

Theses of Doctoral (PhD) dissertation

**The Popular Prose Literature of the Late 18th and
Early 19th Century**

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1. Objectives of the dissertation, delimitation of the topic

My doctoral dissertation attempts to describe the Roman corpus of the Late 18th and Early 19th Century with its own genre, narrato-poetic patterns, aspects of the history of ideas, contexts of reading history, social history approaching the early history of the genre from the perspective of the phenomenon of popularity that is thought as a process of pragmatic rearrangement. We can talk about rearrangements, transformations, “origins” in the historical-poetic, sociological, ideological and ideological aspects of the prose literature of the Late 18th and Early 19th Century. Thus, the novel corpus of the period is particularly suitable for describing modification processes of a similar nature. In terms of the choice of the title and topic, and poetics, the novels all form transition(s). According to Bakhtin, the novel is an undeveloped, simultaneously emerging genre it’s history never ends, it is not canonized, it’s way of life can be grasped into transition, in change. In Hungary the origin and formation determined the poetic variations of the genre, their thematic, motivational set, worldview, ideological diversity and legitimation process, broadening the perspective to the field of terminology, as well as the use of the term.

The dissertation approaches its goal from the perspective of a complex system of aspects, sociological literature, historical-poetics and the history of genre. It’s structure is organized according to ideological-functional-pragmatic guiding concepts in such a way that each textual work is ideologically interested, mediating the social worldview, the instructor-educator is pedagogically functional, or considered as a publishing business organization, the marketability, addressing directly the readership, it was brought to life by a pragmatic principle that hoped for material gain in the publication of popular works. It is important to note that none of the aspects can be considered exclusive, there is a frequent slipping and contamination of the organizing principles, some Romans may meet up all the three criteria, in addition in the first decades of the 19th century according to ideological and functional ideas even in the case of shaped texts, the purpose of entertainment will come into view. Nevertheless, in terms of the genesis and value of textual works the triple grouping may be functional. In order to be able to measure the medial context and publishing conditions of the popularity of the Romans, it is essential to form an optimal picture of the strategies of contemporary publishing-commercial logic, it’s operationalization attempts, and it’s propaganda and popularization practices.

2. Methodology

In the dissertations on the history of novels of the last decades, the works of fine prose of the Late 18th and Early 19th Century have been assumed to be works of particular significance with only local value, translations as poor, historically invaluable male labour works. The late assessment of our Romanian literature was largely determined by the role of “preemptive” and “preparatory” “precedent” constructed afterwards, mainly in literary critics and historical practice which over time implied the notion of “transcendence” from the shadow of later published works adapted to current literary views. Nevertheless, it is important to stress that “antecedents” are not considered problematic as in the diachronic process of literature, every phenomenon looks at some kind of antecedent until it assumes a similar function, but the way in which antecedent status has been articulated by literary history. While the oeuvre of Jósika, Jókai, Kemény or Mikszáth was judged on their own value, according to the literary and aesthetic tendencies, possibilities and expectations of the period, all this cannot be said about the prose literature of the Late 18th and Early 19th Century.

My dissertation has a critical reflection on the relevant clauses of the previous literature, conclusions, teleological narrations, negative value judgments stemming from the aesthetics of originality. In this respect, it approaches those late works that did not come with the need for a comprehensive novel story, they focused more on one particular area and were critical on the relevant basic features of the literature, consciously interrupting teleological logic, the unreflected tradition of interpretive practice following the aesthetics of originality. All of these lead to theoretical-methodological reflexivity, knowing that the value judgments of literary history, which are considered final can be modified through the changes of the interpretive tendencies and value systems, the qualification of authors and oeuvres may be also re-evaluated. While it may seem as a surprising choice at first approaching a corpus that is perhaps unknown to a wider readership in terms of popularity. My dissertation enterprises to show the contemporary relative success, profitability and readability of these works. It is well known that popularity and success are among the phenomena whose complexity is difficult to see. It originally integrates psychological and sociological variables, genre patterns in relation to literature, poetic, rhetorical, stylistic figures, and last but not least, publishing the bookseller interests and policy considerations. In order to make visible the relativity of popularity, the inherently amorphous category and phenomenon of success, which integrates several (literary, social) aspects, and as a complex concept, we have to

develop a complex system of theoretical criteria which also justifies literary sociological, cultural anthropological, social history, and the reception aesthetic approaches. Approaching the phenomenon of popularity requires, as a precondition, the enumeration and interpretation of the factors and effects that “take a role” in the history of the development and reception of the text group under study. However, the conclusions can only be partial. If we try to capture the contemporaneous popularity of the prose literature of the Late 18th and Early 19th Century, it is also necessary to realize that a purely literary sociological approach to the phenomenon is insufficient. Although the available resources allow us to formulate cautious conclusions, the complexity of popularity. Due to the shortcomings of the sociological system the mechanisms of the 18-19th century can be only interpreted it in a limited way. Given the popularity of strategies of a different nature in the era, catalyzing both the creation, variation, poetic modifications of textual works and the integration of ideological-ideological patterns, the narrato-poetic analysis of novels can lead to inspirational insights. The history of the development of a specific type of text can be articulated in the medium of contemporary Hungarian prose literature: it is possible to explore how the ideology modeling moral breeding, identity formation, and patriotic education works as a narrative organizing principle, how discursive narrative voices, reflective actor voices convey what is said to both cultivate and entertain the readership, it can be seen how the modification of the poetic structure in the case of some romans were influenced by the socio-cultural context. My premise is that by interpreting rearrangement as a history of evolution, teleological purposefulness can be avoided. Since it views the events of genre history and the mutability of literature as non-development, it takes into account not only the fundamental continuities but also the phenomena of “timeless”, anachronistic quality. Although the Hungarian adaptations and interpretations are inseparable from the historical texts of Western European origin. During the localization of the language and literature, they were adjusted to the expectations and absorption capacity of the Hungarian readership, to the conditions of “use” through sovereign authorial intentions, in this way, it is not possible to ignore the goals set by the practitioners of certain genres, which of them were achieved, who were the addressees of the specific text types, and who were the recipients. All genre patterns, author-translation techniques, text organization procedures, and their systematic repetition cultivate the audience to read and accept the text type, and help to concentrate the reader's attention. However, in the many decades of discourse on the genre, the operativeness of the concept has often been questioned, based on the critiques of normative and structuralist theories of the genre, the problems of genre did not come out of the interest of literary studies. The concept

of a flexible, changing according to interpretive preconceptions, constantly reorganizing can still be considered functional today, an indispensable aspect for modern approaches as well. Its usability can be tested in the following through the equal consideration of textual and contextual factors, through the interpretation of the historical aspects of popularity.

3. Results

In the introductory chapter of the dissertation, in order to reflect the position of the approach, it is essential to review the previous literature, so that the dissertation's own system of criteria can be measured. The outline of the conceptual perspective conceived in the cross-section of literary sociology, historical-poetics and genre history, as well as the applied leading concepts are followed by the analysis of ideologically organized textual works, *Kártigám* and *Etelka*. Of course, it may seem arbitrary, perhaps a debatable researcher's decision to measure the popularity of the works through two texts. However, it should be pointed out that the analysis of representative examples, *Kártigám* and *Etelka*, often discussed in the company of superlatives in the literature, makes it possible to see the operation of ideological patterns as a guiding principle, a “pattern of success”. According to literary history writing the texts of Ignác Mészáros and András Dugonics are considered to be the most popular works before of the decades of the turn of the century. However this popularity can hardly be interpreted without contextualizing those contemporary statements that also touch on the ideological aspects. Their parallelization, registration of their similarities and differences should not be neglected if we seek for more general conclusions about the prose of the era. The *Kártigám* analysis looks at the contemporary reception of the text, the discourse of legitimacy around the roman, the moral-moral purpose of the work, on the basis of which it can be stated that Mészáros's text met the requirements of the moral education of Roman literature. My hypothesis is that the approach to moral behavior as an action organizing element influenced how the text was able to meet the expectations and interests of both the church intelligentsia and the reading community. *Kártigám* presents an example to follow the moral way of life in a complex set of problems, in the continuous transformation of identity demonstrating the salvation of a morally blameless way of life through the problematic nature of identification. The central work of András Dugonics' oeuvre is adequately embodied, how the taste and style of the turn of the century create a “hybrid” text from the basic schemes of classical heroic Roman, which is still treated as “original”. The *Etelka* analysis follows this hybridity. At

Dugonics, the nexus of epic and prehistoric interest can be observed in several works. The truly significant success was achieved through the practice of relating the two well-known traditions, heroic baroque prose and conquest, to the two traditions where different genre elements are constantly ringing. The moral parable of Etelka's life is exposed through the story of the fictional heroine, which is constantly interwoven with the historical, patriotic theme formed in the field of national sensitivity, bringing to an almost equal role the love theme built according to the conventional topos set of the heroic Roman and the national idea conceived around the explanations of origin. The conquest as a literary subject was excellent for the promotion of national ideas. In the subchapter I discuss in detail Etelka's style and genre history, linguistic-stylistic transition, register mixing, the practice of relating different traditions, heroic Roman and conquest, and anachronistic time editing. Finally, I also link the ideological "hybridity" of the text here, as the Roman combines it in a practically single work, condensing the ideological assumptions known from the era into a specific textual universe.

According to the main consequences of the first major chapter, the authors and translators of the given age believed that a considerable part of the fine prose works of the 18th century were usually conceived as a kind of an ideological purpose. Showing the value of each text in accordance with the relevant directive. At Mészáros the word-formation strategies were consciously shaped by the pursuit of popularity in which case the moral-enhancing intention (ability) is gradually incorporated into the plot structure. Dugonics synthesizes traditional ideological problems in a single textual world, uniting in his masterpiece for upbringing, moral abstinence, following self-identical forms of behavior, the formation of a sense of moral responsibility, as well as reflections on the nation, which at the same time is reflected in the structural expansion of the heroic Roman. The examples show that the in the last third of the 18th century, one more outstanding work, one specific text, reaches an outstanding degree of fame. Their success, their decade longing popularity highlights that Roman has had a remarkable potential to increase its readership since the last decades of the century, with the gradual involvement of readers and last but not least in the flourishing of book publishing and book trade in Hungary. It is known that success can mean different things to other eras, cultures, nations, social strata, individuals, financial gain, social recognition, internal satisfaction, in fact, in many respects - the present works illustrate the ideological pattern of success by the consistent implementation of the principle of *utile et dulce*.

The second major chapter, follows the guiding concept of functionality, aims at the study of didactically targeted Romans, seeks to apply them in education, to convey knowledge, and to transfer complex knowledge. The question arises as to how pedagogical texts show a shift compared to works arranged according to an ideological perspective, especially if we look at the theoretical (ideologically colored) basic features of different didactic ideas. In my opinion, in addition to the hypothetically conceived, but at the same time narrativized patterns and ideological contents (inspired by them), they formulate a concrete, practical message (promoting a standard way of life), they also convey a relevant body of knowledge to the readership, explicitly, sometimes *expressis verbis*. The form of fictional narrative is adequate both in the advertising of modern educational principles and in the field of moral guidance, as the lesson is realized through the child's living reading experience, be it state philosophical prose or "Robinsonade".

Similar to the previous chapter, this time two frequented texts (types) select the focus: Fénelon's translation by László Haller, which can be seen as a symbolic overture to the prose literature of the period, as well as the "Robinsonade". While the popularity of the first type of text was catalyzed by the multi-stage pedagogical aspect and the parallel European success of the original source work, in the second case it was catalyzed by a dual character that dissolves the intention to educate towards entertainment. The pedagogical aspects of Fénelon's work can be linked primarily to the political-social reflections of the text. The political line of thought of the text can be interpreted in different ways, while the praise of simple, moderate lifestyles, authoritarian behavior, condemnation of wasteful lifestyles convey general ideas, universal ideas beyond nationalities, so their guarantee lasts longer than specific political aspects. The text offers several strategies for interpretation. On the one hand, it captures the role of the ideal ruler through the introduction of various state systems and forms of government (performing an exact pedagogical function) and mediates advice on the exercise of power. On the other hand, it presents moral examples of universal human behaviors, behaviors, teaching self-knowledge, self-restraint, respect for the law, spiritual purity. In the analysis of the "Robinsonade" that was written in Hungarian, as the subtitle of the dissertation indicates, it links the directions of the reception to the duality of the text type. Robinson Crusoe is a genre-creating text from a literary historical perspective. Its popularity and rapid European spread through mass-published translations and a large number of adaptations resulted in the emergence of a sovereign text type. Due to its dichotomy, a basic duality can be observed in all adaptations; it depends on the variant which of the two aspects comes to the fore, which dominates in the given "Robinsonade". On the one hand, according

to the ideological purpose, the didactic, educator-teacher function prevails (which is important in the approach to children's and youth literature), and on the other hand, in the reworkings it focuses on adventures, entertainment. Nevertheless, the type of text cannot be limited to just two traditions, its genre boundaries are plastic, it gravitates towards utopia, fantastic itinerary, and the tradition of picaresque. Regarding Defoe's work, as is usually the case with popular prose texts in Hungary, the reworkings were published for the first time. The elementary duality of the "Robinsonade" can also be experienced in the case of Hungarian adaptations and translations. While the moral, pedagogically related exemplum (in three translations) on the Younger Robinson, the adventure history modeling the exoticism is the work of Joachim Szekér, the Hungarian Robinson serves as an example, which I discuss in detail in this chapter. The poetic dichotomy of the "Robinsonade" had been determining for centuries the reception of various adaptations, both as a building, moral parable, and as an entertaining adventure story. As the interest of the reading public gradually shifted from devotional readings to secular fiction. The didactic aspects of the text have moved away from the religious context to the horizon of children's literature, that is, the "Robinsonade" alone makes visible the transience of texts formed according to (simultaneously) ideological and pragmatic organizing principles, the process of rearrangement towards a pragmatic perspective. Similarly, duality had shaped domestic reception. When the Hungarian representatives (adapting to the Horatian principle) teach according to the *utile*, they "civilize", while according to the *dulce* they satisfy the interest and curiosity about exoticism, travel, they illustrate both sides of the same coin, we can understand the two-part logic in the same way.

The next major chapter tries to outline the practices of publishing and popularizing literary sociology and contemporary Romans, including the organizing concepts of seriality in context. Seriality as a mode of literary production performs a kind of insurance function, it can be a guarantee for the systematic creation, promotion and sale of "text goods" as a market product. A complex, multifactorial, multi-stakeholder procedure, as will be seen in the dissertation, presupposes the unifying cooperation of authors, translators, editors, printers, publishers, booksellers, subscribers, and sometimes patrons. In our era, thanks to similar organizations, popular Western European genres appeared in Hungarian prose literature, types of text that have also provided an opportunity to build a broad readership base, solvent demand, and some of them, in a modified form, adapted to the needs of the modern readership, are still popular readings nowadays. The popularity and commercial upswing of some specific texts or types of texts in Hungary, so to speak, determined the transfer of the

Roman edition to the market medium determined by the demand-supply and production-sale, that is, the rearrangement process described by the dissertation tended to move towards a business, periodically organized model. Although the trade organization at the Late 18th and Early 19th Century was clearly still in an unstable period of path-finding, systematization of production and expenditure, market organization, cultivation of promotional techniques, formation of the interested readership following the text types popular in Western Europe. In terms of the localization of the translations and the creation of the material and organizational basis and conditions of the translations, the “commercialization” experiment gave birth to a functioning and relatively successful, profitable cultural industry. Exploring the relationship system of different text types and text groups, the broader sociological context of the corpus, market movements, horizons of consumer expectations, preferences, become transparent, in the period of the Late 18th and Early 19th Century, Romans and the first series of Romans responded to the wishes of real readers and tried to satisfy the needs of the Hungarian readership for decades.

The practice of publishing and selling novels has in fact paralleled the development of the Hungarian-language public, their relationship is evident from the beginning through sporadic, non-systematic advertisements. In order for new types of publishing practices that are evolving according to market logic to effectively communicate their products to customers, they necessarily had to reckon with the task of widely disseminating their publications leaving the press which resulted in the development and application of new types of advertising. Communicative text types spectacularly turn their backs on the previous audience perceptions patterned in paratexts of texts, consensual use of ideological ways of speaking, making it clear that this practice, a rhetoric that is paradoxically isolated from the general public, leaves alone many the necessary condition for the volume to be succeed. After that, publishers are already consciously considering the role of newspapers in creating and disseminating information as a result of which the practice of advertising Romans gradually becomes a discursive activity. That consequence is articulated in the chapter which for publishers of the era, concrete practical activities will dominate in approaching and winning the readership, making it clear that a venture with a purely ideological approach can no longer succeed with voices with mere ideological topos.

The next major chapter includes textual analyzes from the corpus of “Gothic literature” and the “Munchhausenias” arranged according to a pragmatic perspective. Our publishers recognized relatively early that entertainment literature had existed, meets a realistic social need for which the procedure for publishing texts had been shaped. Looking at

some of the volumes of the first novel series, it can be concluded that the publishers took into account the reading practice of their target audience, and that the publications they wanted to publish had already been shaped accordingly in the professional workshop of the publishing place. In my view, foreign source texts were not selected at random either. In the background of the attempts of the companies publishing the Roman series to transpose the popular texts of the Western European book market, which boast a large readership in Hungary, the receptive confirmation hoped for from the Hungarian book sale, which was not incidentally closely related to material income. As success is revealed in different aspects in the context of consistent publishing strategies and achieved results, in the relevant chapter of the dissertation I tried to approach the elastic, practically indefinable phenomenon from the issue of the invisible principle of repetition that forms the Roman texture. From a publishing point of view, the principle of repetition in reproductive practice, manifested in the selection, standardization and application of samples ensuring the conditions of operationalized production and sales as long as they are considered profitable. It is known that in popular literature there are strict conventions and regularities, works are usually shaped by principles of form and direction such as repetition, which creates structural, thematic and motivational relationships creating both marginal 'inclusions' and transitional texts. It operates archetypal, inherited, constantly reproducing mythologemes, repeating basic motifs, topos, immortal characters, lives by mixing and varying myths, in the paradox of "other that is the same," it makes recognizable elements enjoyable, receptive. My analysis seeks to capture the above-mentioned mechanism by elaborating on five texts in the case of "Gothic literature" and four in the case of the "Munchauseniadas". The dissertation makes an important observation about the basic features of the representatives of the "Gothic literature" in the 18-19th centuries' Hungary: according to the genre (in our case functioning as a source text) German tradition has developed versions that differ from the general basic characters of the horror and ghost literature in the conventional sense. It became apparent how certain concrete texts in the German conglomerate of Ritter, Räuber, and Schauerroman integrated a morally based approach to knight stories, its moral worldview, how the poetic toolbox of horror and ghost literature could be seamlessly united, set of topos, his system of motifs with the maximums of the moral parable that can be considered paradigmatically the opposite to it. Their assimilation in Hungary, considering the Hungarian context of novel literature it probably proved to be a more obvious option for translators and publishers, mainly that "domesticized" ghost stories approaching the moralizing way of speaking did not enter a vacuum. It is quite striking that the intention to localize these variants has proved to be a priority, than the

account of the mechanistic nature of German poetics, which often results in self-repetition. It is important to note that the practice of publishers working for economic reasons has been significantly influenced by a “commitment to a proven type of text”, since it was not in the interest of book publishing approaching “mass production” to transform and reform the criteria of well-proven forms of reading that would become automatic. It facilitated the reception of "Gothic literature" in Hungary, that the attempt to restore balance is modeled on ghost stories spoken in Hungarian it was productively linked to the moral breeder-teacher intent, often expressed as a conventional expectation for Romans. To do this, domestic translators had to use such basic texts which moderate the traditional ‘gothic’ stories, and the mechanisms of action of conventional horror into the realm of moralizing literature, making exemplary behavior the guiding principle of narrative. Thus, the Hungarian translations of ghost stories also met two latent expectations. From these it becomes clear how long the contemporary Romans have not been able to break away from the utility-based argument system. The requirement of moral and moral example has also an influence in the first decades of the 20th century. In the case of the “Munchauseniadas”, the various Hungarian adaptations the success of revisions is not equal with the high number of the sold copies. They can be weighed against a loud audience or critical success, their merit is much more reflected in that they have found their way to their readers in a literary tradition which had revised successfully the centuries-old tradition of lying stories. Through their literary and journalistic mentions, they have successfully crossed a threshold which was succeeded only by a few contemporary volumes of prose. That Baron Münchhausen’s incredible stories have found their way into popular publications to an audience of similar types of readings it becomes tangible with the movement between the cultural registers of the textual tradition that evokes the mythical-fairy-tale notions and the stories of lies that are at the crossroads of fiction. In the dissertation this is illustrated by contextualizing the acculturation model. Different types of lying stories have provoked provocative mechanisms with the reality consciousness of contemporary recipient and during their ‘encounters’ with their perceptions. They incorporated mythical, folk-tale notions and in narrower circles public poetry traditions and they evoked an accepting attitude that required the application of a differentiated approach to reality. It is no coincidence that the stories of lies emerged as an independent universe enforcing individual rules and conventions of reality in front of the readers of the 18-19th century. Considering that the constantly changing and shaping history of lies enjoyed relative popularity among the reading community of 18-19th century, we can risk that after preliminary impressions some readers were able to read and interpret fiction as fiction, accept

the validity of the conventions operating in the text only in relation to the text, and thus “converting” reading experiences into an enjoyable aesthetic experience. An examination of the big chapter reveals that after the turn of the century no particular works, but groups of texts organized around a frequented topic may have been interesting. Although they met real recipient needs and requirements, meeting the expectations of the average reader in accordance with the existing order, their success can be said to be begging since, due to rapid reproduction, repetition drowning in redundancy, they were considered outdated works over time. It is known that success is a temporary guarantee, the general interest in a popular product can change in moments, it can become nothing, so the devaluation mechanism also changes according to the changes of the users' relationship and value judgment. Consequently, in the dynamic relationship system between literary success and the readership, we can distinguish two categories. On the one hand, there are works that are slowly rising, leaving the horizons of recipients' expectations initially unsatisfied which can later achieve lasting, long-term success as the horizons change. If the audience is unprepared, it is significantly different from the usual to accommodate a modern text and, due to its unpreparedness, does not recognize its historical or genre-historical significance. The work may remain ineffective for a long time (in worse case forever). On the other hand, there are fast-paced works that meet the expectations of the prevailing taste trend and are able to maximize the absorption capacity of the reading audience which gain unparalleled popularity relatively early. However, as the expectation horizons change, they simultaneously fall out of the prominent position. As a text type begins to exhaust its possibilities, its variations, its value emphases are rearranged, it goes unnoticed (only perceptible only afterwards) for contemporaries towards devaluation, while rearrangement can be the first phase of the unfolding of other texts and genres. As soon as a literary element automates, it results in redundancy, takes on a different function at the same time as other elements come to the fore, or becomes an auxiliary function, the original setting and purpose of the text and text type are deformed. As favorable as it is for the reception of a genre it's variations after a while are no longer able to reach the stimulus threshold of the recipients. Thus, the author must turn to new themes, new genres, and the publisher to new publishing formulas in order to be able to generate a wide-ranging impact again. Another issue is that the rise or devaluation of various texts can also occur as a result of political, economic, ideological, and social rearrangements. As a consequence, it can be concluded that the principle of repetition modeling a significant part of the Roman corpus in Hungary proved to be a successful strategy only temporarily, over the decades, it has gradually become a profitable practice redundant into a self-

eradicating practice, which retroactively subjected the works published in its field to a negative assessment.

So it may be it a prose text that is ideologically, functionally, or pragmatically conceived, socio-cultural conditions for the production of the turn-of-the-century Roman corpus and the internal modifications of the genre mutually intertwining contact between mutations a causal relationship can be detected. Although separation according to director concepts performs a structural function it should be emphasized that there is hardly any “chemically pure” Roman. The demarcation and distinction of the three types is necessarily uncertain, their boundaries are blurred, in the case of texts conveying ideology, material interest can already be detected and the first traces of business organization.



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List of publications related to the dissertation

Hungarian books (1)

1. Versegly, F., sajtó alá rend. **Béres, N.**: Versegly Ferenc széprózai művei. Debreceni Egyetemi Kiadó, Debrecen, 584 p., 2018. (Csokonai Könyvtár: Források. Régi Kortársaink, ISSN 1418-3242 ; 20.) ISBN: 9789633187227

Hungarian book chapters (2)

2. **Béres, N.**: Eltérő sorozatkoncepciók a klasszikus századfordulón: két példa.
In: "Közöttünk a' Mester": Tanítványi köszöntőkötet a 60 éves Debreczeni Attila tiszteletére. Szerk.: Bódi Katalin, Bodrogi Ferenc Máté, Debreceni Egyetemi Kiadó, Debrecen, 179-188, 2019. ISBN: 9789633181188
3. **Béres, N.**: A Versegly-próza irodalomszociológiai vetületei.
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4. **Béres, N.**: "Roman und was besser ist, als Roman": Über die Vertriebsstrategien des Romans.
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6. **Béres, N.**: A "gótikus irodalom" korai magyar fogadtatása (1796-1823).
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7. **Béres, N.**: Kártigámnak emlékezetes történetei: Közelítések a 18. század végének népszerű prózairodalmához.
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8. **Béres, N.:** "Román, 's mi jobb a' Románánál": a román népszerűsítésének stratégiáiról.
Magyar Könyvszle. 134 (3), 283-299, 2018. ISSN: 0025-0171.
DOI: <https://doi.org/10.17167/mksz.2018.3.283-299>
9. **Béres, N.:** Báró de Mánx "diadalmenete", avagy "irodalmi siker" a 19. század első évtizedeiben (?).
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10. **Béres, N.:** Kultivált recepció (Mészáros, Kazinczy, Báróczi).
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11. **Béres, N.:** Hungarian Eulenspiegel and Munchhausen: Publishing Analogies and Differences.
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List of other publications

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12. Szerk. Bényei, P., **Béres, N.**, Bihary, G., Farkas, E.: "Keresek világot": A 2017. évi "Nem mind Arany, ami fénylik" Arany János és kora című konferencia tanulmánykötete. Doktoranduszok Országos Szövetsége, Irodalomtudományi Osztály, Budapest, 237 p., 2018.
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Hungarian scientific articles in Hungarian journals (6)

13. **Béres, N.:** Aranka György és a tudomány megújuló alakzatai.
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15. **Béres, N.:** Sörből tapasztott csillagok.
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