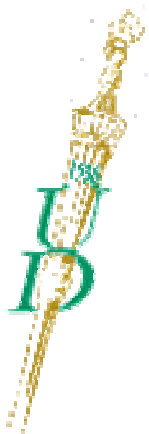


Theses of University Doctorate (Ph.D.) Dissertation

**THE ORIGIN OF FUNERAL SONG AND IT'S HISTORICAL
LAYERS**

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1. THE OBJECTIVE OF THE DISSERTATION, CIRCUMSCRIPTION OF THE TOPIC

The subject of the dissertation: presentation of the funeral song's origin and historical layers.

Its objective: The definition of funeral song in terms of genre what is however a complex task.

The term 'funeral song' is applied by the science of ethnography for funeral songs that were performed by priest, cantor or other solo singer in verse form in the 16th-17th-18th century that were performing in nobles' funeral ceremony in the beginning and these were also built in the traditions of villages' and peasants' communities from the middle of the 19th century for the influence of the upper classes' funeral taste.

However in broad sense every genre that can be attached to funeral ritual that contains the farewell formula can be considered funeral farewell genre. In this respect the lament, lament of heroes and funeral sermon from the 17th century can be classified as the genre category of funeral farewell genre, too. This line can be continued; since the existence of mankind innumerable genres could have been existed that ate up the farewell formula, which has been always in the present time, independent from historical periods, genres. Genres that represent Hungarian traditions are components of this comprehensive, huge unit.

The proper place of genres is not clear yet of which the farewell formula however was part of, but after a while they were undergoing a transformation. Think of the funeral songs that were published by printed funeral song books in fragments from the 16th century and getting to the stage of communal singing they developed into folk song and vigil. Or think of the structural scheme of the Funeral sermon (Halotti beszéd) in Hungarian language from the 12th century, which in the beginning probably didn't contain the farewell formula but later it became the fundament of the farewell structure.

The genre also shows stratification approaching from the poetical devices' and poem systems' point of view. There is long developemental process, spanning over several centuries resulting in funeral song type with fixed number of syllables that is rhymed, arranging into stanza form from the free, funeral song type with parallel syntactical structure. Therefore not just the result, the strophic type with fixed metrical form represents the genre of the funeral song but also the free structure representing ancient form.

Changes taking place in the structural elements of the funeral song can result the developing of further funeral song types, too. For instance with the spreading of reformation praising type doxology replaced the part of prayer for the dead following medieval traditions in the practice of protestant denominations. With the transformation of the part of prayer's content the genre of funeral song separated and differentiated on again.

The objective of the research is not to ruin the boundaries of funeral song poesy's genre that has been forming so far and to transform the terminology radically. Lament will be remaining lament and funeral speech will be remaining funeral speech in the future too. Separating genres is indispensable in the circumscribing of processes relating to time and place. Returning to 'chaos' – that is taking a little time – is just for giving a more tinged and comprehensive picture about the developement of funeral song and the interference of the genres representing the rite of funeral farewell. With the temporary suspension of boundary lines, seeing the separated genres together and the revelation of their contact points will be possible.

The novelty of the dissertation's results can be apprehended by the fact that with the elimination of dividing lines not just the funeral song in verse but also related genres (funeral sermon, historical song, lament of heroes, ballad, lament) are getting in another light. The coming to light of questions referring to the origin of related genres is inevitable while researching the origin of funeral song in verse. The scientific investigation of the successor genres' origin are combined with the predecessor genres' investigation.

2. RESEARCH METHODS

Collecting materials. Collecting, systematization of technical literature and the collation of its results connecting to the topic. Besides ethnography, the topic is amenable from other sciences' point of view so beside the technical literature relating to ethnography, publications connected with psychology, biology, geography, astronomy, philosophy, history of literature and religion, musical and historical sciences also comprise the source-material.

Deriving from the interdisciplinary nature of ethnography, any fields of interest can become the subject of ethnographical research. In this case the psychological case studies serve to display the topic from the ethnographical point of view, too. There are no sharp boundary lines between disciplines; Though in the field of style, system of notations they can separate from each other, through conceptual way each one is amenable.

Apart from funeral valedictions in verse from the 17th-18th century the collecting of materials comprises relative genres (lament, funeral oration, lament of heroes, historical song, funeral lament), too. One part of them can also be found in publications from the 19th-20th century, however the other part of is accessible just by microfilms, digital copies made about original handwritten or printed collections.

Analysis of the collected material. The aim of cross-checks: review of the funeral songs's historical development. The collation of the verse funeral song's and the relative genres' structure, structural and content elements, formulas make the revelation of genetic connections among genres possible and also the restoration of no longer existing genres. For instance the restoration of the lament's original, dialogical structure connecting to the ritual of prehistorical religions is owing to the formula research. Comparative researches also cast light upon the fact that funeral songs in verse from the 17th century, laments of heroes from the 16th century, historical songs,

funeral songs of funeral speech character are constructed for the structural scheme of the Funeral sermon (Halotti beszéd) put down during 1192-95 in Hungarian language and they are in genetic connection with it. The fundament of genetic analysis is to filter out the similarities and differences between genres: what are the elements that connect a genre with its own genre and other separated genres and what are those that separate them. The method of approaching and receding sometimes can also cause confusion in the identification of genres. For example it's difficult to separate the Funeral sermon (Halotti beszéd) written in Hungarian from the genre of historical song; their boundary lines are merged.

The changes of religious life, the separation of denominations also played role in the transformation of the genre's content and structural elements. Funeral valediction has been developing differently in the practice of the orthodox and the western christian churches.

Qualitative research methods:

Case study. By the psychological case studies the display of the farewell's unchanging, persistent gestures, emotions that are independent from gender, age, national and denominational status and the formulas formed from these that create genre, become feasible.

Field work. Building the results of the field-work (dictating people's, cantors' handwritten collection of songs) that was made in the area of the Reformed Diocese of Szatmár from 1997 to 2003 in the dissertation.

Interview. Interviews made with dictating people recorded on tape and the material of knowledge that's conclusion can be drawn from that have become the fundament of the dissertation's chapter that deals with the origin of song dictating.

3. THE THESIS-LIKE SUMMARY OF THE DISSERTATION'S RESULTS

The structure of the dissertation. The composition discusses the origin and historical layers of the funeral song, and it is divided up 9 sections.

Following the introductory **first chapter** in which you can find the aims and methods of the research, **the second chapter** comes containing the synopsis of research history.

The third chapter presents the psychological components of the rite of funeral farewell and examines what role the emotional elements and gestures of the funeral valediction's rite plays in the formation of funeral oration genres. Which are the formulas that stand out of the genres' boundaries forming the rite of funeral orations that can compose the base of funeral oration genres.

The fourth chapter analyses the relation between the structural elements of funeral valediction genres in detail and it also reveals the phylogenesis of the genre. The historical review is limited to Hungarian funeral valediction traditions in the first place, but for relation between genres becoming more distinct, outlook for European traditions became necessary sometimes. As the scheme of the funeral oration's rite is of universal validity, data of cultural history strengthening typological relation, isolated or alien to Hungarian funeral valediction traditions became part of the dissertation, too. These comparisons can be fitted on the scheme of funeral oration without hitch and also can help to complement the fragmentary remained Hungarian traditions and the more thorough understanding of it. However the typological and genetic approach of the funeral speech's phylogenesis in terms of genre don't become isolated from each other; the common point of the two media is the periodically and invariably repeating farewell formula. While scientific investigations concerning the genetic of genre are circumscribed to the demonstration of a narrower field's genealogical system, limited in time, studying the typological relation results the revelation of an overall genetic relationship that

includes the studying field of the genetic of genres, too. The gesture of farewell that is expressed in words and motions is a genetically fixed form of behaviour of people that plays significant role in the formation and fixation of the base-motive of the funeral valedictions' genres.

The fifth chapter presents the repetition-formations of the funeral song poetry's genres embedded in the subject of the song dictation's origin. The repetition-formations of ancient poetry and the simultaneous effectiveness of Hungarian colouring thought and word formations of classical Latin rhetoric and the parallelistic text edition method of it binds the funeral valediction genres together as a genetic link. The simultaneity of these autonomous characteristics of genres verifies not just that the Funeral sermon (Halotti beszéd) in Hungarian language from the 12th century is in relation with the laments of heroes, historical songs, funeral speech like funeral songs in style, but it also confines the interference and the supposed age of these genres' formation.

The sixth chapter deals with the questions concerning the simultaneity of funeral and love symbols. In the background of similarities there are the physiological characteristics of human brain and the forms of consciousness of these two autonomous physiological processes lived in nearly the same form, standing. Merging of birth's-death's-rebirth's archeotypical notion forms to the picture of one another and organises into unity not just the symbols of funeral and love but also the structure of funerals' and wedding receptions' rites. The ancient pictures of the sphere of death and love are totally influenced by one another in the unconscious, they flow into each other and getting to the surface of consciousness they separate, but their symbols and means of expression remain the same even after the split. That's why the picked flower both can be the symbol of poetry concerning death and love and there is also place for wedding motives (engagement, wedding scenes and traditions, funeral feast, dance, feeling of joy) in funeral rite. The events of human life's turning points can be compared with the chosmic events of the circle of the year, too; both are placed under the regularity of cyclicism. The festive traditions of the circle of the year's corner

points – apart from which season they are related to – are built onto the same rite model than transitional rites. The mind of the human grabs the regularities of change and projects the states of mind triggered by the tension of separation-unification, mortality-rebirth to the world of micro- and macrocosm, too. Changes happening in the corner points of the year – similarly to the changes of human life's turning points – move the ancient pictures of birth-death-rebirth that sinks into the unconscious and intermingles. That's why that in the period of solstices and equinoxes the elements of funeral's and wedding's rites also appear and that the celebration of wedding is also a commemoration feast in one. Crossing the changing point is a simultaneous quit and enter, separation and unification, burial and wedding, death and resurrection. The analysis of death and love poetry's flower symbols and the separation of its layers can give orientation regarding to the origin of funeral song, too. The ancient type of funeral song could be probably the free structured, simple farewell-formula in first person singular similar to the farewell of the bride that could be decorated with flower metaphores, too – particularly in the case of the young deceased ones.

The seventh chapter summarises the results of the research, **the eighth** enumerates the special bibliography that was used, **the ninth** contains the charts and the appendix of notes and pictures connected with the chapters of the dissertation.

Summary. The funeral farewell genres develop from the emotions, gestures, language systems of expression that is become known in the rite of funeral oration. So funeral valediction genres also exists before the point of being formed to be genres, their components are present also outside the boundary lines of genres. Such component is the farewell-formula, too, that is part of the review and the taking stock of life and that is every people's own independently from age, gender, role played in society, religious believes and word view. The person who is dying relies on others, gives thanks, asks forgiveness, says good wishes and asks things and says goodbye. This process happens without the frames of genre, too. As farewell is based on mutuality, farewell-formula is being built into the mourners' words

of expressions, too. Separation motivates also the dying person and the left behind ones to summarise their relationships and take it into consideration. Beside the farewell-formula reviewing the past life, telling the circumstances of death, revealing the dates of the deceased one, the claim to meet again are also outstanding of the genre's frames. Crossing the boundaries of the genre the long ago disappeared, truncated sketches of genres can become visible, too. The spiritual experiences of mourning recreate the eternal schemes and formulas of farewell. The inner dialogue that is the significant element of the normal process of mourning became the basic scheme of several genres. Hungarian lament connected with the rite of ancient religions is also built on this scheme.

Lament can be seen one of the predecessor genre of funeral song in verse that used to comprise the farewell-formula, too. The farewell-formula of funeral rite that is the ancient type of funeral song could be similar to the free structured farewell of the bride. Chronicles from the medieval ages, reports of legends verifies not just that mourning of the death and funeral valediction were widespread practices during the medieval ages, but also that the farewell-formula and also the dialogue between the deceased one and the left behind ones became inseparable from the structure of epic works and heroic poems, too. László Doboszay calls this genre song of heroes giving forth sound in the form of farewell lamentation that's function was to transmit and bear historical events in mind apart from lamenting the heroes. As deep roots of heroes' funeral valediction developed in the pagan ages and that couldn't be neglected by the christian church and made the funeral oration types verified by the church. The building into the christian funeral ceremony of the songs of heroes with the character of farewell lamentations led to the formation of a new genre that is the laments of heroes. The beginning of this transformation process can be attached to the introduction of the classic Latin rhetoric's mother tongue forms in time that is supposedly the putting down of the Funeral sermon (*Halotti beszéd*) (1192-'95) written in Hungarian language. It's probable that the lament of heroes had two ancient types that were attached to the funeral rite: the epic piece of poetry in

first person singular with the farewell-formula, which belongs to it (e.g.: the funeral valediction of Gábor Báthori), and also the epic piece of poetry in third person singular with the farewell-formula in first person singular (e.g.: the story of István Kádár Vitéz). The lament-formulas of laments of heroes in third person singular refer to the genre to be drifted away from liturgy in time, and it also lost its function, but later it became fit to the telling and presentation of historical events and human fates with tragical result. The emancipation of the lament of heroes started presumably in the 14th century. Folk ballads that have remained in oral tradition form containing farewell-formula in first person singular and also dialogue between the deceased one and the left behind ones, in which the effect of the church's rhetoric can't be traced corroborate the existence of song of heroes of funeral lament character. The lament and the heroic poem had influence on the structure of the Funeral sermon (Halotti beszéd), too that was written in Hungarian language. The epic character separates the Funeral sermon (Halotti beszéd) from the style characteristics of the funeral sermons of that age and has it approach to the epic genres. In the twelfth century the function of the Funeral sermon (Halotti beszéd) was perhaps to spread biblical knowledges and to motivate the listeners to pray. Biblical story from the sixteenth century has similar aim, too. Thus the Funeral sermon (Halotti beszéd) can be regarded as the archetype of the biblical story from the sixteenth century.

Similarly to the laments of heroes also the origin of the ecclesiastic, didactic funeral songs in verse can be deduced from the structural scheme of the Funeral sermon (Halotti beszéd) written in Hungarian and from the farewell-formula of the pagan ages' lament. On the basis of the so far revealed data the time can't be precisely defined when the farewell-formula joined with the structural scheme of the Funeral sermon (Halotti beszéd), because the Funeral sermon was put down without farewell-formula. The first datum that can give starting point is the year of Charles I's. death, 1342. The speech that was said in the king's funeral already contains the lament-formula. However the process of merger – in spite of the fact that other data don't verify it – could even started earlier. The rite of

farewell had to be made somehow in the funerals. It's also imaginable that originally the funeral valediction was said as an independent, separate genre inserted between the funeral song and the prayer and the merger of the genres was happening gradually after a while. The funeral valediction in first person singular was said by female relatives or professional mourners in this case and step by step this duty was shifted onto the priest who was doing the funeral ceremony. The structural scheme of the Funeral sermon (Halotti beszéd) can be verifiable in the structure of the funeral songs that was published in printed form in the 16th-17th century. With the comparison of catholic and protestant funeral songs it became obvious that the compilers and writers of protestant song books didn't work with new patterns, but they modified the old ones in the way that they omitted the farewell-formula and rewrote the passages of prayer reminding to the elements of funeral ceremony from the medieval ages. So the genesis of funeral speech type funeral songs can't be attached to the 16th century, just their transformation to be religious folk songs happened at this time. One part of the funeral oration type funeral songs are in fact fragments of funeral songs that were designed for solo performance at one time likewise the genre and reciter characteristics of the funeral songs that can be found in folk tradition. So the sung version of the funeral speech was already formed during the medieval ages. With it can be explained that beside the funeral speeches that were said orally in the 16th-17th century, funeral songs in verse were present, too that were representing funeral oration tradition rooted deeper at a time and that was chanted mainly by cantors, relatives, students in the funeral ceremony. For this reason the genre of the funeral song can't be brought into connection with the prosaic funeral oration passages of funeral preaches from the 17th century and deduced from the genre of funeral preach. However funeral preaches had effect on funeral songs in verse but these didn't become independent from funeral valedictions of the 16th-17th century, their patterns were already made centuries before. That farewell-formula became also the part of the prosaic funeral preaches is the sign of that funeral oration's rite can't be excluded from funeral ceremony and neither emotional

processes can be neglected, too that happens in the mourners' minds. Where funeral valediction in verse couldn't be made for some reasons the priest had to undertake it according to the needs of the community. Several historical layers of funeral valediction's genres remained living in the hand written song collections of village cantors, precentors, dictating people from the 19th-20th century on the one hand, and in the trash printed publications of story tellers who made and presented stories in verse and song on the other hand.

4. THE AUTHOR'S PUBLICATONS IN CONNECTION WITH THE THEME OF THE DISSERTATION

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5. OTHER PUBLICATIONS OF THE AUTHOR

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