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'The American Spirit' [Az amerikai szellem]

László Lukin's Hungarian Translations of American Folk Songs in Erzsébet Szőnyi's Biciniumok

Matthew Hanne

Abstract: The composer and pedagogue Erzsébet Szőnyi (1924-2019), who studied with Zoltán Kodály, Nadia Boulanger, and Olivier Messiaen, is largely credited with advancing Kodály's vision for music education around the world. In the second and third volumes of Szőnyi's *Biciniumok* (two-part musical arrangements to be used pedagogically with children), the musician, educator, and translator László Lukin (1926-2004) provided Hungarian texts to twenty-four American folk songs. Lukin himself was a student of Lajos Bárdos and Jenő Ádám, who (along with Szőnyi) were pivotal in the development of Hungary's system of music education in the early 20th century. This paper explores the challenges encountered when translating lyrics from English to Hungarian: navigating the idiomatic use of language in folk material; overcoming differences in prosody and its impact on both linguistic accents and musical meter; and differentiating between literal, cultural and artistic/creative avenues of translation. General patterns of word stress, syntax, and meaning will be addressed for all twenty-four of the folk song arrangements. Through a detailed analysis of four of the pieces ("Madarak", "Bricskán Járok", "Postaváró", and "Ausztrál Tájak Felé"), the author will highlight the variety of approaches taken by Lukin regarding the process of translation.

Keywords: *Erzsébet Szőnyi, László Lukin, Zoltán Kodály, Kodály scholarship, American folk song research, bicinia, biciniumok, music education, translation studies, cross-cultural studies*

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The work of translation requires both craft and art. Deep understanding of the lexicon and grammar of both languages is only the starting point. To adequately conduct their work, a translator must also be familiar with figurative language, idiomatic expressions, slang, and specialized terminology. But this knowledge is only craft; the art of translation emerges from the

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interplay between direct meanings, contextual meanings, and the subtle shifts of thought each language may or may not contain (Czerniawski 1994, 5). Three approaches to the translation of poetry can involve a direct and literal paraphrase, a freer imitation of the essence of the original poem or a method that attempts to balance these two extremes (Welch 1972, 4).

When translating folk song lyrics, the difficulties only deepen. Melody and rhythm produce specific meters, word stresses, and rhyme schemes, and the essence of the song itself may be altered if these patterns are not followed. Differences in syntax often require imagination to overcome. Should the translator aim for a more direct translation that maintains the original content and context of the folk song but which feels unnatural or unsingable in the new language? Or should they abandon the spirit of the original in favor of allowing the translation to breathe more freely? The best translators strike a balance (Welch 1972, 12), allowing people from different places and times to connect, forging alliances from person to person, soul to soul.

Erzsébet Szőnyi was born in 1924, and, through her life's work, she became the most celebrated female composer of her generation and the international champion of what may be called the "Kodály concept" of music education (Jaccard 2014, *xvii*). From 1942 to 1945, she studied composition with János Viski and folk music with Zoltán Kodály at the Liszt Ferenc Academy of Music. In the 1947 –1948 academic year, she studied composition at the Conservatoire de Paris with Nadia Boulanger and Olivier Messiaen. Szőnyi composed over 300 works, published three volumes of *Musical Reading and Writing* and was awarded numerous prizes for her compositions (Jaccard 2014, 289), including the Liszt Prize (1947), the Erkel Prize (1959), the Hungarian Republic Medal (1993), the Apáczai Csere János Prize (1994), the Bartók–Pásztory Prize (1995), the Excellent Artist Prize (2000), the Kodály Prize (2001), and the Kossuth Prize (2003). At significant personal risk, she offered the official invitation for Budapest to host the 1964 International Society for Music Education conference (Jaccard 2014, 124-129), an event pivotal in bringing international attention to the Hungarian approach to music education. Following that conference, and even more so in the aftermath of Kodály's death in 1967, Szőnyi expanded her role as an international pedagogue, teaching and helping to organize conferences around the world. She was selected for membership in the Hungarian Academy of Arts and was bestowed honorary membership in the International Kodály Society. Szőnyi passed away in 2019, with generations of composers, teachers and students owing her a debt of gratitude.

László Lukin was born in 1926 to parents who were both musicians. His mother studied music and was likely Lukin's first piano teacher. Lukin's father was an amateur musician who sang and played the organ and violin ("Colonel László Lukin," 2004). Lukin studied with Lajos Bárdos at the Liszt Ferenc Academy of Music from 1944 to 1948 and completed the Secondary School Singing and Teacher Training program with Jenő Ádám the next year. Both Bárdos and Ádám were pivotal figures in the advancement of Kodály's views of music education, with the latter playing an especially vital role in the creation of pedagogical music education books. From 1950 to 1982, Lukin taught at the Mihály Fazekas Primary and Secondary school in Budapest. He also conducted several important choirs during these years, including the Budapest Choir and the Central Choir of the Railway Trade Union, and he directed the youth concerts of the National Philharmonic. From 1979 to 1981, he published three volumes of *Ének-zene a gimnáziumok számára* [Singing and Music in High Schools] with Gábor Ugrin. In 1984, he published *Ének-zene az általános iskolák számára* [Singing and Music in the Primary Schools]. Two important events in the year preceding his death highlight how active Lukin remained in his retirement. First, he developed *Zenés mesék* [Fairytale Music] with Hungaroton Records as an educational

series for children. Second, he was given the Gyula Wlassics Award in August 2003 for his outstanding work in the field of public education. Lukin died in 2004.

As part of his *Choral Method*, Zoltán Kodály composed numerous two-part pedagogical works collectively titled *Bicinia Hungarica*. This title referred to the Renaissance and Baroque practice of using such compositions as an aid to understand harmony and counterpoint. This reflected Kodály's desire to ground Hungarian musical culture in the traditions of the past while simultaneously establishing a Hungarian musical identity through the use of Hungarian folk songs as the basis or inspiration of the bicinia (Ittzés 2019, 92–97). In his preface to the Hungarian edition, Kodály closed with a humanistic appeal that was typical of his character: "We must look forward to the time when all people in all lands are brought together through singing, and when there is a universal harmony" (Kodály 1984, 3).

Building upon this foundation, Erzsébet Szőnyi published six volumes of bicinia (1974, 1977, 1983, 1987), incorporating melodies of folk songs from Japan, the United States, Australia, France, Belgium, Peru and Hungary. In her foreword to Volume II, Szőnyi affirmed her belief that Hungarian children would be happy when learning music from different countries, just as the music of Kodály's *Bicinia Hungarica* was being studied in America, Canada, and Japan (1974, 2).

Szőnyi published Volume II of her *Biciniumok* in 1974, featuring twenty folk songs from the United States and five from Canada. Volume III was published in 1977, and it contained four Australian folk songs, five Japanese folk songs, four French folk songs, eight Hungarian Romani folk songs, and five folk songs from the United States. In 1984, Szőnyi published *Bicinia Americana*, featuring twenty-two "American Children's Songs" in English. The majority of these bicinia were newly arranged for the book, but a few are English language versions of pieces from Volume II and Volume III of her *Biciniumok*. In her preface to *Bicinia Americana*, Szőnyi closed with her own humanistic appeal: "At the moment, Hungarian children learn these songs with Hungarian words. Let us build bridges among people, from soul to soul" (1984, 2).

The 25 folk songs attributed to the United States found in Volumes II and III of Szőnyi's *Biciniumok* are detailed in Table 1, with their corresponding English title and source, if known.[1] From this list, four exemplar pieces (in bold) have been chosen to allow for an examination of Lukin's approach to translation. These exemplars have a variety of rhyme schemes, meters and content and provide unique insights into the process of turning folk song lyrics in English into singable, natural Hungarian lyrics.

[1] The following abbreviations are used for the sources: "*150 AFS*" indicates *150 American Folk Songs to Sing, Read and Play*; "*Bic. Am.*" indicates *"Bicinia Americana*"; "*Sail Away*" indicates *Sail Away:155 American Folk Songs to Sing, Read and Play*; "Kodály Center" indicates the *American Folk Song Collection* from the Kodály Center.

Table 1

Hungarian Title	Vol. and Page	English Title	Source
A fókakirály	II.19		
A kertéslány	II.8	There Was a Man	*150 AFS #41*
Altató	II.5	The Mocking Bird	*150 AFS #34*
A pincekulcs	II.9	The Closet Key	*150 AFS #4*
A régi kalapács	II.9	This Old Hammer	
A zöld kendő	II.4	This Lady	*150 AFS #108*
Ausztrál tájak felé	**III.18**	**Cape Cod Girls**	***150 AFS #92***
Bricskán járok	**II.16**	**Riding in the Buggy**	***150 AFS #70***
Gyi, te Pejkó	II.14	I Fed My Horse	Kodály Center
Hallgass rám	II.13	The Mockingbird (A)	*Bic. Am.*, p.13
Hét nap a héten	II.11	Early in the Morning	*Bic. Am.*, p.11
Hívogató	II.6	Walk Along John	*150 AFS #83*
Horgonyt föl	II.18	Ground Hog	*Sail Away #137*
Ida szép, szeme kék	III.16	Ida Red	*150 AFS #38*
Indián	II.3	Comanche	*Bic. Am.*, p.13
Johnny elment katonának	II.20	Johnny Has Gone for a Soldier	*150 AFS #121*
Két kicsi madár	II.15	Who Killed Cocky Robin (B)	*Bic. Am.*, p.11
Madarak	**II.7**	**Pourquoi**	***150 AFS #66***
Őszutó	III.17	Dear Companion	*150 AFS #52*
Postaváró (kiszámoló)	**III.15**	**Skipping Rope Song**	***150 AFS #116***
Scarborough hív	II.21	Scarborough Fair	*Sail Away* #138
Sulla, Lulla (Bölcsődal)	II.17		
Susog a szél	III.19	Down in the Valley	*150 AFS #127*

Tipegős	II.12	What'll We Do with the Baby?	*Bic. Am.*, p.7
Vörösbegy	II.3	Who Killed Cocky Robin (A)	*Bic. Am.*, p.10

As is typical of music from the oral tradition, "Pourquoi" has a complex history. The version found in *150 American Folk Songs to Sing, Read and Play* most closely resembles a version published in *Folk-Songs Mainly from West Virginia*, a 1939 collection compiled by John Harrington Cox. This source seems to be the origin of the title "Pourquoi," and the song is more often called "The Bird Song" (Campbell and Sharp 1917, 310), "Birds' Courting Song" (Hughes and Sturgis 1919, 40), or "The Crow Song" (Randolph 1980, 355), although these sources utilize different melodies and lyrics. In *150 American Folk Songs to Sing, Read and Play*, the melody bears a strong resemblance to the verse section of "Jesus Loves Me" by Anna Warner and William Bradbury, though the rhythm is altered, and the melody of the refrain is absent.

"Pourquoi" [Why] is an etiological song explaining how different birds acquired their various colors of plumage. The form of each stanza is simple and consistent, to such an extent that in verses two and three, only three words are different. The first line of each verse always contains the name of the bird. In line three, a different description is given for why the bird's wife left (ending in a word that will rhyme with the color of the bird), and the fourth line ends with the color. Part of the joy in this folk song is allowing children to come up with their own rhyming words for different colors of birds to create new verses (e.g. "fellow/yellow", "seen/green").

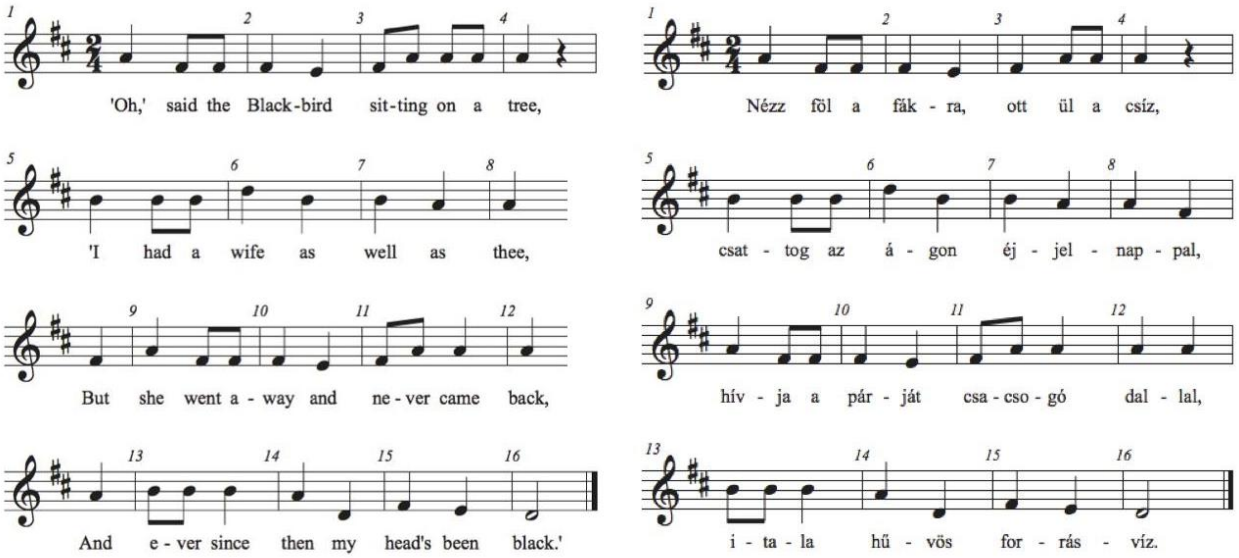
In the Hungarian version, Lukin maintains the theme of birds and the potential for a rhyming game but chooses to focus on the time of day and location that each bird sings rather than offering an origin story for the color of each bird. This alteration grounds the text in reality and allows for any bird name (that fits into one musical beat) to be used for improvisation, although the additional textual variety in each verse would require more skill when improvising.

"Madarak" is the only one of the exemplar pieces where Lukin modifies the rhyme scheme. Where "Pourquoi" uses AABB couplets, "Madarak" uses an ABBA form, where the first line ends with the name of a bird ("csíz" and "pinty"), and the fourth line ends with a rhyming word related to the bird's behavior ("forrásvíz" and "esténkint," [spring water, evenings]).

Beyond the change of rhyme scheme and specific content, it is important to note how Lukin modified the syllables in each line. In English, a consistent 10.8.10.9 meter is employed. In Hungarian this becomes 9.9.10.8. The change in the first line results from a change in rhythm where the eighth notes for "sitting" are changed to a quarter note for "ott" ("there") (Figure 1, measure 3). The changes in lines two, three, and four relate to musical meter and word stress. In English, lines three and four start with an anacrusis ("But she" and "And ever"). Lukin removes these upbeats and instead starts these lines on the next downbeat ("Hívja", "Itala" [he calls, his drink]), modifying the rhythm of each phrase (Figure 1, measures 8 and 12). This change moves one syllable each from lines three and four into the previous line, producing the 9.9.10.8 form.

This represents the most significant metrical change in the Hungarian version in the four exemplar pieces.

Figure 1 - Rhythmic comparison of measures 8 and 12 in "Pourquoi" and "Madarak"[2]



Pourquoi (Erdei 1974, 41, First and second verses only)
"Oh," said the Blackbird sitting on a tree,
"I had a wife as well as thee,
But she flew away and never came back,
And ever since then my head's been black."

"Oh," said the Redbird, sitting on a tree,
"I had a wife as well as thee,
But she grew fickle and away she fled,
And ever since then my head's been red."

Madarak (Szőnyi 1974, 7)
Nézz föl a fákra, ott ül a csíz,
Csattog az ágon éjjelnappal,
Hívja a párját csacsogó dallal,
Itala hűvös forrásvíz.

Nézd, hol a sűrű, ott ül a pinty,
Hajnali fényben jókor felkel,
Pitytyeg az ágon gyönyörű reggel,
Dalol ő délben, esténkint.

[2] All musical examples have been created by the author, based on original sources and Szőnyi's arrangements.

Translated Hungarian Lyrics[3]

Look up in the trees, there sits the siskin,
It calls on the branch in the night,
Calling to his mate with a chattering song,
He drinks the cool spring water.

Look, in the thicket, there sits the finch,
He gets up early in the morning light,
Chirping on the branch in the lovely morning,
He sings from day to night.

The original folk song "Riding in the Buggy" was a dance (or play party) song. The text and tune were published in *On the Trail of Negro Folk Songs*, a 1925 collection by Dorothy Scarborough. In that collection, it is noted that the song was "heard sung by slaves in York County, South Carolina, by Dr. W. F. More, when he was a boy" (Scarborough 1925, 116).

"Riding in the Buggy" is a song in verse-chorus structure, with no rhyme scheme and a repetitious and somewhat fantastical text typical for dance songs. The four verses printed in *150 American Folk Songs to Sing, Read and Play* have little to do with one another (although verses two and three both involve Baltimore) and may contain allusions to dance moves ("riding in the buggy with" indicating partners moving together and "fare you well" signifying a change of partners). The song contains strong downbeat stresses and syncopated rhythms in the chorus.

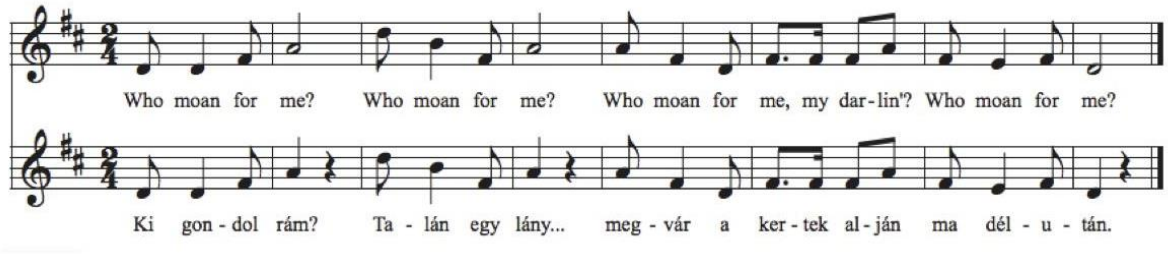
In his translation, Lukin maintains the verse-chorus form of the original and significantly reduces the textual repetition. He uses the name "Mary Jane" only once in the first verse and instead shifts the focus to how many places the singer will travel by buggy (perhaps this was inspired by the English lyric "I'm a long ways from home"). Lukin's second verse does not reference Sally, Baltimore, or chicken pie and maintains the focus on Mary Jane and travel. In the chorus, Lukin changes "who moan for me" to "Ki gondol rám?", replacing the idea of moaning or mourning with the idea of thinking. It is interesting to note that the phrase "a kertek alján" does not have a direct idiomatic translation into American English, although "the bottom/end of the garden" can be found in British English.

Both "Bricskán Járok" and "Riding in the Buggy" employ an 18.16.8.11 meter, with the only changes related to fewer syllables in later verses of the English version. However, it is essential to consider the syncopated rhythms of the chorus and their relationship to word stress. Syncopation places rhythmic stress on a weak beat or part of a beat, and in this case, it allows word stress to be felt either on the downbeat eighth note or the syncopated quarter note. In the English version, this allows the lyric "who moans for me" to be stressed in three different ways due to the melodic line[4] (Figure 2): "Who **moan** for me," "**Who** moan for me," and "Who moan for **me** my darling,'?" In Hungarian, each of these syncopations has a different text, and the

[3] All translations from Lukin's lyrics are by the author, with edits and suggestions by Ádám Balázs Ferenc Czinege.
[4] To discuss musical meter and word stress, the following conventions are used: underlining indicates stressed beats, and **bolding** indicates stressed words.

relative importance of each word more closely follows the musical meter: "**Ki gon**dol **rám**," "**Tal**án egy **lány**…" and "**Meg**vár a **ker**tek alján **ma dél**után."

Figure 2 - Syncopated patterns in the chorus of "Riding in the Buggy"



Riding in a Buggy (Scarborough 1925, 117, First and second verses only)
Ridin' in de buggy Miss Mary Jane, Miss Mary Jane, Miss Mary Jane,
Ridin' in de buggy Miss Mary Jane, I'm a long ways from home.
Who moan for me, Who moan for me,
Who moan for me my darlin', who moan for me?

Sally got a house in Baltimo', Baltimo', Baltimo'.
Sally got a house in Baltimo' an' it's full o' chicken pie.
Who moan for me, Who moan for me,
Who moan for me my darlin', who moan for me?

Bricskán járok (Szőnyi 1974, 16)
Dübörög a fogatom, bricskán járok hét országon, Mary Jane.
Robogok a kocsimon, város, hét falu száguld felém.
Ki gondol rám? Talán egy lány…
Megvár a kertek alján ma délután

Kerekeken utazom, bricskám rúdját jó ló húzza, Mary Jane.
Lehagyom a vonatot, jöjj hát, messzire vinnélek én
Ki gondol rám? Talán egy lány…
Megvár a kertek alján ma délután

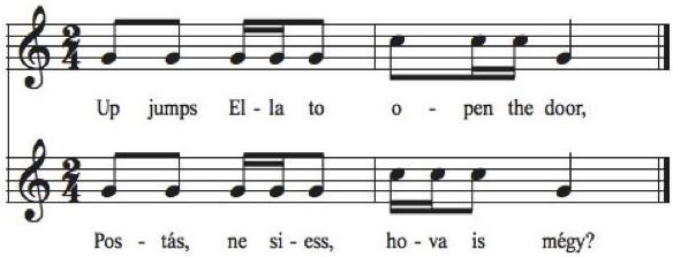
Translated Hungarian Lyrics
My carriage is rumbling, I'm going by buggy to seven countries, Mary Jane.
Riding in my buggy, I'm racing towards towns, seven villages.
Who thinks of me? Maybe a girl...
Waiting for me down in the garden this afternoon

I'm on wheels and a good horse pulls my buggy, Mary Jane.
I'll outrun the train, so come on, I'll take you far away.
Who thinks of me? Maybe a girl...
Waiting for me down in the garden this afternoon

"Skipping Rope Song" was published in *Old Surrey Singing Games and Skipping-Rope Rhymes* (Gillington 1909, 23). The original directions indicate that the "girls" holding the jump rope should stamp their feet, and call someone to come jump three times before jumping back out and taking one end of the rope. Throughout the game, each participant thus takes turns skipping and turning the rope.

There is only one verse to the short song in the English version, and the lyrical focus is on a child ("Ella") hearing the postman knock and running to the door to receive the letters. As is typical of jump rope songs, the text does not relate to jumping rope but it does offer opportunities to count the number of jumps. Unlike many similar songs, the counting is strictly controlled so that the challenge is not on skipping rope for as long as possible but instead on jumping in and out on time and taking turns turning the rope. There is a difference in rhythm between the original printing and the version found in *150 Singing Games to Sing, Read and Play*. The rhythm of "open the" uses one eighth note and two sixteenth notes in the former and reverses the order of these rhythms in the latter. The Hungarian version uses the rhythm from *150 Singing Games to Sing, Read and Play*, rather than utilizing the original rhythm (Figure 3).

Figure 3 - Rhythmic comparison between the original and Hungarian versions



Both the original printing of "Skipping Rope Song" and the version found in *150 Singing Games to Sing, Read and Play* contain only one verse. In "Postaváró," Lukin chose to add a second verse, representing the only case among the four exemplar pieces where Lukin expanded the number of verses from the original version. This is a significant change, and several reasons for this adjustment can be postulated. Twenty-two of the twenty-five bicinia using folk music of the United States have more than one verse, so it may be that Szőnyi or Lukin preferred to have additional verses, even if a second verse did not previously exist. Another possibility lies in the length of the source material. The original version is only eight measures (16 beats) long, and if "Postaváró" only had one verse, it would be the shortest of the twenty-five bicinia. A final possibility lies in the text of the song itself. Both the English and Hungarian versions begin with a reference to "eight o'clock." It may be that allowing the singers to count up to eight rather than four was seen as a means of bringing this counting song to a natural conclusion.

Both songs' rhyme scheme and meter are identical, AABB and 10.7.9.10, respectively. Due to the strong emphasis on each beat (a useful feature when jumping rope) and melodic contour, a difficulty concerning word stress arises in the second verse. At the end of line two, "**esz**ten**dő**" [year] receives a relatively strong accent to the first and last syllables. In the first verse and English versions, "**hal**lom **már**" [I can hear now] and "**post**man's **knock**" have clearer prosody.

Skipping Rope Song (Gillington 1909: 23)
Early in the morning at eight o'clock,
You can hear the postman's knock!

Up jump Ella to open the door,
One letter, two letters, three letters, four.

Postaváró (kiszámoló) (Szőnyi 1977: 15)
Amikor a mutató 8-on jár,
Postás csenget, hallom már!
Postás, ne siess, hova is mégy?
Egy ide, két ide, hár ide, négy!

Kutatom a levelet, honnan jő?
Minden perc egy esztendő!
Nem vársz üresen, leveles polc,
5 meg a 6 meg a 7 meg a 8!

Translated Hungarian Lyrics
When the hand points to 8,
the postman rings, I can hear it!
Postman, take your time, where are you going?
One here, two here, three here, four!

I'm waiting for the mail, where's it coming from?
Every minute is a year!
Don't wait empty, mail slot,
Five and six and seven and eight!

Published as "Cape Cod Chantey" in the *Botsford Collection of Folk-Songs* (Botsford 1929, 2), the final exemplar piece is found in other sources with the titles "South Australia," "Bound for South Australia," "Bound for Australia" or "Rolling King." Ruth Kimball Gardiner is listed by Botsford as having recorded the shanty (Botsford 1929, 2). In *The Music of the Waters*, the tune is described as a capstan shanty, which would have been associated with moving heavy weights via a vertical winch (Smith 1888, 49).

The form of this song is quite remarkable. There is a clear call-and-response element that is characteristic of many types of work songs. However, the response refrains vary between two different sets of text: "heave away, heave away" and "we are bound for Australia." Additionally, there is a verse-chorus structure. The first two lines of text in the call serve as verses, with various lyrics poking fun at the residents of Cape Cod, while the final two lines of the call are a consistent chorus. Many shanties (and folk songs) feature text that mocks various populations or individuals, and it would be in keeping with the folk tradition for the words "Cape Cod" to be replaced with other locations depending upon the singers.

In Lukin's translation, he changes the subject of the verses significantly. Rather than a song used to insult others, it becomes a song about life on the sea and flirtatious encounters. These themes are also consistently found in shanties, so Lukin has not abandoned the spirit of the source material. A larger change occurs in the removal of the verse-chorus structure. Rather than keeping lines three and four of the call the same (apart from a likely printing error where the second verse is omitted for a portion of Part 1), Lukin adds new text. This preference for new text is consistent with his approach to the other exemplar pieces, although it does eliminate any

sense of a verse-chorus structure. Lukin does maintain the call-and-response form, differentiated by using lower case and upper case letters in the printed sheet music.

As in "Postaváró," the rhyme scheme and meter between the English and Hungarian versions of "Cape Cod Girls" are identical – AABB and 13.15.15.16. There are two points where the rhythm of the shanty may conflict with the word stress in Hungarian. In both verses, the third line ("**mar**cona fi**úk**" [rugged boys] and "**re**pül a ha**jó**" [the ship flies]) forces a strongly accented second syllable (Figure 4) . Additionally, the rhythm of the second response emphasizes the final syllable of "Ausztrál" [Australian]. In the English version this results in "we are **bound** for Aust**ral**ia," while in Hungarian this leaves "Ausz**trál** tájak **fe**lé" (Figure 5).

Figure 4 - Strong accents on the second syllables of "fiúk" [boys] and "hajó" [ship]

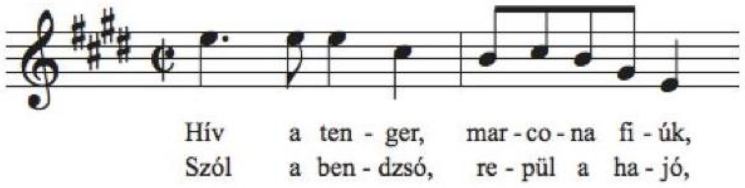
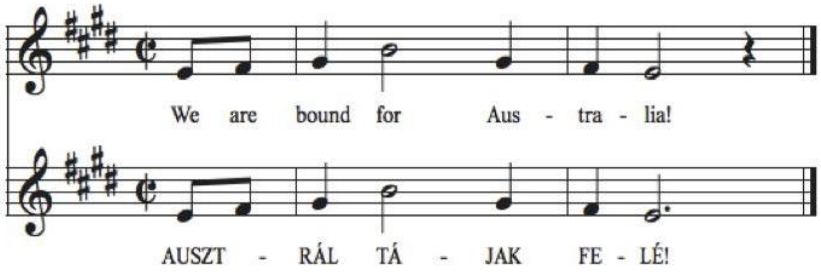


Figure 5 - Strong accent on the final syllable of "Ausztrál"



Bound for Australia / Cape Cod Girls (Botsford 1929, 2)
Cape Cod girls they have no combs, Heave away, heave away,
They comb their hair with codfish bones, We are bound for Australia!
Heave away my bully, bully boys, Heave away, heave away,
Heave away and don't you make a noise, We are bound for Australia!

Cape Cod boys they have no sleds, Heave away, heave away,
They slide down hill on codfish heads, We are bound for Australia!
Heave away my bully, bully boys, Heave away, heave away,
Heave away and don't you make a noise, We are bound for Australia!

Ausztrál tájak felé (Szőnyi 1977: 18)
Dőlnek karcsú árbócok, Visz a szél, Visz a szél ,
No, menjünk vígan, matrózok, Ausztrál tájak felé
Hív a tenger, marcona fiúk, Visz a szél, Visz a szél,
Lány a parton mindenkire jut, Ausztrál tájak felé

Színes szoknya meglebben, Visz a szél, Visz a szél,
A matróz táncol legszebben, Ausztrál tájak felé
Szól a bendzsó, repül a hajó, Visz a szél, Visz a szél,
Táncrakelni csudacsuda jó, Ausztrál tájak felé

Translated Hungarian Lyrics
The slender masts lean, The wind carries us, The wind carries us,
Well, let's go merrily, sailors, To Australian lands
The sea is calling, rugged lads, The wind carries us, The wind carries us,
Everyone gets a girl on the shore, To Australian lands

Colorful skirts flutter, The wind carries us, The wind carries us,
The sailor dances the most beautifully, To Australian lands
The banjo plays, the ship flies, The wind carries us, The wind carries us,
Dancing is so wonderful, To Australian lands

After analyzing the four exemplar pieces, several trends have started to emerge regarding Lukin's translation work. It is clear that Lukin is a skillful lyricist, as seen in his general fidelity to the original syllabification, word stress, rhyme scheme, and forms. Although he makes modifications, any deviations seem deliberate rather than careless. In his translation work, Lukin seems interested in bringing more realism and variety to his texts, moving away from the figurative language and text repetitions found in the original English versions. Continuing this translation and analysis work with the remaining twenty-one bicinia would provide greater insight into these trends and shine additional light on Lukin's approach to translation. Additionally, it would be worthwhile to research other Hungarian translations of American folk material to compare Lukin's approach to another translator.

Following a more thorough analysis, it may be possible to consider the extent to which Lukin managed to preserve the essential "American spirit" of the original folk songs. For the children who perform these pieces, it can be hoped that through learning about and performing music from different times and places, they gain a deeper appreciation and understanding for different cultures, and as Szőnyi hoped, that the music will help to build a bridge from one soul to another.

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