with its variants, and provide philological evidence that the 40-line 18th-century manuscript version “goes back” to the 76-line version found in the 19th century chapbook. I also draw attention to levels of variation as well as to parallels to motifs and proverbs of the fourth chapbook poem found in popular and folk poetry. The “Song of János Kapros” as well as another example, the *Story of Kadar*, cited in the paper testifies that the genre of the death row farewell song was still alive in the first half of the 19th century. Its most important structural motifs, with shortened,

corrupt, misunderstood text, often made fit for a certain occasion, resurfaced in handwritten song books, and were later absorbed into oral tradition as elements of outlaw songs and ballads.

• Vilmos VOIGT (Budapest)

Hungarian Folk Song Texts Sent by Karl Georg Rummy to John Bowring (1828)

Collection of Hungarian folk songs started in 1782, when István Kultsár, an ardent man of letters, called for folk song texts to be sent to his journal *Hasznos Mulatságok* ‘Useful Merriments’ (1818). Ferenc Toldy, the well-known literary critic of the time also included texts of Hungarian folk songs in his seminal anthology *Handbuch der ungrischen Poesie* (1828). A famous intellectual, John Bowring, started from 1820 to translate poetry of several peoples into English. This led him to look for partners who could help him publish “Hungarian poetry”. He wrote a letter to Karl Georg Rummy, a Hungarian philologist living in Vienna, and asked him for the text of Hungarian folk songs with translation and explanation. Rummy sent Bowring 85 texts in German translation in January 1828, with notes on Hungarian language, literature, etc. Bowring’s *Poetry of the Magyars* containing 64 folk songs in English translation appeared in London, in February 1830.

The paper describes the “folk songs” in Bowring’s Hungarian anthology, based on drafts of Rummy’s letters to Bowring, now kept in the archives of the Hungarian Academy of Sciences. I describe the files and publish some of the Hungarian song texts. In the annex (from László Gyapay’s notes) there is a short description of the British Library file that contains the material Bowring received from Rummy. Thus we can find about eighty Hungarian “folk song” texts from 1828 in both sources. The publication of all the original texts is an important future task for scholarship.