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**EXPERIENCE OF ISOLATION AND FREEDOM OF CREATION: THE WORK OF  
LITERARY HISTORIAN ELEMÉR JANCsó UNTIL 1944**

Theses of Doctoral (PhD) Dissertation

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## 1. Research history, problem statement

Elemér Jancsó (1905-1971), literary historian, linguist and science historian from Kolozsvár (currently Cluj-Napoca) was a prominent personality of Transylvanian-Hungarian literary history writing and also the history of Transylvanian-Hungarian science in the 20th century.

Jancsó was a student of György Kristóf (1878-1965), the first university professor native in Hungarian in the Romanian period after 1920, and he also became his successor from 1 June 1945 at the new Hungarian university that was established in Kolozsvár. He was the brother of Béla Jancsó, public writer, medical writer, sociologist and literary organizer. Based on the literary heritage of Béla Jancsó, the posterity can get an insight into the importance of his personality in the 20th century history of Transylvanian-Hungarian science: Imre Mikó states in his study: “If our educational history is also written after our literary history, it will surely feature a sub-title: The two Jancsós”. Over the past decades, Péter Cseke wrote several studies and published in the recent years a series of books on the correspondence by Béla Jancsó, thus contributing not only to exploring Béla Jancsó’s oeuvre but also to clarifying the opinions about Transylvanian literature between the two world wars by peeling off – through the interpretation of the original Béla Jancsó texts – the erroneous judgments about the literature of the period that were provided in mutilated text editions after 1944 and by continuously refining our knowledge of the period through the tiniest details. The same is also needed for the texts of Elemér Jancsó, so the oeuvre of the two Jancsós can actually contribute on the merits to the discourse on Hungarian literature between the two world wars.

Today, the name of Elemér Jancsó is only known to the researchers of the enlightenment, they identify him as the person who launched the publication of György Aranka’s correspondence, who managed the Manuscripts of the *Erdélyi Magyar Nyelvművelő Társaság* for print and who was the author of the monograph entitled *A magyar irodalom a felvilágosodás korában*.

These stereotypes and memory schemes are truly authentic. However, this was given impetus from the late 1930s, after the first decade of his career, and this is when Elemér Jancsó became a researcher of the enlightenment and the reform era. In the initial years of his career he was a critic and a literary organizer, a literary politician and a literary historian who actively participated in the events of the contemporary Transylvanian literature.

The reason for my choice of topic is that science history has not rendered yet account of Elemér Jancsó's activities as an all-round literary historian, scientist-teacher, critic and a person shaping literature and culture as well as has not provided an analysing assessment of his heritage. Only his contemporaries, his students and a narrow circle of insiders knew that – as Péter Cseke put it – “he had a place among the best Hungarian literary scientists of the 20th century”. Only a few commemorations were written about him before the 1990s and only a few articles have been produced since the nineties. The accurate knowledge of his oeuvre is also important from the aspect of the whole Hungarian literary history in the interwar period. This is why I planned to explore and interpret his whole lifework. However, in consideration of the limitation rules on the size of the dissertation, it seemed justified to narrow the topic due to the huge quantity of the heritage material covering the whole oeuvre. Therefore, my dissertation covers the first period of his career until 1944.

I encountered unexpected difficulties when rendering account of Elemér Jancsó's heritage. There are 102 independent works, special prints, text publications and pieces of information and 779 publicist works and translations. The works of Elemér Jancsó were first published in an independent volume in the periodical press so the various text versions also had to be compared upon the interpretation.

A part of the heritage by Elemér Jancsó can be found in the Országos Széchényi Könyvtár (OSZK). Since he was a passionate art collector, his library held numerous rare books, literary correspondence, newspaper and periodical collections from the enlightenment period up to contemporary literature. In the mid-1980s his son, Miklós Jancsó decided to bring to Hungary the most valuable part of his father's books, letters and documents to make sure that the authorities could not take away his father's “heritage”.

His 1,796-piece correspondence with more than 380 public and literary figures – written to Jancsó – including the letters of Lajos Áprily, Mihály Babits, Marcell Benedek, Mária Berde, Oszkár Gellért, Blaga Lucian, György Faludy, Gyula Illyés, Károly Kós, Dezső László, Gyula László, Ferenc Móra, Sándor Reményik, Áron Tamási, Edgár Balogh, László Cs. Szabó were taken to the OSZK. The OSZK also safeguards the correspondence by Elemér Jancsó with various educational institutions, a part of the correspondence with Oszkár Bárd and 46 manuscripts of Aladár Kuncz. I have also processed this correspondence material and have prepared the list of the unprocessed documents.

Another part of the heritage can be researched in the archives of the Erdélyi Múzeum-Egyesület in Kolozsvár. The collection entitled “The manuscript heritage of the Jancsó and

the Rohonyi families” contains the personal documents of the Jancsó family, the letters written by Elemér Jancsó to the family, to Béla and to his parents, Béla Jancsó’s manuscripts, family correspondence and the manuscripts of others, the recollections by Mrs. Ödön Jancsó about Mr. Ödön Jancsó and about the family’s history, small prints, programme brochures, posters, press cuttings, photos and family postcards.

Another part of the heritage is the material – still possessed by the family – from which the part relevant to Elemér Jancsó or to the *Vásárhelyi találkozó* was readily handed over to me by Miklós Jancsó and his family. This is where I could research the materials documenting Elemér Jancsó’s studies conducted at the university of Budapest, Paris and Kolozsvár, together with his Securitate files.

A part of the research focused on the correspondence by Elemér Jancsó on school enrolment with Géza Bartoniek, the then director of the institution – available in the archives of the Eötvös Collegium – which gives a picture of the years spent by Jancsó at the Eötvös student hostel, together with teacher reports on the studies of Elemér Jancsó. The documents collected in this manner have been extended with voice recordings located in the *Petőfi Irodalmi Múzeum* and with letters written by Elemér Jancsó to other people, e.g. to Attila József. I integrated the correspondence of the manuscript heritage into the dissertation, so the elaborated narrative is enriched with numerous announcements serving as a rich source.

So far, Jancsó’s writings have not emerged on the merits on the horizon of scientific dissertations about the relevant period, although he was connected to the literary criticism discourses in the 1920s and 1930s, which is shown by his study published in the April 1935 copy of *Nyugat* on Transylvanian literature, or his larger work entitled *Az erdélyi líra tizenöt éve* (1934) that was also published as an individual book, but the first Reményik monograph can also be attached to his name. He was the first to think about writing the history of Transylvanian Hungarian literature. The manuscript of the completed synthesis, which Béla Pomogáts recalls to have seen at Jancsó’s place when he visited him in 1971, is hopefully hidden somewhere and it has not been annihilated. Elemér Jancsó dealt with fact-finding literary history and he recognised in time the deficiencies in the basic source works of overlapping periods, thus he did not only regard fact-finding to be important in relation to former periods but also the publication of contemporary correspondence, extended with ideological historical, aesthetic and psychological relationships.

## **2. The genre and its justification**

The purpose of the dissertation is to define the first, longer period of a possible critical career path. Not the total rehabilitation of Jancsó's text heritage but its placement into context. On the one hand, this genre offered me the opportunity to examine a slice of the life story through social and cultural factors, considering parameters like origin, socialisation, dominant personal attachments, received and undertaken roles, the position taken in the social environment. On the other hand, this genre was also an opportunity to study cultural parameters like linguistic, generational and poetic background, literary and various intellectual flows, institutions, the relationship of Transylvanianism with the central power in literary life and the interpretations of the literary concept in that period. I hope that the hypothesis expected from the genre has been realized and the career path presents the trend in the artistic career, the internal structure of the oeuvre, the changes between the various career sections and the start of the career by Elemér Jancsó, the literary patterns and the methodological independence worded by him as an *ars poetica* when he signed the creed defined in the *Vásárhelyi Találkozó*.

As can be seen in Győző Ferencz's Radnóti monograph, Attila Debreczeni's career drawing of Csokonai, in several works by Márton Szilágyi and in the summary about Áron Tamási written by Lajos Sipos, the critical career drawing is a genre that should be selected if the hero of the writing lived in the crossfire of periods and efforts, the role taken by him encountered or clashed with other ambitions and he himself had to choose between life forms, life venues and life strategies.

## **3. Methodology**

Niklas Luhmann uses the open system theory to describe the mechanism that considers the environment more strongly than before, and its open system is also based on "the dynamical relations between the system and the environment".

Leaving the historical viewpoint also in force when surveying the life story, I follow the lifework in its relations that led to a differentiation process by introducing the term of Transylvanian literature within the Hungarian literary system. The contextualisation of life events offered the chance to involve into the discourse those phenomena that have not been emphasised so far (primarily the publication of Elemér Jancsó's Transylvanianism-critic in *Nyugat* and the representation of the dispute). The presentation of changes justified the survey

of the phenomena taking place in the late 1920s and then in the 1930s, which have been, so far, less exposed in the interpretations of the period. When explaining the multi-system theory, Itamar Even-Zohar refers to the importance of these relations as well as the debates that explore the process of canonisation. The debates about the literary concept are given a meaning in the sense of Itamar Even-Zohar's "dynamic canonicity" concept. By the end of the twenties, the intellectual field of force was dominated by the regional character in Transylvania, and László Ravasz wrote in 1928: "It is a result that there are already two literatures today: the Transylvanian and the Hungarian" and he warned that this break cannot only become spatial but also substantial. In 1929 it was Aladár Kuncz who opened universal perspectives for literature born in the spirit of a regional concept. This is where *Nyugat* and Mihály Babits also joined the processes that went on at the turn of the twenties and thirties and afterwards in order to rewrite, extend and redefine the literary concept. The generation swap at the turn of the 1930s also meant a canon change, besides the idea of Transylvanianism that accepts regionality we also have to consider the appearance of new perspectives and trends that end up in uniformity by the end of the thirties besides questioning regionality and by also taking into account the appearance of sociality. The term multi-system described by Zohar makes "the dynamic, heterogeneous nature of the system concept explicit" and "[...] points out the diversity of the meeting points and thus the higher complexity of structure that goes together with this. The acuteness of cultural diversity is shown [...] in the field of literature [...] in situations where the community owns two (or more) literary systems, or to put it in another way>>it has two kinds of literature.<<."- wrote Zohar.

Biographical chronology is an opportunity to create a connection between the creator – in this case a Transylvanian literary historian – and the reader, the recipient, as the life story and its morals may provide further connection points and may explore new contexts for any reader interested in the literary and social history of the period.

Therefore I used the set of terms by Pierre Bourdieu, accordingly, when we talk about a "life story" we presume that life, which is also a story in itself, is simultaneously "the complexity of events related to individual existence", thus it can be interpreted as a story and as "telling this story". When examining a creator's career we consider "[...] the positions that the writer took in the consecutive statuses of the literary field because the importance of the consecutive positions (publishing in a certain periodical or at a certain publisher, belonging to a certain group) can exclusively be determined in a field structure, i.e. in a relational manner. When placing the Jancsó oeuvre as a life story into the story of Hungarian and Transylvanian science I was led by the motivation to explore and document the consecutive cause-and-effect

relations between the events of the life story, to see what line of events he experienced until his literary approach evolved and his scientific identity was created and which communities he joined to work with because this reveals how a scientific intellectual person reacted to the political changes. Beyond the system-centred approach and by focusing on the linearity of the events of the life story, it was unavoidable to survey the Bourdieusian “social relations” because these are the factors that ensure the self-identity of the subject of the story. “We can determine biographical events as locations and place changes in the social space” – wrote Bourdieu, we can understand the life track only if we previously created “the consecutive statuses of the field”, and survey the objective relations that connect the subject of the career path with the totality of the actors participating in the same “field”. When placing the subject of the life story into a context I always kept in mind that “[...] the individual person always stays the subject of memory and remembrance, and, of course, the person depends on the “frameworks” the memories of which they organise.

#### **4. The issue of periodisation**

The writings by Jan Assmann helped me to decide that the limit of a period cannot be a date signalling the change of power as in Assmann’s approach “the individual memory of a specific person is built up through their participation in communication processes.” I regarded the period of scientific history starting from 1867 as a communication process taken in such a wider sense because I also wanted to answer the question of what is the “scientific micro-cosmos” at a broader scale that Jancsó enters when he starts his scientific-teaching activities.

The relevance of the issue of period limitation marked with 1944 can emerge rightfully. This choice has a well-known historical reason: “The Soviet army occupied historical Transylvania and the Partium already in 1944 [...] in 1945, the power was taken over by the Romanian government. In a poetical sense, this period means the last years of the various forms of literary language use (according to the then word usage: Transylvanian symbolism, people’s realism, various avant-garde trends). With respect to the poetic code, the period limit can be drawn between 1944 and 1948, from that time on the schematism of propaganda poetry and slogan literature became the dominant canon”, wrote Júlia Vallasek. For this reason, the dissertation does not focus directly on surveying the texts created after 1944, still I examine this early stage of the oeuvre in the knowledge of the whole lifework; the outlook covers the texts that supplement this early period of the lifework on the merits.

## 5. Literary historical foundation: reasons for the set-up and the arranged narrative

Elemér Jancsó took part in organising Transylvanian literature already from the beginning, from the anthology published in 1923, from the collection entitled *Versek, elbeszélések, tanulmányok tizenegy fiatal erdélyi írótól erdélyi művészek rajzaival*, from the first work of the *Tizenegyek* writing community. His career, which actually started from the middle of the decade, was determined by the history of the period lasting from 1867 until 1920 and longer, by the movement of people, the story of spirit and institution and the story of Transylvanian science. In his writings he also dealt with the nature of this continuity. On the one hand, his quoted texts reveal that the action series taken by Jancsó in the chapters presenting his career path are very conscious. On the other hand, it was necessary to introduce the environment in Kolozsvár, where he arrived and started his teaching and literary historical career following the homecoming model of Elek Benedek or Károly Kós after studies abroad. Following the spiritual environment that explores the literary approach of the career-starting Elemér Jancsó explains why Jancsó selected the appearance forms of the “Transylvanian soul” in the Hungarian literary history to be his research topic and that he arrives at the individual model of describing behaviour and custom patterns by simultaneously applying the various approach methods that were popular in that period. For this reason he got into the crossfire of disputes initiated by the former generation – which is the imprint of the science historical paradigm that will be described in science history by historical sociology as the critic of the history of ideas and by the discourse formation of synthesising modernity in literary history.

When looking at the beginning of the career path, we soon get to the issue of Transylvanianism, the subject of the most frequent debates of the period. At the turn of the 1920s and 1930s, a new generation – also often called the generation of 1929 – appeared in the Transylvanian literature, which calls for debates. The debates can be explained with the different interpretations of the literary concept. The age of decade change in Transylvanian literature is characterised by another two important factors: the attempt for synthesis and experiments to fix the relationship with Hungarian literature. Elemér Jancsó found it a critical task to set up a balance, which was explained in his study entitled *Erdélyi jelleg a magyar irodalomban* in copy number 1935/4. of *Nyugat*: The literature born in Transylvania must be connected to the spiritual life process of all Hungarians besides profoundly knowing literary life in Transylvania, not denying the *raison d’être* of Transylvanianism, he expressed criticism of its romantic approach. This is how Jancsó’s debate article became the subject of literary



discourse in the mid-1930s. Jancsó took the same stand as Babits, they both believed in the idea of unified Hungarian literature based on the Hungarian language. The appearance of Transylvanian literature in the history of Hungarian literary modernity also recorded the appearance of a new trend: the dilemma of the relation between reality and literature. This could be seen in the debates that became known under the title *Vallani és vállalni* in Erdélyi Helikon in 1929 and later under the title *Élet és irodalom* also in Erdélyi Helikon in 1932. In the meantime, on 12 June 1930, Aladár Kuncz introduced the competition invited by *Erdélyi Helikon*: they expected to write a literary story that was focused on aesthetic values, which, at the same time, also paid attention to ideological, political, economic and political history resources that set a pace for literary development. Antal Szerb's Hungarian literary history was written for this competition. A view emerged upon the debates claiming that Transylvanian literature was a local extension of Hungarian literature. However, the idea of local or regional or separate Transylvanian consciousness faded by the mid-1930s. By becoming a factor matching the rank of Hungarian literature, Transylvanian literature matured into a stage where we can apply the highest level of criticism towards it, said Aladár Schöpflin. The appearance of Elemér Jancsó's generation was called as the "turning point of Transylvanianism" by Gábor Tolnai, which is represented by the chapter on his roles taken in *Új arcvonal*. He called it a turning point as in the 1920s all intellectual products of Transylvania could be attached to literature but a "scientific willingness" also emerged with the appearance of the new generation of the *Új arcvonal* anthology, those who also dealt with scientific work besides literature, *Erdélyi Fiatalok* already created sociographic works in order to get to know Transylvania. After *Új arcvonal*, we can follow Elemér Jancsó's role in *Erdélyi Fiatalok*. Jancsó was a founding member of *Erdélyi Fiatalok* and as the organiser of the literary seminar his goal was to draw the attention of young college students of the awareness- and fate-shaping works of modern literature; he believed that studying the contemporary authors left out from the curriculum can teach young people about the real problems of contemporary events. Lectures were held about the following contemporaries: Endre Ady, Zsigmond Móricz, Árpád Tóth, Margit Kaffka, Dezső Szabó, Lajos Kassák, Bartók and Kodály. The oeuvre reveals his relationship to certain movements, periodicals and communities as well as certain theoretical components of the ideological answer to the minority situation. At the same time, he clearly illustrates the representations of world view debates built around the literary concept. The dissertation highlights the personal relationship between Elemér Jancsó and Dezső Szabó and their connection with the circle of the periodical *Hitel*. Apart from its social scientific nature, *Hitel* also showed a cultural and literary interest

and this attracted Elemér Jancsó into this circle. He was convinced that literature must be ahead of the economic and political changes. Reviewing his role in the *Hitel* group and in organising the *Vásárhelyi Találkozó* and integrating the texts of personal relations and standpoints into the literary discourse are important because this way we can clarify the interpretation of reality and literature in the second half of the 1930s. Induced by the debates around the *Vásárhelyi Találkozó*, Elemér Jancsó created a new term, “new realism”, in Transylvanian literature. He called it a fresh literary trend that can become a basis for the new Transylvanian social approach. Accordingly, a minority writer must focus on solving large national problems, each other’s world view must be respected and individual interests must be disregarded in order to create literature that provides for intellectual unity with modern Hungarian literature. He held the view that Transylvanian literature had the same goal as the Transylvanian society: to preserve its language and itself. The social role assigned to literature was justified by the fight for protecting minority rights. Following the learned debates and standpoints, it could be seen that the issue of the social function of belles-lettres was given a key role in the rhetoric of Transylvanian literature in the thirties besides the principle of unified Hungarian literature and the idea of Europeanism. It was his very idea of Europeanism that connected Jancsó to the thoughts of Károly Kós, then Aladár Kuncz, while Kuncz went even further than Károly Kós in searching the opportunities and announced the idea of Transylvanianism and Europeanism.

## **6.1. Findings**

In the dissertation I reviewed the career of Elemér Jancsó from the beginning of his oeuvre until 1944.

I pointed out the methods of how an intellectual scientist reacted, or could react to the political changes. Exploring Jancsó’s life story also offered the opportunity to interpret – in the history of Hungarian literary modernity – the major moments taking place with the appearance of the concept of Transylvanian literature.

The appearance of Transylvanian Hungarian literature also recorded the emergence of a new trend: the issue of the relationship between reality and literature. In the 1920s all intellectual products in Transylvania could be attached to literature, they claimed literature to be the most successful action. Following the action programme of Transylvanianism and the break from passivity marked out by Károly Kós in the twenties, Aladár Kuncz – who was Babits’ friend and ideological partner – connected the Transylvanianism programme with the

thought of Europeanism. In addition to Transylvanianism, the age was characterised by an attempt for synthesis and by fixing the relationship with Hungarian literature. However, after the “old” generation that founded the forms of minority community existence, active role was taken in Transylvanian public life directly by those who went to college and university in the second half of the twenties. Elemér Jancsó was a member of the “young generation” that grew up or started his career after the imperial change and became socialised in the minority lifestyle. The emergence of the new generation gave way to numerous debates. The debates can be explained with the different interpretations of the literary concept. Interpreting the relationship between reality and literature became the subject of debates, and the issue of the social function of belles-lettres was given a key role in the rhetoric of Transylvanian literature in the thirties in addition to the principle of the unity of Hungarian literature and the idea of Europeanism. It was exactly the idea of Europeanism that connected Jancsó to the circle that was hallmarked by the name of Károly Kós, Aladár Kuncz and Mihály Babits.

The result is significant if we follow the roles taken by Jancsó in the 1920s and 1930s from the *Tizenegyek*, through the *Erdélyi Fiatalok* and the *Ady Endre Társaság* to the participation in organising *Hitel* and the *Vásárhelyi Találkozó*. We learn the ideology-clarifying debates and views about the issues of contemporary literature through the life story and the literary work of a participant; his personal recollections and studies and the minutes taken in shorthand at the *Vásárhelyi Találkozó* are important documents of the age. It is essential to review the groups that he attended, in the recent years they slightly drifted out of the mainstream research into the history of Transylvanian literature although they carried great importance in their own age, had a significant impact history and they also had a literary reference; therefore, they cannot be left out of research into this period because their programmes carry a literary aspect.

The dissertation provides important answers about the role of the periodical *Hitel* in organising the *Vásárhelyi Találkozó*. Joining the circle of the periodical *Hitel* and later the work at the *Erdélyi Tudományos Intézet* as a research teacher go to show that applying in literature the social scientific aspects announced in 1934 meant task undertakings that were interpreted as a minority service by the end of the thirties, connected to the different interpretations of reality and the literary concept that were characteristic of the age. In 1944, which was “the year of transfer”, it was Jancsó who defined the continuous opportunities of intellectual values between the two world wars. During the later years he allocated his creative personality to the collection and publication of manuscripts, teaching, organized maintenance of traditions, university teaching, theatre and the Academy.

## 6.2. The life of Elemér Jancsó after 1944

The dissertation only covers the period of the oeuvre before 1944 but „*Kitekintés*” also highlights Elemér Jancsó’s literary historian, linguistic and science historical activities after 1944.

In 1945 the Groza government appointed Lajos György as pro-rector and Elemér Jancsó as dean of the Art Faculty at the Hungarian literary history institute of the newly opened Bolyai University of Sciences. During his work as a university professor, Elemér Jancsó also taught modern Hungarian literature for 10 years and held lectures on the literary history of the enlightenment for 25 years. During this period, the members of the faculty wrote and edited more than 25 secondary school books, text collections and university notes. This is when Elemér Jancsó prepared his university notes, the literary history of the enlightenment period and his period-monograph covering more than 400 pages. Professor Elemér Jancsó was the head of the Hungarian literary history faculty between September 1956 and February 1959 and later, once again from September 1965. From 1945, his publicist works came out in the periodicals *Utunk*, *Igazság*, *Falvak Népe*, *Romániai Magyar Szó*, *Művelődés*, *Előre*, *Tribuna* and *Új Élet*. His literary historical studies could be read in the publications *Nyelv és Irodalomtudományi Közlemények*, *Studii și Cercetări Științifice*, *Studia Universitatis Babeș Bolyai*. After 1944, his opinion and his conclusions were published in a multitude of studies and criticisms of study value. We can get a general picture of the oeuvre in two study volumes: one is the collection entitled *Irodalomtörténet és időszerűség* (1971), for the printing of which action was taken when the author was still alive: he compiled the studies as a material for the volume and also made the necessary corrections, and the table of contents was also prepared with the author’s approval. This volume – with a preface written by József Szigeti – contains the bibliography of Elemér Jancsó’s literary works compiled by Andor Réthy. The second collection volume of the life work – entitled *Kortársaim* (1972), published as a volume of the *Romániai Írók Sorozat* with a preface and edition work by Huba Mózes – became a posthumous volume. The works of this second volume reflect on the disputed issues of Hungarian literary history in Romania, e.g. questions attached to the concept of Transylvanian literature and Hungarian literature, the situation of literary history writing after 1918 and the problems with assessing contemporary literature. The volume also contains writer portraits and criticisms about contemporaries. The published text versions can be read in a significantly shortened form in both volumes, which made it clear that the research study should focus on comparing the original places of publication of the texts.

The chapters entitled *Jancsó helye az irodalomtörténeti kézikönyvekben* and *Jancsó az emlékezetben* re-read the life work from the side of reception history. In addition to the memories of contemporaries about Jancsó, these volumes also lay emphasis on his own recollections as these are personal and many times they also deal with the experience gained about the later development of various life works or life works created later. When exploring the original places of texts, some recollections were also included in the analysis that were left out from the volume *Kortársaim* and are still unknown to the researchers: The most important ones are the portraits of Attila József, Áron Tamási, Lajos Áprily, Jenő Dsida, Sándor Reményik and Károly Kós, Sándor Makkai, János Kemény.

The findings of the dissertation show that it is necessary and important to explore scientific oeuvres and it is indispensable to reissue text versions mutilated due to the forced censorship, not only in order to record the characteristic features of the oeuvre and to place them into the Hungarian literary history but also because no authentic and valid discourse can be worked out about the period without either the oeuvre or the original text versions.

## 7. List of publications related to this dissertation

- *A Vásárhelyi Találkozó új olvasata Jancsó Elemér életművének tükrében*, közlésre elfogadva 2020. november 5., várható megjelenés itt: Helikon, Kolozsvár, XXXI. évf., 2020, 23., decemberi számban.
- *Jancsó Elemér, a Nyugat és Babits II.*, Helikon, Kolozsvár, XXXI. évf., 2020/7., (789.) szám, 16-18.
- *Jancsó Elemér, a Nyugat és Babits I.*, Helikon, Kolozsvár, XXXI. évf., 2020/6., (788.) szám, 7-9.
- *Jancsó Elemér, a Nyugat és Babits kapcsolata*, a tanulmány megjelenés alatt, amely elhangzott a „Salakos szesz, tölcsérrel és szűrőpapírral”, Műhelykonferencia a Babits-kritikai kiadások filológiai és textológiai kérdéseiről, 2019. decemberében, a Petőfi Irodalmi Múzeumban.
- „– szeretni így tanít a kín, Anyám!” – Gérecz Attila kritikai kiadásáról (Gérecz Attila összes művei), *Kortárs*, 2018/6., 88-91.
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