

THE MELODY OF THE TEXT AND THE TEXT OF THE MELODY. WEÖRES – KODÁLY ANALOGIES

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SUMMARY. Sándor Weöres was a significant experimental artist in Hungarian poetry, who often perceived the tonal elements of the Hungarian language as melodies. The musicality of his texts, the rhythmic play of his words finds artistic form in his verses. Zoltán Kodály followed the poet's poems with 4 4 and literary theory and Sándor Weöres's affinity for music encouraged a creative-artistic dialogue between the two, which provided the space for a number of masterpieces for both children and adult audience. In our paper, we will look for language-music (text-melody) analogies in Kodály's works composed to Weöres' poems.

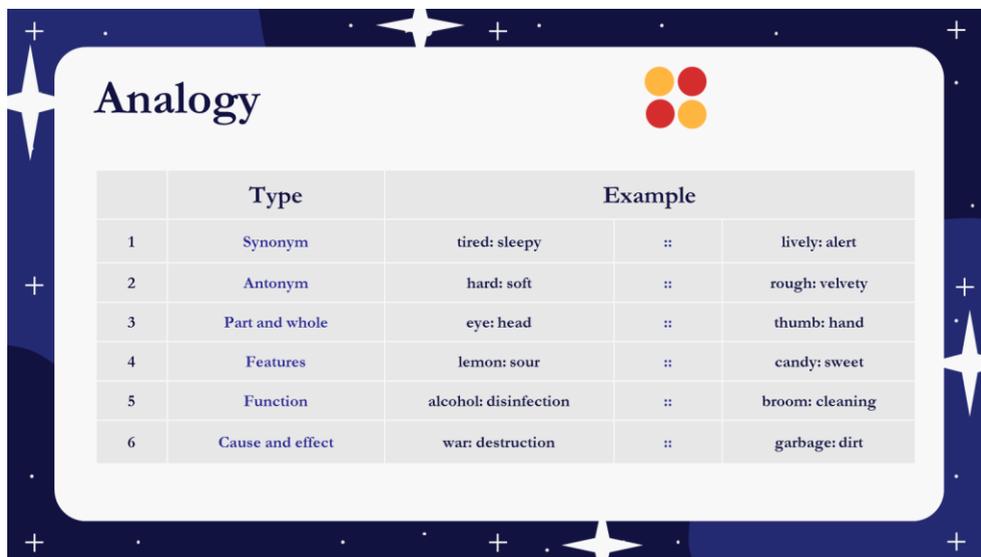
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Introduction

The complex interrelationship of analogical thinking - the similarity of different relations, phenomena, concepts, their matching in some respect - is always analysed and presented in the same order. First Sándor Weöres's, then Zoltán Kodály's creative concept is analysed, mostly through the paradigms that have become part of the twentieth century Hungarian music history and music aesthetics. In this paper we will try to discover similarities in the works of the two artists within a system of six types of analogies.

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Analogy

	Type	Example		
1	Synonym	tired: sleepy	::	lively: alert
2	Antonym	hard: soft	::	rough: velvety
3	Part and whole	eye: head	::	thumb: hand
4	Features	lemon: sour	::	candy: sweet
5	Function	alcohol: disinfection	::	broom: cleaning
6	Cause and effect	war: destruction	::	garbage: dirt

Types of analogy analysed in this study

1. Synonym

1.a. *Mélos*² in the poems of Sándor Weöres

Theorists and analysts of art trace sometimes the spirit of poetry back to a certain *ancient music*. They usually refer to a spiritual state in which text and melody are manifested in a unity, and where beauty is presumed to be good and right. Those few magical years of tasting words, of playing with words, of creating words, are to be found in the childhood phase of human intellectual development. Everyone is a poet and an artist in this period, but for many of us this period is condemned to oblivion. This is not the case with Sándor Weöres, who could remember the rhymes he invented as a child and the circumstances of their creation decades later. Kodály, as an adult, created the same melodic world of ancient intonation in the songs he composed, to which words and lines of verse were added afterwards. Both masters invoke the same source in their art. Their points of contact and their cooperation, which encourages further reflection, are exemplary in the dialogue between the arts.

² The term *Mélos* used by the ancient Greeks refers to the connections of melody and lyrics conceived in unity.

„The spirit of poetry was once born from ancient music”³ – states music aesthetician István Angi. In our exploration of the poetry of Sándor Weöres, we encountered a similar basic idea. “Only one branch of fiction is homogeneous with the everyday communication of thought, prose; the other branch, poetry, contains qualities that are absent from the structure of speech: in poetry we find a tonal bond that is absent in public speech and prose, but is similar in music. Poetry by content is a conceptual art, formally an auditory art. (As a curiosity, we may note that poems sometimes include meaningless sound groups, for the purpose of sound imitation or mood evocation, e.g. in Goethe's *Zigeunerlied*: "Wille wau-wau-wau! Wille wo-wo-wo! Wito-hu!" In such cases, the poem is temporarily not "the art of the concept" but is entirely auditory, like music.) Both prose and poetry derive from a mixed art: from singing, a mixture of music and speech.”⁴

E.g. 2

1. Synonim

tired: sleepy

lively: alert

poetry: verse

music: song

Mélós: magic of words (pun) :: ancient intonation

Synonymic relationship

³ Angi István. *Az esztétikum zeneisége (The Musicality of Aesthetics)*. KOMP-PRESS Korunk Baráti Társaság, Kolozsvár, 2001, p. 299.

⁴ Weöres Sándor. *A vers születése. Meditáció és vallomás (The Birth of the Poem. Meditation and Confession)*. In: http://adattar.vmmi.org/cikkek/8498/hid_1964_07-08_02_weores.pdf, p. 742, accessed: 29.01.2023.

The poems and writings of Sándor Weöres accompany and teach throughout the whole life of a person living in a Hungarian culture. For children growing up in Hungarian communities, his sayings, playful poems are part of their childhood memories. After that comes the *Psyché*, which should be the mandatory reading for adult life, finally the *Towards completeness (Teljesség felé)*, is an impressive search towards self-understanding. Through his poems we can access the Hungarian poetic language from a very early age, and it can accompany us into our kindergarten years: we can hear, chant, hum, recite Sándor Weöres poems through and through. It is no coincidence that his complex life's work is said to have a lot of playfulness and a lot of *voice*.

1.b. *Mélós in the works of Zoltán Kodály*

The Kodály melodic world carries within it a peculiar ancient intonation. As a folk music researcher, he confirmed his instinctive recognition that the old Hungarian (folk song-oriented) melodic world is the home of our musical mother tongue. Music aesthetician István Angi uses the concept of *mimesis* to illustrate Kodály's principle. In his thinking, Kodály creates a synthesis of musical *ancestral elements*; his compositions are living forms of the intonational order of Hungarian musical language, based on the values and laws of Hungarian folk music. In Kodály's melodies, archaic musical elements can be found, and sometimes the most ancient and purest forms (archetypes) can be discerned. The Hungarian music historian Bence Szabolcsi has a beautiful allegory for the ancientness, durability, and future of the pentatonic sound system. He states that pentatonicism is precisely the two-faced connecting tree, whose roots go back to the primitive world and its foliage goes to the advanced musical cultures⁵. The Kodály melodic world seems to precisely serve this duality and in the case of textual melodies, to be complemented by an attention to the poetic text. By composing the melodies, he tries to reproduce what was once, in a similar way, intrinsic to the poetic text: syncretic musicality. „For him (...) the poem was ultimately a device, but an admirably handled device, of transforming the musical purpose hidden within it into a musical purpose (...).”⁶

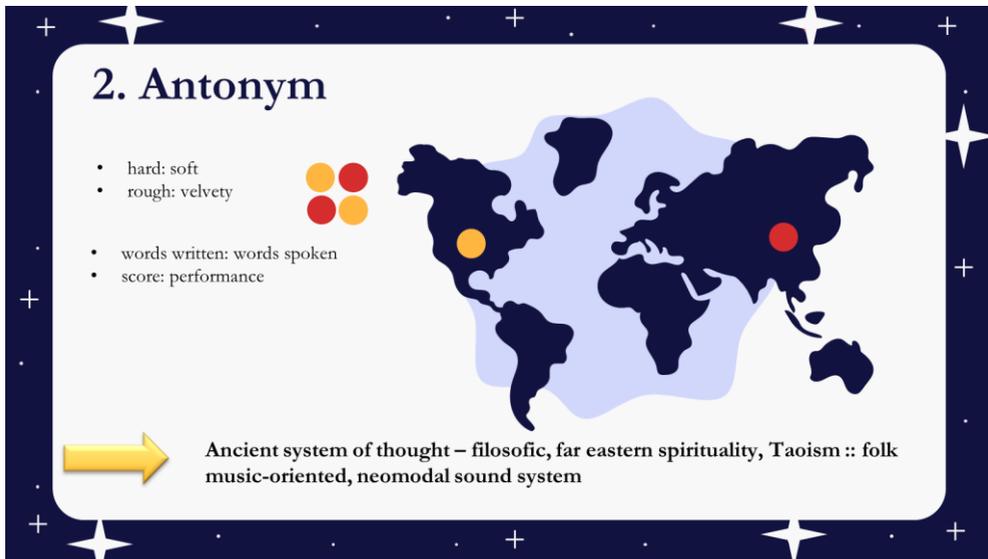
⁵ Szabolcsi Bence. *A melódia története (The History of Melody)*. Zeneműkiadó, Budapest, 1957, pp. 5-11.

⁶ Angi István. *Az esztétikum zeneisége (The Musicality of Aesthetics)*. KOMP-PRESS Korunk Baráti Társaság, Kolozsvár, 2001, p. 299.

2. Antonym

Both creators - Weöres and Kodály - were confronted with antagonistic value judgements represented by the opposition between East and West. Weöres consciously fled into the thinking represented by the Far East, while Kodály, because of the folk music culture he had discovered for himself, turned as well to value systems of eastern cultures. We know that the validity of a creator is in function of the context in which his thinking and the existence of his creations are embedded. And archaic thinking and being is embedded in tradition and its living. Both Weöres and Kodály believed in this kind of existence, perhaps it was the only way for them to go.

E.g. 3



Antonymic relationship

2.a. Word-magic, poem-magic of Weöres

Sándor Weöres created an increasingly magical relationship with words, with poetry, with a mystical power beyond the meaning of words. The words, the metaphors, the illustrations themselves, were able to display and conjure up what was being spoken of what the picture showed.

In ancient thought, words and images had a creative power. Whereas today we mostly think of the meaning of words as conventions, for archaic man the relationship between sound and meaning is absolute, so that the meaning of each word cannot be changed, but merely discovered, perhaps carried forward. Related forms always cover related meanings, and where the representations are symbolically matched by words, the phonetic quality of the words is not negligible but a decisive factor. The ancient magical thinking of primitive tribes has long been preserved; just remember the case of the Indian chief who expressed indignation that since the white man had drawn the buffalo in his book, they had no buffalo, he had taken them all away in his book. For him, the picture and the concept were the same. And as for the creative power of thought, we are reminded of the beautiful anaphora: beware what you think, thoughts become words, beware what you say, your speech becomes actions, beware what you do becomes habits, beware what your habits are, they become your character.

Sándor Weöres travelled a lot, also outside Europe. He was a great admirer of oriental cultures, travelling to India and China; Taoism and Buddhism had the greatest influence on him. It is no coincidence that he translated the Tao Te King's philosophical work *The Way and Virtue*, an ancient Chinese philosophy in which Lao Tzu summarized the major teachings of Taoist life. Weöres turned against the individualistic, personality-centered traditions of the West, and for him the dissolution of the individual in universal consciousness became increasingly important; he built his poetic oeuvre on this. Harmony with nature, the unity of the universal consciousness, is the most important thing to him. His thoughts have deep philosophical content.

Among his short poems stand his play-poems, and within these, we find the so-called one-word poems, a genre he invented himself. He creates compound words that together have a magical power, changing and bringing into play the original meaning of the words: for example, *Remetebál* (*Hermit's Prom*), *Liliomszörny* (*Lily Monster*), *Tojáséj* (*Eggnight*).

The poem *Tojáséj* (*Eggnight*) can sum up his whole philosophy of life in three syllables. They are not just about playing with words, magic, and rhythm, but about encouraging further reflection: to make the reader or listener a co-creator through word magic. We know that inside the egg, if the shell is intact, there is darkness. However, the sun star (which is the egg's yellow becoming a chicken) breaks these frames from within, light makes its way, light overcomes darkness, life overcomes death, and the egg abolishes itself when the shell cracks open and life is born.

E.g. 4

Weöres Sándor: *Tojáséj (Eggnight)*

Kodály Zoltán: *Árnyék ül a falu dombján (Shadow on the Village Hill)*

4.

1. Ár-nyék ül a fa-lu domb-ján,
Hát száll je-gye-nye-fu lomb-ján.

2. Domb közt fülemüle hangzik,
Völgyben kicsi falu alszik.

Two words, two notes

2.b. Two notes, a whole song

Zoltán Kodály's compositional work was greatly influenced by the old-style Hungarian folk songs discovered by Bartók and himself. The peculiarities of the melodies, which are thousands of years old - the anhemitonic pentatonic, the descending structure, the floating-free rhythm - became of distinctive importance in his entire compositional oeuvre. They are immersed in his neo-modal thinking. In addition to his compositional work, he was also a pioneer of an important cultural mission in music education. With his collaborators, he prepared sophisticated melodic materials for young children, keeping in mind the key stages of their musical development. He composed melodies and choral works for all ages and published methodological observations. Sometimes he asked poets to write text on existing melodies, sometimes he composed music on children's poems.

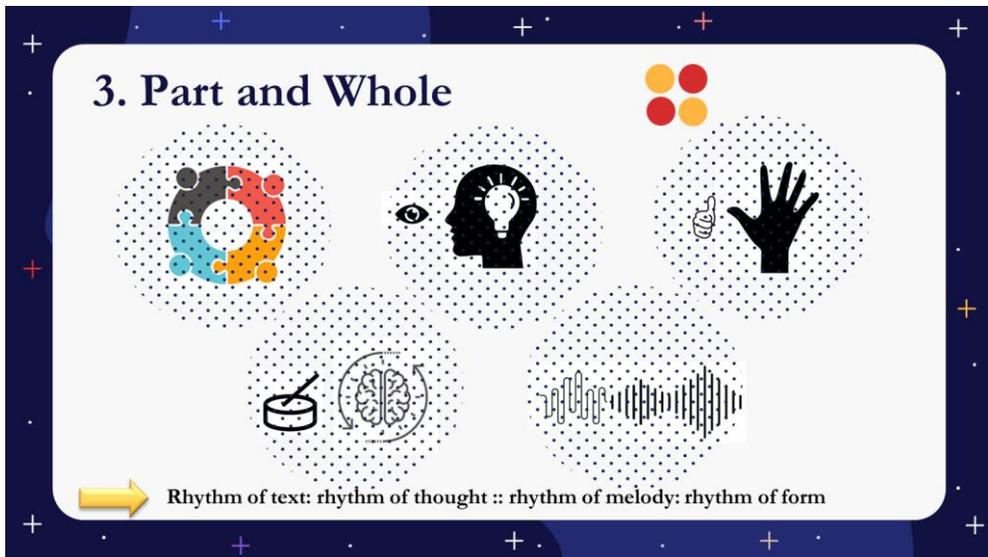
The *Árnyék ül a falu dombján (Shadow on the Village Hill)* is a musical universe constructed solely on two notes. A major second pendulum running through the song draws us into the unity of hill and valley that is evident in the text. The personified shadow covers the hill and the leaves of the Haywood, which is how we know that summer sunlight fills the countryside – another great way of using the major second to convey the complementary unity of

shadow and light. The rhythm is entirely textural and organic. The song of the nightingale is also heard in this major second pendulum, and it turns out to be soft, as it does not disturb the sleep of the village. We assume that we are in the early afternoon, on an after-lunch break. We rest on the fine line between wakefulness and dreaming, or on the two sides of the major second.

3. Part and Whole

An important type of analogical thinking is when, during the thinking process, concepts are complemented according to a specific perspectival order. The part of something conjures up, defines, personifies or metaphorizes the whole.

E.g. 5



Part and Whole correlations

3.a. Part and whole at Sándor Weöres

The rhythm of the words, the sound effect of the syllables in Sándor Weöres' work is always contextual. The time of the poem, expressed in the rhythm of the words, is always the time of something that exists and breaks, that is alive, that moves. In Weöres, rhythm always emphasizes the periodicity of this movement, existence, happening. We have known his play poems since childhood. We can think of the verses in the *Medúza (Medusa)* volume,

the *Rongyszőnyeg* (*Tattered Carpet*) or the cycle of *Magyar etűdök* (*Hungarian Etudes*). These poems have been recited, versed, hummed, and murmured in our heads almost since we were in kindergarten. The poem entitled *A tündér* (*The Fairy*), for example, is ingrained in the codes of our childhood, as is the poem *Galagonya* (*The brambleberry*)⁷.

Eves of autumn
 Gleam with the brambleberry's
 Gleam with the brambleberry's
 Shimm'ring dress.
 Thorns a-rustling,
 Winds scurry hither-thither,
 Trembles the brambleberry
 Comfortless.
 Should but the moon let lower her veil,
 Bush turns maiden, starts to wail...
 Eves of autumn
 Gleam with the brambleberry's
 Gleam with the brambleberry's
 Shimm'ring dress.

It is like an ancient shamanic rhyme, conjuring up space, time, the moments of the poem's creation, the rhythm of its existence.

3.b. Part and whole at Zoltán Kodály

If at Weöres the rhythm of syllables predestines the rhythm of thought, by analogy, we can assume that at Kodály the rhythm of melody has a generative effect on the internal development of musical form. The minor third pendulum invented for the phrase "it is raining" in the choral work *Norwegian Girls* may have achieved such an effect in the structure of the choral work.

Sándor Weöres was awarded with the Baumgarten Prize for his creative work as a young man, and in the summer of 1935, he used the scholarship to travel to Northern Europe. His experiences there brought him home with the poems *Nordkapp* and *Norwegian Girls*. According to his correspondence, when he had finished the poem, he sent it to Zoltán Kodály as material suitable for setting to music. Kodály put it aside, not wanting to

⁷ Translated in English by Valerie Becker Makkai and Adam Makkai:
https://www.magyarulbabelben.net/works/hu/We%C3%B6res_S%C3%A1ndor-1913/Galagonya/en/24302-The_brambleberry, accessed on: 2023.01.29.

deal with it for the time being. The composer's displeasure may well have contributed to Weöres' omission of the poem from his autumn volume. He printed it in a collected volume much later. When Kodály wrote his well-known choral song on these verses, Weöres accepted the master's suggestions for small changes in the text and the poem was published in a form to Kodály's taste. Kodály finally set the poem to music in 1940, five years after the poem's birth, in response to his dismay at the German occupation of Norway.

The poem by Sándor Weöres shows the typical Hungarian folk poem idiom: phrases compound by four plus three syllable beats. The volatile impressionistic mood is conveyed by the most structured musical composition imaginable. The first four notes of the chorus are consistently carried through the entire composition in their original form, inversions in mirror, crab, crab mirror, with, of course, different rhythmic variations.

E.g. 6

Könnyedén lebegve ♩ = 94-96 KODÁLY ZOLTÁN

S. *p* A bal - hol - mi lē - á - nyok, lē - á - nyok mind

A. *pp* Ah

T. *p* A bal - hol - mi lē - á - nyok, lē - á -

B.

cresc.

csú-csos csuk-lyát vi - sel - nek, Min-díg mo-so-lyog-nak de so - ha - sē

nyok mind csú-csos csuk-lyát vi - sel - nek, de so - ha - sē

Starting bars of the choral work: *Norwegian Girls*

The theme of the melody formed by these four plus three notes draw out a descendent minor third (B-G sharp), the very pitch on which the rain that pervades every thought and feeling in the work will be heard. Kodály likes to play with the word 'rain', the proximity of the rustling sound (sh) and the knocking ending (k) allowing for virtuosic, rhythmic play. The rain, as a natural phenomenon, permeates the landscape, so the resulting music is heightened in its attention to nature. Kodály depicts mountains, the sea, the wind and the rain through a series of magical musical images, sometimes in the manner of a pointillist painter. Kodály achieves the impressionistic effect through such devices as the use of even couplets, which give the music a swaying or sighing quality. Weöres intersperses the poem with alliterations („csúcsos csuklyák” – „pointed hoods”, „száll a szürke sziklákra” – „flying on the grey rocks”), giving the choral work an inner rhythm that further nuances and softens the mood of the work.

4. Features

If the lemon is sour, the candy is sweet. On this analogy we presume the following: if poetry is music, then music is a language. Kodály says: "Language sings and music speak."⁸

Among Weöres's inspirations was the master Kodály, who constantly encouraged the young poet to experiment with rhythm through various tasks. He also encouraged him to make use of musical folklore, which helped him to develop modern poetic forms with a musical structure and a musical basis. „... I could and had to create lyrics for a lot of little melodies. Some of these were Kodály's own melodies, especially the pieces from the music booklet *100 kis induló (100 small Songs)* [*Ötfokú Zene, (Five scales Music II)*], and that of *Cheremis melodies*. (...) I learned a lot of rhythmic things from Kodály. (...) A tangible trace is the many rhythms sketches I have made in my life. (...) My nursery rhymes, which were originally mostly written as rhythm sketches, all or almost all show a Kodály influence.”⁹

4.a. Poetry as music in Weöres's work

Sándor Weöres mentions his relationship with music several times in his letters. In 1930, he wrote to his supporter colleague Dezső Kosztolányi: „...I am preoccupied with many things: Stravinsky-Bartók-flavored pieces of music are swirling around in my head, and I am trying to set their melodies

⁸ Kodály Zoltán. *Visszatekintés. II. (Retrospectives II.)*. Zeneműkiadó, Budapest, 1974, p. 253.

⁹ Mechler Anna. „Száll a szürke sziklára” – Kodály Zoltán és Weöres Sándor találkozása (*"Flying on the grey rock" - Zoltán Kodály meets Sándor Weöres*). In: *Lyukasóra*, 2017/09, p. 13. <https://epa.oszk.hu/html/vgi/kardexlap.phtml?aktev=2017&id=3982>, accessed: 29.01.2023.

to score (but there are none) ...”¹⁰. Three years later, in a letter to fellow contemporary writer Mihály Babits, he writes: „I am trying to introduce musical genres into poetry (...)”¹¹ - highlighting the suite, symphony, prelude, fugue, invention, sonata among the tasks to be accomplished.

He also writes the following to Mihály Babits, in which he explains the stylistic characteristics of his writing by means of musical associations. Weöres tells Babits about the creation of two poems, both based on ancient Egyptian traditions: “I transcribed the two ancient things from a literal Hungarian prose translation, remaining as faithful to the texts as possible. (...) is it not somehow as if someone were to turn Bach's prelude into a jazz piece or use the motifs of one of Raphael's Madonnas as a street poster (...)”¹²

Weöres also often consulted Kodály in writing about his creative work. When Kodály asked him for further collaboration in 1938, he wrote in a letter about their work together: “I am up to my neck in the composition of the untexted pieces of the *Bicinia Hungarica*; a whole mass of variations is lying around me. I have no one who understands music to help me; without any musical knowledge, I fumble awkwardly between the notes, but I am getting better and better at it.”¹³ Then, when composer-pianist and folk music researcher Sándor Veress, a student of Kodály and Bartók, helped Weöres to study the Cheremis folk songs - which were included in the fourth booklet of the collection - he felt he could write lyrics more successfully from the rough translations: „I have perhaps succeeded in getting the rhythm and mood of the songs more or less right”¹⁴, he wrote to Kodály.

Weöres had an amazing ability to improvise. Many records tell us that he was able to improvise several text-versions on a single melodic phrase, all of which fitted perfectly with the rhythm of the melody. There is a well-known anecdote to one of his children's poems: it is said that Mátyás Domokos, the editor in chief of the Szépirodalmi Book Publishing House shouted in the aisle of the house „– Sanyika, you should write a poem for forty drawings”. Weöres stepped up to the table and, without taking off his winter coat, wrote the book of poems.

Weöres had a very intensive creational relationship with rhythm and the auditory experience of the words. In fact, we could say that the sound of the words was important to him. As he himself says: “Of my few lyrical pieces,

¹⁰ Kenyeres Zoltán. *Tündérsíp – Weöres Sándorról (The Fairy Whistle - About Sándor Weöres)*. Budapest, Szépirodalmi, 1983, p. 44.

¹¹ *Idem*, p. 49.

¹² Letter of Sándor Weöres to Mihály Babits, 28th of december, 1951, *idem*.

¹³ Mechler Anna. *Op. cit.*, p. 13. <https://epa.oszk.hu/html/vgi/kardexlap.phtml?aktev=2017&id=3982>, accessed: 29.01.2023.

¹⁴ *Idem*.

I still consider the most successful to be those whose melody I had already carried before I had a fully developed idea - so that the idea (thought) developed from the melody. (...) It's not so much the content of the words, but (...) the phonetic elements that capture the suggestion that occurred there."¹⁵

4.b. The language of music by Kodály

In Kodály's belief, music has a strong capability to communicate, therefore, to educate the audience. His music education program has been developed for several age groups, starting with pre-school children. „No one is too big to write for little ones, and you should try to be big enough.” stated in his Preface of the score *Children's Choirs* (1929).

Some of Weöres' play-poems were written under the direction of Zoltán Kodály. The composer considered of crucial importance that the musical sense of native Hungarian speaker children from kindergarten to school should develop in a healthy way. Kodály thought that children's musical aesthetics should not be spoiled by foreign melodies, bad rhythms, sweet pseudo-children's music or even silly, babbling lyrics. So, he made several melodic arrangements, and from the 1940's onwards he asked Weöres for lyrics for his 'little people's songs', because he knew of his creative inclination for music infused verse¹⁶.

An example of the two creators' manifestation of play instinct is the ditty *Zim-zim*, which sprang from the inner wellspring of poetry. It is a voluntary expression of serenity and love of freedom, a driving force, a refuge, a suggestion of a freely and commonly accepted order. The driving force of this song is a rhythmic formation, its main characteristic being the dominance of rhythm.

The rhythm perfectly captures the sound of the locomotive, and by moving forward on mostly high vowels and then predominantly on low vowels, the poem even manages to express the Doppler effect, thus evoking the impression of the train approaching and passing by with natural fidelity. Yet the effect of the poem is almost entirely acoustic, and the visual moments are relegated to the background, the machine, the track, the rotating wheel, and the dark tunnel only coming together on repeated readings, because the extremely strong rhythm completely dominates the words, allowing only their own, separate, and more akin to music and dance, homogeneous medium to prevail. Yet the image and the rhythm are in perfect harmony, with the image of the train approaching accompanied by a rhythm that evokes the

¹⁵ Weöres Sándor. *A vers születése. Meditáció és vallomás (The Birth of the Poem. Meditation and Confession)*. In: http://adattar.vmmi.org/cikkek/8498/hid_1964_07-08_02_weores.pdf, p. 749, accessed: 29.01.2023.

¹⁶ Kodály Zoltán. *Kis emberek dalai (Songs of Little People)*. Zeneműkiadó, Budapest, 1962, p. 5.

rattling of the locomotive. We “hear” this strange train in the poem before we “see” it. Here, the textual sense, which has become a pair, plays a role like the accompaniment of an orchestra in the performing arts, only here the text accompanies the “music” and not the music the text. “The content and meaning of the poem are primarily achieved through the sound.”¹⁷

E.g. 7

Analogies on features and *Zim, zim* as language¹⁸

Recording acoustic experiences was nothing new to Kodály either, for, as musicologist Ferenc Bónis reports, the young boy Kodály noticed the sound of two trains colliding and gave it a fictitious word: *kinty-kantyú*.¹⁹ Later, as a student at Eötvös College, Kodály engaged in scientific research concerning the melodicism of language, noting important observations about poetry and its possibilities of setting to music.

¹⁷ Kenyeres Zoltán. *Tündérsíp – Weöres Sándorról (The Fairy Whistle - About Sándor Weöres)*. Budapest, Szépirodalmi, 1983, p. 100. In <https://mek.oszk.hu/08300/08337/08337.htm>, accessed: 2023.01.29.

¹⁸ Source of the score: Forrai Katalin. *Ének az óvodában (Singing in the Kindergarten)*. Zeneműkiadó, Budapest, 1974, p. 266.

¹⁹ Bónis Ferenc. *Élet-pálya: Kodály Zoltán (Life-Path: Zoltán Kodály)*, Balassi Kiadó-Kodály archívum, Budapest, 2011, p. 5.

5. Function

Just as the function of alcohol is to disinfect, the broom is suitable to clean up dust and to create cleanliness. Proceeding along this line of thought, by analogy, we can presume that if the words in a verse speak to human intellect, then the sounds of music speaks to the human soul.

5.a. Verses' functionality by Weöres

Weöres states that „the poem to be written is often more of a premonition than a thought, more of an intention than a feasible thing, and yet to grasp this intangible requires hard work, in which there is no room for hesitation or dreaming. It is as if we had to create a solid object out of vapor.”²⁰ Weöres is identifying the artist's function in the process of creation by moving away his individual desires and opinions. In his opinion only thus is the artist capable of becoming a medium of transmitting his muse's thoughts to his readers. This credo gets interpretation in the poem *Öregek* (*Old people*) because the young poet could in no way write from experience, but only be a kind of mediator of a general insight. The poem analysed below reveals a rather youthful experience of loneliness.

In the autumn of 1928, four of his poems were published in Sándor Karácsony's youth magazine, *Az Erő* (*The Force*): *A percvonat* (*The Minute Train*), *Öregek* (*Old People*), *Szelek zenéje* (*Music of the Winds*) and *Tájkép* (*Landscape*). Weöres began his poetic career with this poem.

The *Öregek* (*Old People*) is a heterometric poem that changes its number of syllables from line to line. We could say that is on the borderline of free verse, or a dissolved free verse, with metrical elements, but not in sequence. The eleventh and twelfth lines are connected by a rhyme, the lines are separately unrhymed. “In this difficult form, even for a mature, practiced poet, this would show a deeper capacity for rhythm composition, but for a teenager of barely fifteen it is a bravura achievement.”²¹ The emotional richness of the poem is achieved through very simple stylistic devices, using personalization, inversions, and metaphors. The emotional tension thus heightened is also a testament to the mastery of the editing.

The poem is not guided by Weöres's empathic ability, which later creates so many amazing miracles, but by the opposite spiritual process: he

²⁰ *** Egyedül mindenkivel. Weöres Sándor beszélgetései, nyilatkozatai, vallomásai (*Alone with Everyone. Sándor Weöres' Conversations, Statements, Confessions*). (Edited by Domokos Mátyás) Szépirodalmi, Budapest, 1993, p. 226.

²¹ Kenyeres Zoltán. *Op. cit.*, p. 17.

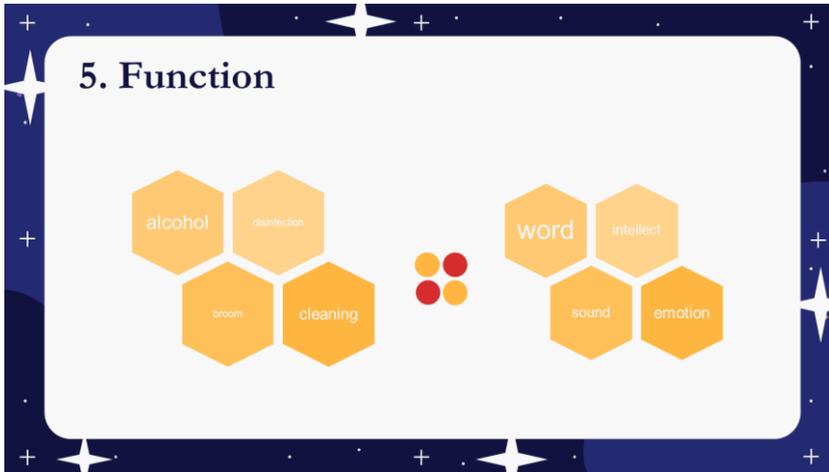
does not identify with the old but identifies the fate of the old with his own teenager loneliness. This phenomenon is generally known in child psychology: a sense of adolescent abandonment, which appears at some stage of development. The fate of the elderly, of loneliness and passing, becomes universal: it becomes a symbol of human life, even of existence, and its fatefulness takes on the image of a compelling, immutable, and lawful process.

But where in the poem is the moment of defiance so evident in Weöres' poems? Abandonment and resignation are lyrically present, but rebellion is apparently absent. Yet this moment is there, and everyone feels it when they read the poem, only it is not expressed in words, but erupts in the impulse of the performance. The way at the end of the passage that begins "...and sometimes, when their old hands play on a blonde child's head" (*És néha, hogyha agg kezük játszik egy szőke gyerekfejen*), the words "no one needs blessing hands anymore" (*„áldó kezekre senkinek sincsen szüksége többé”*) are not a resigned statement, but a real accusation. After this emotional climax, it suddenly breaks, and the voice descends: and „they are prisoners now...” (*„És rabok ők már...”*) This inner curve of the poem was not discovered by literary history, but by the creative arts: Zoltán Kodály based his famous choral.

5.b. Kodály's music adding the emotion

Kodály turns moments of defiance into a musical tableau. At this point, the music brings the most eerie bars: a terrifyingly monotonous, recitative-like series of e vowels: „Old food in the chariot of life, / Old straw on the chariot of life, / Wax spilled on the candle of life” (*„Életkatlanban régi éték, / Életszekéren régi szalma, / Életgyertyán lefolyt viasz,”*) - climaxing with an octave leap on high notes: „you have burned!” (*„te már elégtél!”*). A smilingly gentle contrast follows this section in A major: „...and sometimes, when their old hands play on a blonde child's head” and then a harsh shift: „no one needs blessing hands anymore” (*„áldó kezekre senkinek sincsen szüksége többé”*). In Kodály's interpretation, the poem became more structured and expressive, moving away from the pastel colors of impressionism.

E.g. 8

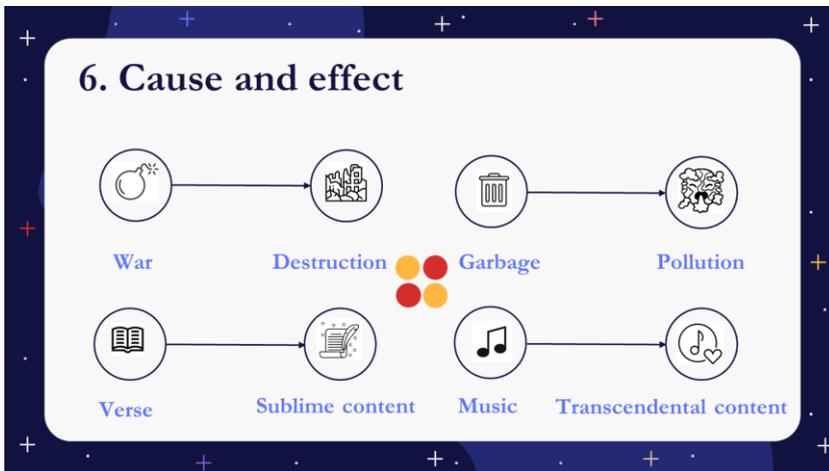


The Mechanism of the Function

6. Cause and effect

Among the most common relationships in analogical reasoning is comparison based on cause and effect. We can construct the following line of thought: if war causes destruction, garbage causes pollution. Along this line, if the poem has a sublime content, we can say that music has a transcendental content.

E.g. 9



The system of cause and effect

6.a. Sublime content by Weöres

Weöres, as a profound connoisseur of almost all great poetic traditions – be it the Western Christian tradition, the Far Eastern philosophy, the ancient Egyptian philosophy, or ancient Greek and Roman reflection, – and as a poet of prodigious wit who is in possession of resourceful creativity, usually employs simultaneous verse. This means that a poem can be interpreted both according to the ancient Greco-Roman rhythm and the Western-style European rhythm, and sometimes even the rhythm of thought characteristic of biblical verse. The content and the message of his poems can be expressed in a thought written in prose: „Truth is not in sentences, but in undistorted existence. Eternity lies not in time, but in a state of harmony.” (Az igazság nem mondatokban rejlik, hanem a torzítatlan létezésben. Az öröklét nem az időben rejlik, hanem az összhang állapotában.)²²

6b. Transcendental content by Kodály

The intrinsic essence of music is that it carries transcendental content through its emotion-engaging function. In this way, music does not place the condition of the possibility of cognition in the object of cognition, but in the subject of cognition.

For Kodály, it was important to collaborate with artists and poets whose lines and thoughts evoked some kind of emotion in him, who influenced his emotional world and with whom he could share thoughts and ideas. This is how he himself put it: “I can only set to music a poem in which I find something I feel, which I would have written in the same way.”²³

There is usually a considerable time lag between experiences and their transformation into works of art. Kodály usually spent a long time maturing the lines and thoughts he composed music to afterwards. Perhaps also because, as in many other artistic disciplines, the 'experience' of the moment of creation only arises with the possibility, or even the necessity, of becoming a work of art when we think back on it.

Conclusions

In this paper, we have tried to explore the connections between literature and music, between text and melody, using types of analogical thinking. In their joint works we perceived that Weöres and Kodály had an artistic collaboration based on mutual agreement on relevant issues. Weöres'

²² *A teljesség felé, Szembe fordított tükrök (Towards wholeness, Mirrors facing each other).*

²³ „Én csak olyan verset tudok megzenésíteni, amiben valami magam érezte dolgot találok, amit magam is olyanféleképpen írtam volna meg.”

outstanding sense of sound and rhythm was an inspiring influence on Kodály, whether in play poems or adult verse and vice versa, Kodály proved to be a creative influence on Weöres' word and verse-plays. Both believed deeply that the renewal of artistic language could only be achieved by incorporating and living the ancient traditions. The spirituality of their joint works is testament to this belief implemented by a value-creating example of artistic dialogue.

Sándor Weöres in appreciation for the master and in memory of their artistic friendship, wrote the following poem for Kodály's seventieth birthday: „On the mountain top, where the eagle's wing is swinging, / the crystal ice zooms like an organ, / the wide sky is merging with its blueness, / silence has only such great music.” („A hegytetőn, hol sasszárny lendül, / a kristály jég mint orgona zendül, / a széles éggel összeforr kékje, / a csendnek van csak ilyen nagy zenéje.”)

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