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Summary

- ☛ Emőke Rita SZILÁGYI (Budapest)
Nicolaus Olahus, the Inhabitants of Simánd, and the *Lingua Caecorum*

This study deals with the penultimate and ultimate chapters of the *Hungaria* (written by Nicolaus Olahus 1536) which contains the famous description of the strange inhabitants of the Transylvanian village Simánd. From the outset it has always been debated by historians, linguists and philologists who these people in fact are: Are they mendicants, or Gypsies; what is their language, and what songs do they sing? What is the author's purpose in concluding his work with this description? In my study I try to answer these questions after summarizing the existing research, then I also point out the necessity of textological investigations by this case study.

- ☛ Krisztina KAPOSÍ (Budapest)
The Anonymous *Comico-Tragoedia* and Its Dating: Analysing the Poetic Composition and the Melodies of the Text

The *Comico-Tragoedia*, an anonymous morality play, was the most popular dramatic work in 17th c. Hungarian literature. It was composed in a 4-line strophic form, and its melodies are dependent on the rhyme scheme of the verses they are set to. Hence, there is a close correspondence between the poetic text and the melody in the entire work. First, I analyze the poetic composition of the scenes and acts of the *Comico-Tragoedia*, attaching special importance to their melodies, some of which go back to the 16th century. Second, I try to investigate the historical and literary background of the melodies of this morality play, which helps us define the date of the anonymous *Comico-Tragoedia*.

☛ Gyula PERGER (Győr)

On the Border-line of the Public Poetry: Judas's Lament

We are informed about the person and role of Judas Iscariot from the historical books of the New Testament. The synoptic Gospels report about his betrayal, while the Book of Acts also reveals details of his suicide. Judas, the traitor has become the synonym of the betrayal also in the proverbs and phrases.

Judas's history originally appeared in the passion-plays based on the Gospels, but later – provably from the late Medieval Ages – it was widened with elements, such as the satanic temptation or Judas' lament. His figure appears in the passion-plays as the “negative example of the penitence”, so the episode of his repentance was included from one of these passion-plays into the hymn-book of *Cantionale Catholicum* edited by János Kájoni, which was published in Csíksomlyó in 1676 and 1719. Judas's Lament was incorporated in several hymn-book manuscripts and these texts were preserved by the popular tradition even throughout the 19th century. Although the mainstream theology did not accommodate the staging of Judas's repentance and lament, this episode might remain a part of the popular religious practice: it appeared in a pulp-print even as late as 1862.

This paper aims at reviewing and analysing this group of texts, which started to make its way towards the public poetry, by looking at the already published versions of Judas's Lament and two – up till now unknown – versions of it: a hand-written manuscript and a pulp-printed one from the end of the 19th century.

☛ Rumen István CSÖRSZ (Budapest)

The Principles of the Composition of the 18th Century Hungarian Secular Chapbooks

A branch of the most important sources of the 18th century Hungarian popular poetry was the popular prints: calendars and chapbooks. The paper studies the various conceptions of the editing and the compositions of the Hungarian secular „broadside ballads” in the period 1750–1800. The order of songtexts always carried messages, the verses interacted with each other; enhanced or counterpointed the spirit and keywords of each other. Thus Hungarian chapbooks had an effect as little poetical anthologies combining didactical-moralizing conception and exciting-sentimental entertainment.

- ✦ Adél CSATA (Kolozsvár / Cluj-Napoca)
Old Romanian Songs in Hungarian Manuscripts. The Importance of a Bilingual (Romanian-Hungarian) Anthology: *Égő lángban forog szívem* (*In the Flame is Burning my Heart*)

The anthology that was published in 1972 at Dacia Publishing House was compiled by Károly Engel and László Kocziány, researchers of the Romanian Academy. The bilingual volume contains old Romanian songs that can be found in Hungarian manuscripts. Our study tries to answer certain questions: Whom does the idea of editing these songs belong to? What is their value? What is the importance of these songs? We also have a look at the content of the volume and we present some of the songs in a detailed manner, while emphasizing the elements, the ways in which Romanian songs link to the Hungarian ones. On the basis of these elements, we present the image of the literary molecule. The study presents succinctly the possibilities of the scientific activities of the minority researchers in the second half of the twentieth century.

- ✦ István PÁVAI (Budapest)
Poems Commemorating the Massacre of Madéfalva in Hand-Written Anthologies, Pseudo-Folk Literature, and Folk Tradition

During the 12th and 13th centuries, the Székely people, who lived as a military order within the larger population of Magyars, were relocated by the kings of Hungary to the eastern part of Transylvania, where they were to guard the country's borders in return for exemption from taxation. The regiments in question were maintained by the Székelys themselves, whose autonomous state endured for centuries. It was at the end of the 17th century that Transylvania came under the authority of Austria, and during the second half of the 18th century that the dissolution of the Székely military system and concomitant termination of privileges was begun. On 7 January 1764, the imperial army opened cannon fire on a group of Székelys, who had assembled near the border of Madéfalva to discuss the situation. Several hundred people died, including women and children, and the village was burned to the ground. In the wake of this tragic event, large numbers of Székelys fled first to Moldavia, then later to Bukovina, where they settled in five villages. The author of the study reviews hand-written anthologies of poetry, folk and quasi-folk literature, and folk songs that preserve the memory of Madéfalva (in Latin, Siculicidium).

- ☛ Bernadett SMID (Budapest)
Topics of the Land of Plenty. The Marks of a Gastronomical Utopia
in the Hungarian Folklore and Popular Poetry

The gastronomical topics of inexhaustible abundance have been a vital ingredient of European culture. They form a peculiar utopia, in which different worlds of escapism manifest themselves. For the needy and penurious peasants, the promise of utopian prosperity, this specifically materialized projection of a paradise on Earth, happiness and hope was always defined by a full stomach. This study introduces the tropes of Hungarian popular poetry and folklore as well as their European prefiguration, followed by an elaboration on the role and function of these Hungarian texts in certain layers of society, starting from the 18th century.

- ☛ Gábor VADERNA (Budapest)
Money Talks. The History of the Devaluation of Currency in 1811
and the Hungarian It-narrative

On 20 February 1811 Emperor Franz I legislated the so-called “Devaluationspatent”: the royal order that cut the value of currency to its 20%. This provision was inevitable. The army did not achieve success against Napoleon, the Empire lost some territories and was obliged to sign the peace treaty and to pay a considerable amount of indemnity to France in 1809. The Habsburg Empire was in a time of economic crisis, and the money lost its value in effect. In this situation the 80% devaluation was a friendly solution, but the citizens were disappointed, as it was the first devaluation in the history of Hungary, and it promptly became the main reason and a symbol of pauperization. In this essay I assume that the literary genre in which this problem could be expressed was the it-narrative (a literary form where the objects – here, the different coins – could converse with each other). I publish two it-narratives, two longer poems by Gábor Sebestyén (1784–1864) from manuscript.

- ☛ Csaba SZIGETI (Pécs)
A Possible Little Hungarian Literary History: the Philology
of the *Chronicle of Csittvár*

The first chapter of the novel by Mór Jókai *Eppur si muove* (1871) gives the resumé of the so-called *Chronicle of Csittvár*. The plot of the novel starts before the years of the birth of the writer. The writing of the Chronicle began in 1665, and

according to the fiction of the novel, it was continued in the 1820s. Its material consists of poems, prose, drama, letters, anecdotes, political documents, exclusively copied documents. The *Chronicle of Csittvár* is hand-written, imaginary, clandestine and popular. Its material can be reconstructed, since based on the writerly resumés the whole Chronicle can be reconstructed. The short resumés must only be compared to real, existing texts (these were the „sources” of Mór Jókai), and this is what the present article does. The *Chronicle of Csittvár* is not a non-existing hand-written book which we naturally cannot hold in our hands, but a potential miscellanea, the potentiality of which I treat as we can interpret the attribute in the name of the literary group founded in Paris: Ouvrouris de Littérature Potentielle. At the same time, it is the emblem of the hand-written literature of the Hungarian Reform Age.

✪ Vilmos VOIGT (Budapest)

The Moravian Collection of Folk Songs from 1819: *Guberniální sbírka* ('Gubernatorial Collection') and Some Similarities with Hungarian Song and Music Collections from the Same Years

An appeal for the collecting of Hungarian folk songs was first time published in 1782, expressing the wish to “keep pace” the already existing folk song publications in Europe. After half a century of work, Hungarian folk song publications finally started by 1846. Hungarian research history characterizes the work of accepting folk poetry between 1782 and 1846 as one compound movement. In discussions there are very few remarks about the similar folk poetry publications abroad, however, the Hungarian folk song collections do not register any foreign song publications, which were used as their model.

Between 1782 and 1846 we can discern several historical strata. The first time period from the end of the 18th century is different from the collections during the 1830s. As for international paradigms, particular folklore shows different “background”. The folk tales of Brother Grimm served as a direct model to Georg Gaal's *Märchen der Magyaren* (1822). Gaal's multilingual proverb register (*Sprüchwörterbuch in sechs Sprachen*, 1830) was not made after any model publication. Describing the historical legends from Hungary followed the initiative of Freiherr Hormayr's literary and historical records in the Austrian empire. In short: during the first half of the 19th century, the Hungarian folklore collections show definitely different international similarities. Their time periods were also different ones.

If we compare the reform age (1825–1846) folklore research in Hungary, in order to understand it, we have to compare them to similar European publications.

The famous Moravian folk song publication (1819) was organized by the Government of Moravia, and its origin was the Austrian statistic description of regions under the Austrian Crown. Folk songs and music were collected, and the items were transcribed in two copies: one for *Gesellschaft für Musikfreunde in Wien* (it is the “Sonnleithner-Sammlung”) – another one to *Museum Franciscum* in Brno. Neither of the two archives are complete today. For about 200 years, there were attempts to publish the manuscripts, and finally, after half-a-century-long editorial work, Professor Karel Vetterl and his disciple, Olga Hrabálová published a selection of the manuscripts (mostly with musical notes): *Guberniální sbírka písní a instrumentální hudby z Moravy a Slezka z roku 1819* (Strážnice, 1994). Today we know 1174 items (!), and the recent publication contains 334 items, with notes, texts, description of the folk dances and customs associated with them. The textual notes are of perfect scholarly style. The volume publishes only the “secular” songs. In the archives more than one-third of the songs were of ecclesiastic nature.

My paper gives a general view of the unique collection and publication. But its aim was not to list the particular musical and textual similarities with Hungarian folk poetry. I wanted to make a general view of the Moravian material, and the conditions of the collection: which, according to my assumption, can be used as a hundredfold mirror of Hungarian folk songs from the same time (when we have not yet collected so many folk songs.) This *Guckkästchen* method is my innovation.

- ☛ Lujza TARI (Budapest)
Musical Pieces Related to the Hungarian Music in the Moravian
Material of the Sonnleitner-Sammlung

The collection from 1819, with the title *Guberniální Sbírka*, is significant from the viewpoint of folk music research, too. The author describes the general characteristics of the Moravian collection, presents the music pieces which are called “Hungarian” and which have Hungarian variants. At the same time, she gives additions to the history of the creation of *Sonnleitner-Sammlung*.

- ☛ Gergely KARDEVÁN LAPIS (Piliscsaba)
Cycle of Folk Songs and Organised Book of Poems in the 1840’s

In my case study I will analyse the organizing principles of János Erdélyi’s first poetry book. Along with the analysis, I would like to outline the poetic and historical context of the topic. In my opinion, Erdélyi’s and Sándor Petőfi’s first

volumes bring a new era in the shaping of poetic collections from the ancient and Renaissance principles to the modern structuring methods. They are an intermediate type between Sándor Kisfaludy, who followed the Petrarchan methods and Ady's Baudelairean style. In this path several significant volumes of romanticism must have been very influential like Heine's *Buch der Lieder*. On the other hand, the collections of folk poetry, cycles of literary „folk songs” and manuscript song books of the era also had an important role. Their different concept of textuality coming from their oral tradition along with the concept of Schillerian naive poetry put the intertextual connection between poems of a volume in a different perspective. Within this tradition, Erdélyi and Petőfi started to experiment with a new kind of presentation of the lyrical self: expressing it in a bigger structure than a separate poem.

✦ Anna JARÁBIK-LANG (Piliscsaba)

The Composition as Reading Possibility in the Ist Part (Historical and national songs) of János Erdélyi's *Népdalok és mondák* (Folk Songs and Tales, 1846)

In my study I examine Történelmi és nemzeti dalok ('Historical and National Songs'), which is a chapter, determined by a thematic principle, from the first volume of János Erdélyi's *Népdalok és mondák* ('Folk Songs and Tales'). I propose an understanding where the person indicated as the editor of the issue, János Erdélyi, can be declared as a special creator. Even though some of the works don't belong to this specific creator, the intent of showing the underlying ideas which can strengthen or extinguish each other is by all means his unique action. The writings, originally by unknown authors, may contain more coherence in their comprehension based on how they connect to each other. Giving voice to this connection suggests a new authorial intent. The poems, which when isolated are 'solely' historically themed, become a collection mediating the consciousness of historical role and vocation, in which the intents of János Erdélyi, making an example, strengthening and encouraging the national consciousness, can all be interpreted as the outstanding intents of the creator. The appointing of the position of the particular works suggests the authorial intent of the Hungarians of elder days living in the possession of medieval knightly virtues, being protectors of Christianity. Remembering this is definitely necessary to the national self-value attribution in the 19th century.

- ☛ Lujza TARI (Budapest)
The Sound of the Homeland: Collectors and Collections
from Upper-Hungary in the *Folk Songs and Tales*

János Erdélyi's (1814–1868) three volume series, titled *Folk Songs and Tales* (1846–1848), practically covers the whole territory of historical (pre-WWI) Hungary. He selected the material of his collection from the various notated and only text-based collections received by the Hungarian Academy of Sciences, part of the submissions were sent as a response to his public appeal for research in 1844. In the literature covering Erdélyi's works, the writer of this current essay was the first to discover that the majority of the song lyrics in Erdélyi's collection originate from his home village and from the wider neighbouring areas. Erdélyi was born in the Eastern part of Northern Hungary (Slovakia today). However, the whole northern region is covered in his published volumes. It was also discovered that Erdélyi published several songs collected from his home village that he had known since his childhood – without crediting himself as the collector. In this sense, he was both a publisher and collector of these songs, while altogether 24 different and well known collectors, contributed to the overall collection. The author of this essay researches the background of these individuals while also making a comparison between the published and original lyrics of these songs, and also touches upon the same lyrics that survived in folk music today and the tunes that can be optionally associated with them. In that aspect, the author relies heavily on the previous works of 19th century researcher István Bartalus as well as the collections of Zoltán Kodály and Béla Bartók.

- ☛ Éva KNAPP (Budapest)
“Orphans Prayers” Multifunctional Leaflets from Marcali

The aim of the study is the analysis of an early 20th-century collection consisting of eight leaflets with their bibliographic descriptions in the *Appendix*. The leaflets were printed in two printing presses of Marcali. They show multi-functional features which can be relatively rarely observed compared to the culture heritage of previous centuries. The result of the analysis of this 20th-century leaflet-sample is that the right approach and interpretation of this genre can hardly be achieved if we ignore the context of use, the socio-historical challenges and the civilization's culture of the geographic micro environment.

- ☛ Csaba KATONA (Budapest)
Ballads of Boston. Two Late Pasquills about an Election of Boards

The Hungarian Society of Massachusetts, founded in 1964, started to come out of its most difficult crisis in 1983. The parties led by the outgoing president, Lajos Masszi and his successor, Gabriella Bene had a serious conflict, which ended in a lawsuit and this broke the unity. These two ironic poems commemorate this dispute in a special way. Both are modern examples of an archaic genre of the last third of the 20th century, the pasquill. The poems are valuable, but primarily not because of the source of the society's dispute. Far more as the late pieces of the modern Hungarian transborder poetry. These archaic writings allow us to remember the behaviour, the way of thinking and the literacy of the times before 1956.

- ☛ György KÁLMÁN C. (Budapest)
The Popular and Unique Nature of Dylan's Songs

The paper argues that the peculiarity of Bob Dylan's work lies partly in his inclusion and reinterpreting very different sources of popular music (blues, country, folk, Continental traditions, gospels, rock, pop), creating a very special and familiar mixture of traditions; and partly in the proliferation of interpretations of this receptive and tolerant body of popular songs. His Nobel Prize is a good occasion to think over the intricate connections between popularity and originality, traditions and their reformation, purism and hybridity.