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Funeral song poetry – source of the texts of funeral song collections

1. Introduction

Every society has its own distinctive folklore, which is in constant motion, i.e., ever-changing. The ethnographer can only capture fleeting moments, extracting snapshots that, through careful examination and presentation of findings, can shed light on specific characteristics of a given community. This study focuses on the texts of sacred manuscripts linked to Hungarian Reformed funeral rites, known as funeral hymns. These manuscripts were collected during ethnographic fieldwork in Hungarian-speaking settlements of Transcarpathia, mainly in Ugocsa and Bereg Counties.¹ The article's aim is to analyse the texts of funeral hymn poetry by uncovering their sources and demonstrating the process and pathways through which they were incorporated into manuscript form.²

According to Hungarian ethnographer Szilvia Sápy (2015), the texts found in the self-compiled hymn collections of village cantors (Gál, 2024, pp. 67–81) from the 19th and 20th centuries bear the imprint of a continuing tradition of funeral farewells. The texts preserved in funeral manuscripts reveal elements of folk poetry that make them more personal and emotionally resonant, allowing them to be adapted to different deaths and circumstances. The variations among the texts reflect the defining role of community and religiosity in shaping identity.

Among the pivotal transitions in human life, death represents not only the final stage but also arguably the most significant of the rites of passage. The system of

¹ In terms of territorial delineation, the designation of Ugocsa County is used. The former Vynohradiv District (Nagyszőlősi járás) once encompassed nearly the entire area of the historical county. However, the term “Vynohradiv District” was only in official use until 2020. According to Resolution № 807-IX of the Verkhovna Rada of Ukraine, dated 17 July 2020, the previous 13 districts in the Transcarpathian region – including Vynohradiv – were abolished and replaced with six new administrative units. As a result of this reorganisation, the formerly separate Vynohradiv District was merged into the Berehove District (Beregszászi járás). Bereg County (Bereg vármegye), in turn, corresponds to the territory formerly designated as the Berehove District (Molnár D., 2021, p. 241).

² For previous findings and discussions on the topic, see Gál (2025).

funeral customs – together with the associated textual corpus and religious practices – plays a crucial and symbolically charged role in this context. Within the community, each member fulfils specific functions, as does every element of the ritual, including the body of texts, which forms an indispensable component of the funeral ceremony. In recent years, changes in ecclesiastical regulations have transformed the repertoire of hymns used at funerals. Consequently, both the customary practices and the textual traditions that shape and accompany them have undergone notable shifts.

According to the classification proposed by Imre Katona (1978, p. 26), Hungarian funeral hymn poetry can be divided into four main, relatively distinct genres:

1. the occasional funeral lament performed individually;
2. the occasional-ritual funeral vigil performed collectively under the direction of a lead singer;
3. the ritual funeral farewell delivered individually;
4. and the occasional lament or farewell ballad performed collectively – without a lead singer, and sometimes in solo as well.

The folk manuscript texts examined and presented in this study fall into the second category. The material is drawn from nearly fifty sacred manuscripts (funeral hymnals) collected during fieldwork in recent years. Selected examples are presented to illustrate their possible origins traceable to printed sources. A significant portion of these manuscripts and their texts display elements of folk poetry, each connected to a specific component of the funeral ritual.

2. Characteristics of the manuscripts and texts

The manuscripts may also be regarded as commemorative objects (Gál-Bacsikai, 2024, pp. 197–219). Through the image they convey, these manuscripts offer insights into the character and worldview of their compilers. According to Zoltán Fejős (2003), such connections suggest that objects like these can serve as instruments of memory and remembrance. In this context, the texts – understood as material objects – embody memories that transcend generations, and through their mere existence, they also reveal aspects of broader social relations. They reflect the festive practices and mentality of the Reformed peasantry. The textual material they preserve includes hymns absent from today's officially approved and printed church hymnals. These handwritten copies may have played a crucial role in preserving older melodies through oral transmission, many of which have since disappeared from official hymnal publications (Kiss, 1966, p. 159)

The manuscript booklets were organised in such a way that for every deceased person, regardless of age or gender, an appropriate hymn could be found, with the possibility of updating or adapting it as needed. The origin of such textual

variations can be traced back to the 18th century. In smaller villages and isolated settlements without a church or pastor, community members themselves had to conduct burials (Szacsnavay, 1991)

The texts of earlier funeral hymnals were arranged according to the stages of the funeral. This structure is exemplified in the collection *In exequiis de functorum canendae. Halott temetéskorra való énekek* [Songs for Burial Occasions and Funerals] by Imre Szilvás-Újfalvi, which includes a guide table for the hymn leader (URL1). Similarly, the *Nagyenyedi Halottas Énekeskönyv* [Songs for Burials] is divided into three parts, with locations serving as the organising principle (Köpetzi Bodos-Bágyi Fábián, 1769). Later, hymns were categorised according to the deceased's identity and age, as seen in István Illyés's *Zsoltári és halottas énekek* [Psalms and Funeral Songs] (URL2) and János Kájoni's *Cantionale Catholicum* (URL3). These works also reflect traditional singing styles. Although the manuscripts structurally resemble the divisions found in earlier printed publications, they should not be regarded as mere copies; only the organising principle is similar.

A defining feature of these hymns is their close association with specific melodies. It is not uncommon for multiple texts to be sung to the same melody. Just as with the texts, the hymns include unofficial ecclesiastical melodies, which provide supplementary data for the history of the tunes themselves (Tátrai-Szendrei, 1982, p. 573). As Lajos Kiss notes, it is often the case that different texts are sung to the same melody, and conversely, the same text frequently appears with different melodies (Kiss, 1966, p. 159).

Another characteristic of these hymn texts is that they were sung after being dictated – a practice known as “lining out”. The origin and use of lining out can be traced to the customs of the Roman Catholic, Reformed, Lutheran, and Unitarian denominations. In this process, the dictator recites or intones each line with a specific pitch contour, and the congregation follows by singing the line to the prescribed melody (Schram, 1974, pp. 373–383). In several Hungarian-speaking settlements of Transcarpathia, particularly in Reformed communities, lining out was common during church services and other ecclesiastical events. Lead singers, or dictators, recited the hymns line by line, and the congregation sang them back in a steady rhythm, often elongating the final pitch of each line with embellishment (Molnár, 2001).

The emergence and persistence of lining out can be attributed to the lack of literacy or the absence of hymnals. However, according to Balázs Déri (2017/2018), the main factor behind the establishment of lining out is not the lack of musical knowledge or reading ability. He cites the example of Scottish Gaelic-speaking

communities, where underdevelopment is not characteristic, yet lining out remains an integral part of religious practice.³

Lining out is not unique to Hungarian communities; it is also found among various foreign Protestant denominations. In international scholarship, the term appears prominently in the work of William T. Dargan, who researched African American communities. Dargan identifies lining out (singing after dictation) as having European origins, tracing it back to the 17th century. He describes it as a traditional mode of hymn singing in which a designated song leader guides the congregation, particularly in congregations without access to printed hymnals (T. Dargan, 2006).

3. Sources and types of textual material

The texts found in funeral manuscripts are not included in any of the official church hymnals currently in use (e.g., *Magyar Református Énekeskönyv*, 2008 [Hungarian Reformed Hymnbook]). Based on our earlier research and assumptions, we had classified these as original compositions or texts of unknown origin – occasionally referring to them as “cantor-made pieces” (Gál, 2021, pp. 560–576). As it later turned out, this was a mistaken conclusion: a large portion of the manuscript texts were, in fact, derived from earlier printed hymnals and funeral hymn collections. In the process of transcription and adaptation, the compilers’ personal taste (as well as the needs of the local community) played a significant role. It was the responsibility of the cantors and precentors (in Hungarian: *diktálók*) to collect and transcribe the hymns (Гал, 2023, pp. 71–75). Over the course of their ecclesiastical service, they gathered and shaped these funeral manuscripts (collections of funeral hymns) according to both individual and communal preferences (Gál, 2023).

A common characteristic of the manuscripts is that – with the exception of one booklet – they do not indicate their sources. The only exception is the manuscript collected in Fertesholmash and prepared by Lajos Bán, titled *Temetési gyászénekek gyűjteménye* [Collection of Funeral Laments], in which the origin of each hymn is explicitly noted. In this manuscript, the following source attributions and

³ Balázs Déri draws attention to the fact that in Hungarian, the term for singing after dictation (*énekdiktálás*) functions as a religious technical term. A comparable (church-) musical expression is *lining out*, which refers to the chant-like presentation of the melodic line prior to congregational repetition. Remarkably, apart from Hungarian, this specific singing technique is discussed only in English, as the practice has survived exclusively in Anglophone contexts. However, the two traditions – Hungarian *énekdiktálás* and English *lining out* – are largely unfamiliar with one another. The primary reason for this disconnection lies in translation. While one might initially render *énekdiktálás* as *dictation*, this is inaccurate in a musical-liturgical context. Scholars agree that the appropriate English equivalent is *lining out*, as both terms describe the same method of singing. For international scholarship to understand, compare, and draw meaningful parallels between the two practices, it is essential that the Hungarian term be translated accordingly (Déri, 2017/2018, pp. 217–218).

annotations appear: “Adapted from two hymns”,⁴ “Bán Lajos”,⁵ “From the Debrecen funeral hymnal”, “From the Debrecen funeral book”,⁶ “Ivánka Sámuel’s Funeral Song Collection”, and “Kádár Imre’s *House of Mourning*”. This particular manuscript thus served as an initial reference point for the research.

In comparison with the manuscript collected in other settlements of Transcarpathia, it can be concluded that the texts also appeared in earlier printed hymnals from the 18th and 19th centuries. Several printed sources can be identified as possible inspirations for the precentors’ compilations. These include Sámuel Ivánka’s *Temetési énektár* [Funeral Song Collection] (Ivánka ed., 1869), *Énekeskönyv magyar reformátusok használatára* [Hymnal Approved for Use by Hungarian Reformed Communities] (Énekeskönyv, 1922), *Nagy karénektár* [Great Choral Collection] (Fövenyessy ed., 1911), the so-called “*Cseh zsoltár*” [“Czech Psalter”] (Énekeskönyv, 1929), *Halotti énekek temetkezési alkalmakra* [Funeral Songs for Burial Occasions] (Horkai ed., 1855), and *Siralmas ház* [House of Mourning], a collection of funeral hymns compiled by Imre Kádár (1890). This list could be extended further. However, these publications cannot be regarded as primary sources; rather, they serve as evidence supporting the claim that the majority of manuscript texts were derived from printed sources.

Following the classification proposed by Szilvia Sápý (2006/2007, p. 76), the hymn material in the manuscripts can be grouped according to their sources and textual characteristics as follows:

1. Original compositions;⁷
2. Texts adopted from earlier printed hymnals:
 - Texts reproduced in full, without alteration;
 - Texts adapted or modified from the original versions.

Without attempting to be exhaustive, a few examples are presented, mainly from manuscripts collected in Shalanky, Fertesholmash, Solovka, and Badalovo. These selections are drawn from the several hundred hymns that constitute the distinctive textual corpus of the manuscripts under investigation.

⁴ It is most likely that the manuscript’s creator adapted the hymn according to their own taste.

⁵ The inscription suggests an original composition, as the texts marked with the signature are not found in any other printed publication.

⁶ It is likely that the Debrecen funeral hymns refer to Károly Szotyori Nagy’s (1859) hymnal titled *Templomi és halotti karénekeskönyv magyarországi reformátusok számára* [Church and Funeral Choir Hymnal for Hungarian Reformed People].

⁷ Szilvia Sápý refers to these texts as *written hymns*, characterised by the fact that they have not been published in print.

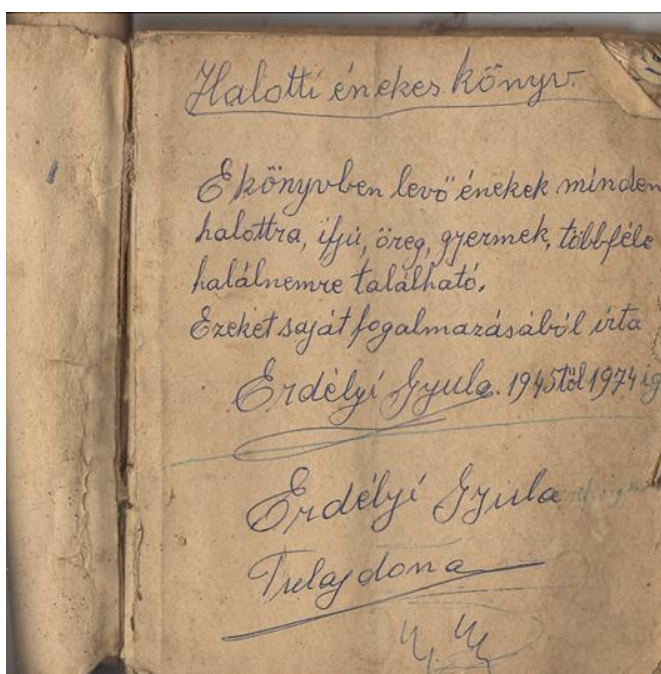
3.1. Original compositions

With regard to the texts, we are primarily referring to those hymns found in Lajos Bán's manuscript that bear his own signature – indicating, with a high degree of certainty, that these are original compositions by the author of the manuscript. Six such texts can be identified in the booklet, none of which appear in any printed publication.

A named author is also indicated in the 1984 manuscript of Árpád Botos, collected in Fertesholmash. On page 148, a hymn addressed to those participating in war ends with the following note after the fifth stanza: “A poem by Zsigmond Bence Sr., 1992/93”.

The funeral hymnal collected in Badalovo contains original funeral hymns composed by Gyula Erdélyi for his personal use. According to entries in the manuscript, Erdélyi served as the village's funeral cantor from 1945 to 1974. The manuscript includes 68 hymn texts, which can be adapted to various circumstances of death, aspects of the deceased's life, and their role within the community. According to the preface, all hymn texts were written by Erdélyi himself, allowing us to classify them as original compositions by the cantor. Such cantors may be regarded as versifiers or individuals with poetic talent.

Figure 1. Manuscript by Gyula Erdélyi from 1945 to 1974
(Photo: Adél Gál)



Self-composed song texts were also found in the Solovka manuscript, which contains funeral pieces (so-called farewell songs) created between 1947 and 1968. The entries in the manuscripts are texts that were written to be performed, usually set to a melody, and recited just before the funeral. These verses are created through dialogic linguistic interaction between the relatives of the deceased and the cantor, who collaborated to agree on the content.

The majority of hymns found in the remaining manuscripts can be traced back to various printed sources. In cases where no such source can be identified, it may only be assumed that the text is an original composition. However, this assumption cannot be confirmed with certainty, as cantors and precentors were not only respected church leaders with strong vocal abilities but were often also skilled in hymn composition and, in some cases, in versification.

Figure 2. Manuscript by Lajos Bán
(Photo: Adél Gál)

2.

lönck. Ebben higgyson kebele: Az úr
alta s el is vette, Elldött örte. Mirelörök-
ke sient neve.
(Ivanka S. Temetési énektár.)

2. Saját dallam.

Kis csemege súl-e i szív reménye
Eken itten gyász koporsó ölében
Le her vanti a halál vele Tok négy
remény le a sír ba tér vele.

3.

tünik az úrnak egy suvára.
3. Szüntesd meg a szívem kebelét
Árnyat ne dajka ugy szívem kebelét. Mert a
hit ti ugy szerettetek. Angyaloknak szer-
gelye vittetett.
(Kain Lajos)

3. Dallam: L. S. V. 11. szoltár.

Mert gyűl meg a lét sötétje, Ha
mindjárt E szállt reája... Ah! hogy egy
perc méhében Öröm s bánat teremjen?
Kis csemege súl-e dach, Kik halálodon
könnyeznek Remény-sugar voltál te,
Melynek perce voltál bűt.

2. De e sugar a honnan jött. Az
égyre virra költölött I. Törvény jobbra
körül, Dicsőbb életnek örül; Ne sirva-
tok hát ötet, Hisz' ott boldog s itt a
kebel, Mely tiszta, szegletlen volt, Lá-
gyan fedti a sírból.

(Kain Lajos: Szólamashat.)

Note: after the second hymn, the author's own name is signed; following the first hymn, the note "Ivanka Sámuel: Funeral Song Collection" appears.

3.2. Texts adopted from earlier printed hymnals

In the vast majority of cases, the texts found in the manuscripts can be traced back to printed sources – hymns copied from earlier church hymnals. Cantors and precentors selected appropriate hymns for funerals by tailoring their choices to the life of the deceased. The entire life story, character, and, not least, the community's relationship to the deceased were reflected in these hymns. The cantors, in turn, responded to the personality of the departed by carefully selecting, arranging, and compiling the most suitable hymns into a manuscript collection.

In most manuscripts, the hymns are identical to their printed sources. The number of verses and lines, as well as the hymn text itself, are completely the same. The cantor copied the text without modification, directly from the printed source.

A few examples of this include:

- The first hymn in Zoltán Zán's manuscript from 1970–1973 (collected in Shalanky), beginning with *Kis csecsemő eltávozol...* [Little baby, you depart...], can be found in Antal Horkai's *Halotti énekek temetkezési alkalmakra* [Funeral Songs for Burial Occasions] as Hymn V. (Horkai, 1855, p. 10).
- The hymn beginning *Megilletődve elődbe borulunk...* [Reverently, we bow before you...] in Zoltán Zán's 1981 manuscript, on page 65, appears among the funeral hymns in *Énekeskönyv. Magyar reformátusok használatára* [Hymnal Approved for Use by Hungarian Reformed Communities] (Énekeskönyv, 1922, Hymn 295). The text is identical.
- The 42nd hymn in Árpád Botos's 1984 manuscript (collected in Fertesholmash), *Virág koromba estem...* [I have fallen into the flower of my age...], appears in Sámuel Ivánka's hymnbook as Hymn 16, with the same text (Ivánka ed., 1869, Hymn 16).
- The hymn starting with *Elmúlik, Istenünk...* [Our God, it fades away...], which also comes from Árpád Botos's manuscript, matches Hymn 204 of the "Czech Psalter" (Énekeskönyv, 1929, p. 373).

In many cases, however, the manuscript texts differ from the printed versions. The variations are diverse: by altering, omitting, or modifying a word, the hymns were adapted for inclusion in the manuscript. Differences also appear in the number of stanzas – whereas the printed hymnals may contain three to five stanzas, the manuscripts often include only one or two. As an illustration, here are a few selected examples:

- The song beginning *Jaj de bús ez a ravatal...* [Oh, how mournful is this bier...] from Árpád Botos's 1984 manuscript can be found in the Great Choral Collection as Hymn 72, with slight wording differences (Fövenyessy ed., 1911, p. 39).

- The two-verse song beginning with *Megtörték reszketeg lábaid...* [Your trembling legs have broken...] from Árpád Botos's 1984 manuscript appears as a four-verse version in Sámuel Ivánka's Funeral Song Collection. The first two lines of the songs are identical (Ivánka ed., 1869, Hymn 75).
- The song *Szomorúan, fájdalmasan...* [Sadly, painfully...] in Zoltán Zán's manuscripts from 1970–1973 and 1981 is identical in both, and also appears in Fövenyessy's Great Choral Collection (Fövenyessy ed., 1911, p. 57). The printed version has two verses; the manuscript includes only one.

The compilers abbreviated the texts, preserving only those parts or stanzas that they liked or that matched the deceased's personality. Single-word differences may have arisen from mishearing, mistranscription, or misinterpretation. In many cases, however, lines or words were deliberately rephrased to make them more accessible and acceptable to the community. According to István Csörsz Rumen, the selective use of stanzas reflects a strong and dynamic reception system (Csörsz, 2006, p. 278).

In exceptional cases, we encounter manuscript versions that are longer than the printed originals. The added lines are presumably the work of the cantor or the person dictating, based on the anonymity of the text. The author did not consider it important to record their name, as the work was intended for communal use: "When the author's name is irrelevant, others may justifiably feel entitled to alter the text, adapt it, add to it, or take away from it" (Küllős, 2004, p. 13).

Based on this, they may be considered folk creators who, drawing from tradition or relying on their own instincts, selected suitable elements and supplemented existing songs to make them appropriate for communal use. In such cases, the new lines had to fit the existing structure and melody, with attention to syllable count and rhyme. This required a certain level of education and talent for verse composition. At this point, we are speaking of folk poetry (more precisely, popular poetry) that existed both orally and, through scribes, in written form.⁸ Imola Küllős pointed out that popular poetry lies somewhere between literature and folk poetry, without a clear boundary separating the two (Küllős, 2004, pp. 20–21). She describes these community-oriented texts as a body of poetic works existing in multiple variants, disseminated and transformed in written form (manuscripts) (Küllős, 2004, p. 15).

The texts are generally adapted to life situations, social status, age, and specific occasions. Thus, the author shapes the text not for personal needs but in response to the needs of the community.

⁸ For a detailed discussion of popular poetry, see Imola Küllős's monograph *Közköltészet és népköltészet* [Popular and Folk Poetry], in which the author provides a clear and precise definition of the concept (Küllős, 2004, pp. 15–30).

For example: the sixth song in Zoltán Zán's 1970–1973 manuscript, beginning with *Életemnek bimbójában...* [In the bud of my life...], can also be found in Sámuel Ivánka's Funeral Song Collection. The manuscript contains nine stanzas, while the printed hymnal has only four. There is also a one-word difference in the refrain. In the manuscript: *Jézus ne hagyj engemet / Vedd kezébe lelkemet...* [Jesus, do not forsake me / Take my soul into your hand...]; in the printed book: *Jézus ne hagyj engemet / Vedd magadhoz lelkemet...* [Jesus, do not forsake me / Take my soul to yourself...]. In Árpád Botos's 1984 manuscript, the same hymn appears with six stanzas, all different from both the printed hymnal and Zoltán Zán's version, except for the first stanza.

Even today, we cannot offer a definitive explanation for the textual modifications in the manuscripts. However, the phenomenon is not unique. As Csörsz puts it, widely circulated works "often became worn down, fragmented; texts that entered ecclesiastical use were standardised, and half the verses were left out..." He defines the modification of such open texts – created through variation – as an archaic modern trait (Csörsz, 2006, p. 278).

It can be stated, however, that the cantors had a keen sense for poetry, song, and text. Their knowledge of melodies blended with elements of peasant poetry and was often accompanied by a talent for versification. In this light, the taste and aesthetic sensibility of the person dictating (the cantor) are reflected in each manuscript.

4. Summary

The central theme of this study was the exploration of the textual sources of sacred manuscripts, illustrated with examples from several Reformed funeral hymnals. In the introduction, it was emphasized that a funeral – as the final rite of passage in a person's life – holds special significance for the individual. The customs surrounding it, along with the associated hymn tradition, also receive heightened attention from the community. Based on Imre Katona's classification, manuscripts and texts were presented and thematised in this research.

The most important characteristic of funeral hymnals is that they are compiled and copied by village cantors, often according to their own subjective perspective. The study also draws attention to another notable parallel: the practice of lining-out singing. This practice is not unique to Hungarian communities; it is also found internationally – for example, among Scottish Gaelic speakers and in the religious traditions of African American communities. A detailed discussion of this topic, however, lies beyond the scope of the present study.

In the manuscripts, hymns were most often grouped by their authors. In most cases, only the melodies are indicated, usually referencing the tune of a psalm from a printed hymnal still in use today. The sources of the hymn texts themselves are

generally not specified. They may be original compositions by the cantors or copies taken from older hymnals.

The most important conclusion of the study is that, through examining earlier printed Reformed church hymnals, it can be established that a significant portion of the funeral hymnal texts are not original works of the cantors but rather reproductions of texts from earlier printed publications, which continued to circulate and spread within religious communities through the manuscripts. The texts were categorised according to their sources and the manner of their inclusion in the manuscripts. Two main types were identified: self-composed hymns and texts adopted from earlier printed ecclesiastical hymnals (that is, those that can be traced back to a printed source).

It should be noted that the printed hymnals mentioned cannot themselves be regarded as primary sources, as the origins of their funeral hymns date back several centuries. The sources cited here serve merely as evidence supporting the conclusion that, in most cases, the texts of handwritten funeral hymnals are not original compositions by the cantors but can ultimately be traced back to earlier printed sources.

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Funeral song poetry – source of the texts of funeral song collections

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The present study focuses on sacred manuscripts related to Reformed funeral rites – the so-called funeral hymnals – based on ethnographic fieldwork conducted in Hungarian-speaking settlements of Transcarpathia, specifically in the former counties of Ugocsa and Bereg. Its aim is to analyse the texts of mortuary hymn poetry by tracing their sources and demonstrating how and through what means they were incorporated into manuscript collections. The examination of funeral hymnals and sacred manuscripts, as well as their texts, has only recently become a central topic of research. In Transcarpathia, their systematic uncovering has gained momentum and attracted greater scholarly attention in recent years. The analysis of these texts places the significance of the manuscripts in a new context.

The study primarily examines selected manuscript examples and, at the same time, refutes the earlier claim that the hymns used during wakes and funerals were original compositions by Reformed cantors. The research clearly shows that although a few original

compositions exist, the vast majority of funeral hymn texts derive from earlier printed sources. The study classifies the texts into two main categories: original compositions and texts borrowed from earlier printed or manuscript sources. Within the latter category, it distinguishes between texts adopted verbatim and those that were modified or adapted, with each case supported by specific examples. The research does not uncover primary sources in the strict sense but rather demonstrates the origins of the texts.

Furthermore, the study addresses the practice of *song dictation* (*énekdiktálás*) – a singing custom and mood indispensable to understanding funeral hymnals, as the texts they contain were sung following dictation. It highlights an important aspect: the international parallels of this practice, which is known in scholarly terms as *lining out*. While the work does not undertake a comprehensive survey of such parallels, it cites the Scottish Gaelic singing tradition as an example and notes that many other analogues could be mentioned, further supporting the view that the singing practices of these communities have clear international counterparts.

Keywords: *text, funeral poetry, sacred manuscripts, literature, text sources.*

Похоронна пісенна поезія – джерело текстів похоронних пісенних збірок

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У статті розглянуто сакральні рукописи, пов'язані з реформатськими похоронними обрядами, – так звані похоронні співаники, – зібраних у процесі етнографічних польових досліджень у населених пунктах Закарпаття, де проживає угорськомовне населення, зокрема в історичних комітатах Угоча та Берег. Мета роботи – проаналізувати тексти похоронної гімнічної поезії, простежити їхні джерела та показати за допомогою яких засобів вони були включені до рукописних збірок. Наголошено на тому, що дослідження похоронних співаників та сакральних рукописів стало основною темою наукових розвідок лише нещодавно. Їх систематичне виявлення на Закарпатті в останні роки набуло динаміки та привернуло увагу науковців. Аналіз цих текстів розкриває значення рукописів у новому контексті.

Розглянуто вибрані приклади рукописів, водночас спростовано попереднє твердження про те, що гімни, які виконували під час нічних чувань і похоронів, були оригінальними творами реформатських канторів. Результати дослідження переконливо доводять, що, хоча поодинокі оригінальні композиції таки існують, переважна більшість текстів похоронних гімнів походить із раніше надрукованих джерел. Зазначено, що тексти поділяються на дві основні категорії: оригінальні твори та тексти, запозичені з раніше надрукованих або рукописних джерел. Усередині другої категорії розрізняють тексти, відтворені дослівно, і ті, що були змінені або адаптовані, причому кожен випадок підтверджений конкретними прикладами. Нашим завданням не було відкриття першоджерел у прямому значенні цього слова, однак демонструємо походження текстів.

У роботі описано практику *диктування співу* (уг. *énekdiktálás*) – співочий звичай, невід'ємний для розуміння похоронних співаників, адже тексти в них виконували

саме у формі співу за диктовкою. Підкреслено міжнародні паралелі цієї практики, що в науковій термінології відома як *lining out*. Ця праця не претендує на вичерпний огляд усіх подібних паралелей, однак у роботі ми навели приклад шотландської гельської співочої традиції. Зазначено, що можна згадати й чимало інших аналогів, які додатково підтверджують, що співоча практика в досліджуваних громадах має очевидні міжнародні відповідники.

Ключові слова: текст, похоронна поезія, сакральний рукопис, література, джерело текстів.

Halotti énekköltészet – temetési énekeskönyvek szövegeinek forrásai

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Jelen tanulmány a református temetési szertartásokhoz kapcsolódó szakrális kéziratokat – az úgynevezett temetési énekeskönyveket – vizsgálja kárpátaljai magyar lakosságú településeken, különösen az egykori Ugocsa és Bereg vármegyékben végzett néprajzi terepkutatás alapján. Célja a halotti énekek szövegeinek elemzése, feltárva azok forrásait, valamint bemutatni, hogy milyen módon és eszközökkel kerültek be a kéziratos gyűjteményekbe. A temetési énekeskönyvek és szakrális kéziratok, valamint szövegeik vizsgálata csak az utóbbi időben vált a tudományos kutatások központi témájává. Kárpátalján a feltárásuk az elmúlt években felgyorsult, és egyre nagyobb tudományos figyelmet kapott, mivel e szövegek elemzése a kéziratok jelentőségét új kontextusba helyezi.

A tanulmány elsősorban válogatott kéziratpéldákat vizsgál, és ezzel egyidejűleg cáfolja azt a korábbi állítást, miszerint a virrasztásokon és temetéseken használt énekek a református kántorok eredeti alkotásai lennének. A kutatás egyértelműen kimutatja, hogy bár találhatóak eredeti kompozíciók is, a temetési énekek szövegeinek túlnyomó többsége korábbi nyomtatott forrásokból származik. A kutatás a szövegeket két fő kategóriába sorolja: eredeti alkotások és korábbi nyomtatott vagy kéziratos forrásokból átvett szövegek. Ez utóbbi kategórián belül különbséget teszünk a szó szerint átvett, valamint a módosított vagy adaptált szövegek között, mindkét esetben konkrét példákkal alátámasztva. A kutatás nem elsődleges forrásokat tár fel a szó szoros értelmében, hanem a szövegek eredetét bizonyítja.

A kutatás továbbá foglalkozik az *énekdiktálás* gyakorlatával – egy olyan éneklési hagyománnyal és hangulattal, amely nélkülözhetetlen a temetési énekeskönyvek megértéséhez, mivel az azokban található szövegeket diktálás után énekelték. A szerző kiemeli egy fontos szempontot is: e gyakorlat nemzetközi párhuzamait, amelyet a tudományos terminológiában *lining out*-nak neveznek. Bár a munka nem vállalkozik e párhuzamok teljes körű feltérképezésére, példaként említi a skót gael éneklési hagyományt, és megjegyzi, hogy számos további analógia is felhozható, amelyek tovább erősítik azt a nézetet, hogy a vizsgált közösségek énekgyakorlata egyértelmű nemzetközi megfelelőekkel rendelkezik.

Kulcsszavak: szöveg, halotti énekköltészet, szakrális kézirat, irodalom, forrásszöveg.