

Theses of Doctoral (PhD) Dissertation

Alaine Polcz, the writer
The female subject constructed in autobiographies

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I. Topic and objectives

In my doctoral dissertation *Alaine Polcz, the writer – The female subject constructed in autobiographies* I attempt to place her oeuvre within Hungarian literature followed by close text analyses focussing primarily on how the female subject is constructed in Polcz's autobiographical works that I have chosen for analysis.

Alaine Polcz's oeuvre spans multiple genres, in addition to being a writer she appears in several roles: psychologist, thanatologist, a writer's wife, and guardian of the Mészöly assets. However, her work as a writer belongs to the little researched fields of Hungarian literary criticism. Based on the close text readings in my thesis I intend to prove that research into Polcz's work as a writer can productively contribute to the enrichment of the discourse on the female subject. I approach the discussed texts through two chapters to create a context: in the introduction I outline the theoretical context that could function as a background to my analyses; then I attempt to place Alaine Polcz within Hungarian literature and show that her work as a writer was not without precedent and that the trend that she represents can be detected in contemporary literature. The experience detected in her texts is markedly intertwined with femininity and patterns of the female fate in a self-reflection way. Based on this, in the course of the textual analyses that account for the larger, substantial part of the dissertation, I seek to find out what opportunities the text offers to female readers for identification, what kind of world and self representation unfolds from the text, how the autobiographical narrator of the texts relates to archaic patriarchal societal norms and what sort of values she conveys. I also intend to find out what kind of image the autobiographical narrator projects of herself and how she does this, how she

reinterprets herself and her story, meanwhile trying to contrast the author's intention with the meaning of the text that contradicts it, and shed light on the inner conflicts of the literary persona being represented in the autobiographical space.

When identifying the corpus that I intended to base my work on, a guiding principle was to make sure that the works that I was going to choose should represent the thematic diversity of Polk's oeuvre, and the multiple potential roles of the female subject. However, it was exactly this diversity that made me give up monographic completeness, leading me to narrow my investigation down to four analysis chapters focussing on Polk's works *Asszony a fronton* [*Woman on the front*], *Egész lényeddel* [*With your entire being*], *Leányregény* [*Girl book*], *Ideje az öregségnek* [*A time for old age*] and *Nem trappolok tovább* [*I will stop trotting*]. For fuller understanding I extend my analysis of the diary *Egész lényeddel* [*With your entire being*] to the chapter on love in Polcz's volume of essays *Éjjeli lámpa* [*Nightlight*], the work containing Polk's correspondence with Anna Ablonczy: *Befejezhetetlen – Könyv a szerelemről* [*Unfinishable – A book about love*] as well as their correspondence *A bilincs a szabadság legyen – Mészöly Miklós és Polcz Alaine levelezése 1948-199* [*Let freedom be the shackle – Correspondence between Miklós Mészöly and Alaine Polcz 1948-1997*]. In treating the diaries *Ideje az öregségnek* [*A time for old age*] and *Nem trappolok tovább* [*I'll stop trotting*], for context creation, I rely on Polcz's writings on thanatology and extend my reading to the book *Az utolsó mérföld* [*The last mile*], which contains a conversation between Polcz and László Bitó about euthelia. In the closing section of the dissertation, through an analysis of the volume of interviews I make an attempt to find an answer to the question: what constitutes the Polcz image. To do this, I analyse *Partitúra – Utolsó beszélgetés Polcz Alaine-nel* [*Score – Last conversation*]

with *Alaine Polcz*] by Magdolna Singer and rely on the results of my previous analyses.

II. Methods

Polcz's work as a writer is characterised by an autobiographical nature and the distinctive femininity of the texts' narrator, hence, as a first step of describing a theoretical framework, I outline the changes that have taken place in autobiographical research. In this endeavour I have relied on writings by Paul de Man, Roland Barthes, Michel Foucault, Philippe Lejeune, Nóra Séllei and Anna Gács, the volumes of *Helikon* on autobiography, volume of studies edited by János Mekis D. and Zoltán Z. Varga along with the book on autobiography by István Dobos. Next I investigate the relationship between autobiography and feminist literacy studies relying primarily on writings by Nóra Séllei and Anna Gács since both authors have written several books that thematize autobiography, the concepts of author and feminism, providing a comprehensive picture of the mentioned themes and their interrelatedness; the former examining feminist trends and objectives as a feminist literary critic and the latter from an external position. Writings by Mihály Szegedy-Maszák and Ágnes Hansági in a canon theory framework, writings by Anna Menyhért, Anna Borgos, Judit Szilágyi and Anna Fábri on female writers, Elaine Showalter's concept of gynocriticism (and Nóra Séllei's reading thereof), Julia Kristeva's concept of abject have all greatly shaped my perspective. I involve Sandra M. Gilbert's and Susan Gubar's ideas about female authorship in the investigation of the societal context of writers' wives. Works by Nóra Séllei, Noémi Kiss, Edit Zsadányi, Elisabeth Grosz, Judith Butler, and Luce Irigaray on femininity and the female subject have greatly helped me in shaping my perspective; I rely on these

writings mainly in my analysis chapters. In building a theoretical framework I regard autobiography writing as a way of communication, in accordance with this, the issues of referentiality and truth become considerations in my analyses only to the extent that they reflect the personality to be constructed in the narrative. I do not consider the author a mere linguistic sign, nor do I associate the literary persona being shaped in the autobiographical space with the autobiographical author. I see the female subject as a constantly changing decentralised subject or cultural construct that arises as an interplay of discourses. I regard as very important all research, involving mostly the 19th and 20th centuries that examine the relationships between female writers and literature, and authorship. However, I do not detach female writers' works from other texts of literary history quoting some kind of essential femininity.

In the chapter examining Polcz as a writer I consider the realizations of the theoretical introductory chapter on female writers as well as its insights into the developments of contemporary prose, changes in genre canon and memoir boom. In this process my guiding principle is the study *Mészöly és társa* [*Mészöly and his partner*] by Dávid Szolláth analysing and re-evaluating the (work) relationship between Mészöly and Polcz. I attempt to place Polcz's oeuvre within Hungarian literature based on the particular social-cultural background, on my review of Polcz's reception history, and on the results of my own research into tradition and impact history.

In the course of my close text analyses I build on the insights of both the theoretical introductory section and the chapter investigating Polcz as a writer as well as on aspects adopted during the comparative analyses. In addition to the

poetic, rhetorical and narratological aspects I involve an autobiographical approach, too, in my text-centred readings. I make use of the opportunity to situate a text, and examine the historical, cultural, and societal contexts of the works. In every analysis chapter the construction of the female subject is a central element in the given autobiography. I seek to carry out a gender-based examination of the works; like femininity, I also consider masculinity a cultural construct, and, in addition to the works on the female construct mentioned above I also consider masculinity research, too, relying on Miklós Hadas's and George L. Mosses' writings on masculinity. In addition to this, with every analysis chapter, I involve in the reading theoretical concepts and trends that, I hope, will contribute to a fuller understanding of the texts. In my analyses I make use of the results of trauma research, the trend of animal studies, travel literature, the insights of cultural xenology along with the results of gerontology and disability studies. I also rely on Jonathan Culler's concept of apostrophe, László Tengelyi's concept of fate events.

Jean-Luc Marion's concept of the erotic phenomenon, Dorrit Chon's theory of the forms of narration in the description of streams of consciousness, Paul Ricoeur's theory of triple mimesis and narrative identity, Niklas Luhmann's theory of love, and Helmuth Plessner's theory of the dual aspect of the body. I involve in the reading the work *Masculine domination* by Pierre Bourdieu, the collection of studies by Edit Zsadányi, *A csend retorikája* [*Rhetoric of silence*] and, of the writings on autobiographies mentioned earlier, a book by István Dobos, together with the selection of studies edited by János Mekis D. and Zoltán Z. Varga. In examining identity constructs, in addition to the mentioned writings on the female subject and masculinity research I greatly rely on works by Márta Csabai and Ferenc Erős as well as the insights of a few German language studies. Besides,

aspects of social criticism and sociology as well as reports from the field of oral history also feature in my thesis. The trends, theories and theoretical concepts all align with the thematic diversity of Polcz's autobiographies but, examination of the female subject readings seeks to form some kind of unity among the readings. In addition, each analysed work allows for personal interpretation. Anna Menyhért views personalness as a cultural construct, a manner of reading which prompts the reader to evoke their own experiences and become more aware of their established views. In my thesis I address the question of where and with reference to what issues the texts offer a personal interpretation.

III. Results of the thesis

In my thesis, based on the general characteristics, and, beyond those, on the collation of the concrete texts, I link Polcz's literary oeuvre to the tradition marked by Margit Kaffka and draw comparisons between it and that of her contemporaries, e.g. Magda Szabó, and among present-day authors, Éva Péterfy-Novák. I regard Polcz's autobiography, *Asszony a fronton* [*Woman on the front*], and her diaries about old age comparable to books by Ilona Harnos, Judit Kovács, Imre Kertész, Gyula Illyés, Péter Nádas, and Anna Jókai on many levels. The analyses demonstrate that Polcz's oeuvre is not inclusion-like. At the same time it can also be seen that in many cases she can be likened to writers (cf. Magda Szabó or Éva Péterfy-Novák) whose assessment from the aspect of literary criticism shows a certain type of duality; it moves on the verges of popular and literary works. Other times her oeuvre is likened to that of a writer who has been forgotten by literary history (cf. Ilona Harnos, wife of Dezső Kosztolányi) or a work by an acknowledged writer (cf. *Kháron ladikján* [*On Kháron's boat*] by Gyula Illyés, which are

less likely to be regarded as decisive within their oeuvre on account of their theme or structure. However, it is important to note that the assessment of these authors from the aspect of literary criticism is changing these days. Magda Szabó has become part of the canon for education. Reading Éva Péterfy-Novák's work *Egyasszony* [*Onewoman*] as a literary text is confirmed by feminist theories of affect. Writings of authors of collection of studies on female writers (cf. works by Anna Menyhért, Anna Borgos, and Judit Szilágyi) as well as Ilona Harnos are considered important and are being revaluated. Research into Alaine Polcz's reception history demonstrates that the evaluation of her oeuvre from a literary critical point of view has become more positive and shifted in the direction of it being read as literature. My research leads me to conclude that Alaine Polcz takes an intermediary position between the wives of writers of the periodical *Nyugat* (West) and contemporary author couples. Within Hungarian literary history I place Polcz's oeuvre among works inspired by autobiographical elements that feature specifically female experience, break taboos, and call for personal interpretation. I consider her work to be of belletristic value, her works are not characterised by a rebellious feminist voice; in her works an autonomous female subject is constructed that remains within the confines of patriarchal discourse, at the same time broadening its scope with the questions that she poses.

Of Polcz's autobiographies I first analyse her work *Asszony a fronton* [*Woman on the front*], in which the female subject is constructed in the context of the oppressive mechanisms of war and marriage. The work is autobiographical in nature but is also a testimony and confession. In accordance with this, the writing aims to process multiple traumas and break the silence; it is also reporting on events, and authentic testimony. One of the features of the text is the way the objective-descriptive

and the assessing-commenting parts interchange, how, as a result of the technique of association the various temporal planes intertwine, the distance between the narrating and the narrated self change continuously, leading to a tension within the text that is capable of reflecting the struggle that accompanies the processing of the trauma experience. Another characteristic of the texts is the use of the figure of speech apostrophe. While second person singular apostrophe is a device to couch the experience of trauma in language and the device for fixing the self, second person plural apostrophe links the confession to a more formal, broader community; both can be provided with a certain type of authentication function as well. Texts that implore and beg God are reminiscent of peasant psalms; the apostrophe is used by the autobiographical narrator to highlight the absence of transcendent force. By addressing Filike, the hunting dog, the author expresses the loss of her partner, and the experience of loneliness. Omission of the apostrophes signals, on the rhetorical level of the text, too, her hermetic enclosure, loneliness, and inability to share her experience. The text draws parallels between female and animal fate in many places. For example, János expects his wife to show an incorporation of behaviours that he would expect from a dog. He intends to reduce his wife's behaviour to a discourse of submission and obedience, in a symbolic order that prescribes as female „virtues” instinctiveness, suppression and denial of emotions and desires as well as silence. Stillness and silence are each filled with entirely different qualities in the relationship of the autobiographical narrator and Mami, on the one hand, and Filike, on the other. In both cases it is the plane of the bodily presence that carries the message; what cannot be expressed in words is conveyed through communication beyond words. In the text both war and marriage appear as trauma experience which is often best revealed in silence, or lack of mention. The text is

characterised by the use of devices of alienation (e.g. the narrating self's asides intended for the audience, or the most specific description possible of events), which results in a narrative structuring of the expressed (and not expressed) happenings that preserves the alien nature of events; the text shocks the reader, thereby helping to keep what has been said in memory. The autobiographical narrator is forced to self-reflect by the loss of her husband and the closeness of her own death. In the text, objects, spaces, and Mészöly's works are all listed as carriers of the past and in the process of remembering, the different temporal planes build on top of each other and rearrange themselves into a new unit.

In Polcz's autobiography *Egész lényeddel* [*With your entire being*] the female subject is constructed in the context of love, bereavement and preparation for death. The autobiographical narrator is made to self-reflect by the loss of her husband and the closeness of her own death. She made an attempt to capture the self through the dialect of the self and the other raised into her writing from the Mészöly texts. Thus the primary aim of the autobiographical subject is to recreate her identity through remembering and (re)interpretation. The structure of the diary reflects the circular time perception characteristic of the author. This means that Polcz's writings provide the endpoint at the very beginning of the diary, which allows the story to be arranged into a unified narrative. In her diary entries we can follow how her consciousness, which recalls and selects memories, re-evaluates the events of her marriage, simultaneously re-creating her husband's image and herself. For the autobiographical narrator objects, spaces, and Mészöly's works are all listed as carriers of the past, and she reads the clues and signs hidden in them from the aspect of referentiality. However, the diary is not merely an impression of the past; in the

process of recalling memories the various temporal planes build on top of each other, rearranging themselves into a new unit. According to Polcz's collection of essays *Éjjeli lámpa* [*Nightlight*] the concept of love includes *philia*, *agapé*, and *caritas*, and the autobiographical narrator of the work *Egész lényeddel* [*With your entire being*] establishes potential causality between events based on these values and guidelines. In connection with Mészöly, the book depicts the everyday person rather than the successful writer, showing a novel approach to the topic of caring. The details describing Mészöly's death demonstrate the autobiographical narrator's affirmative approach to death. The narrator refrains from reducing Mészöly's figure and their relationship to the respective roles of the unfaithful husband and the disgracefully neglected, self-sacrificing wife. It is true, though, that it is the caring, forgiving wife's figure that receives the most specific representation. Those details (for instance, resentment, reproachful attitude, presenting illness as a unifying force, the absence of motherhood) which do not fit the picture intended to be reflected in the text can only be discovered in the crevices, absences, and silences of the text. The correspondence *A bilincs a szabadság legyen* [*Let freedom be the shackle*] and the collection of interviews *Párbeszédkísérlet* [*An attempt at dialogue*] enable us to get a better understanding of the concept of the absent man; together with the mentioned books, the collection of letters *Befejezhetetlen* [*Unfinishable*] can further nuance the relationship between Mészöly and Polcz. The diary entries and the works show that dependence, independence, creation, forgiveness, and remorse are all intricately linked in the story of their marriage. The diary entries of her work *Egész lényeddel* [*With your entire being*] do not exclude the continuous reinterpretation of the narratives of the self; the autobiographical

narrator's self-imposed subjectivity becomes the basis of self creation.

In Polcz's autobiography *Leányregény* [*Girl book*] the female subject is constructed in the context of travelling. As a remarkable characteristic of the diary, the camera-like, exact, objective presentation is continuously interrupted by the autobiographical narrator's information that she receives through informal channels and background information, leading to the perceptible unfolding of the everyday atmosphere of the dictatorship. The illusion of trustworthiness is reinforced by the fact that the autobiographical narrator examines stereotypes of the particular nation from different points of view, attaching diverse readings to her observations from diverse points of view, and when she is confronted with her own views determining her own sense of being as an alien, she allows for filling stereotypes with new content. During travelling the concepts self and foreign appear as dynamically changing categories and the hybrid nature of the autobiographical narrator's identity becomes marked, sometimes it is her „eastern”, other times it is her „western” perspective that prevails. Although the autobiographical narrator arrives at the beach as a tourist wishing to relax, she values her encounters with the most authentic forms of foreignness possible over options offered by the tourist industry. Her work is characterised by the method of participating observation and a great degree of openness and adaptivity towards the foreign culture. In the description of the places that she visits important roles are attributed to the rhetorical devices of paralipsis (emphasis by omission) and hyperbole (emphasis by exaggeration), informing of the impossibility to eliminate alienness, the shortage economy, and about the contemporary political situation. During her holiday the biographical narrator experiences and applies the „Balkan” life strategy while to people

living and working in Romania she represents the „western woman”. The fact that she is culturally different does not disappear during the entire story but the degree of her integration keeps changing in accordance with the changes in the reference points. In addition to the empowering effect of travelling on the personality, the diary *Leányregény* [*Girl book*] reveals the manipulative effect of girl books and the potentials of the female subject in the Romania of the 1970s. If we attempt to approach the work from the aspect of the narrative schemata of girl books, as reflected by the title choice of the autobiographical narrator, we find that the text always diverges from the interpretation based on reader preconception. Moving forward in the story of the journey the roles are questioned, as is the story that we are supposed to participate in. The two female characters in the focus of the story (Terike and Izabella) are affected by both the image of the new, emancipated woman of modernity and the inherited norms that have become engrained during upbringing and archaic societal expectations. They envisage the remote future along established conventions identified in girl books. The conflicting desires of the two protagonists in the focal point of the story alert us to the fact that the characters are forever crossing the limits of the conflicting narratives, thus, their utterances only become interpretable through continuous changes in perspective. The diary presents the female subject being constructed in the context of both travelling and girl books existing in a constant state of change.

In Polcz's works *Ideje az öregségnek* [*A time for old age*] and *Nem trappolok tovább* [*I'll stop trotting*] the female subject is constructed in the context of old age and preparation for death. In her writings on thanatology she delineates the road to the tabooisation of death and links it to the late modern attitude to life that aims at maintaining mere existence. She sees the key to

change in confronting death. Contesting László Bitó's concept of euthelia she advocates the philosophy of hospice care, stressing the right to refuse treatment and shedding light on the protective roles of faith and rites. Polcz's diaries on old age represent the internal perspective of an autobiographical narrator who is a chronically ill and is preparing for death. The description of her experience concerning aging, illness and bodily deterioration is dominated by the female perspective. The diary entries, which often question the prevailing biopolitical paradigm lead towards the affirmative acceptance of the last stage of life. In accordance with today's gerontological perspective the autobiographical narrator describes old age as a process. The diary often questions from many angles, and reshapes those views of late modern societies which equate old age with illness, lack of a health-conscious attitude, the loss of beauty, and the disappearance of sexual identity. Pointing beyond the slogan of active old age, the diary describes the last stage of life as an opportunity for the individual to confront their own immortality through bodily and mental deterioration, thereby confronting their own self and questions concerning the meaning of life. In the autobiographical narrator's concept love in the sense of *caritas* and *agapé* becomes the constituting basis of the subject; creation, and work done for others create the possibility of a meaningful old age. On the road to death the autobiographical narrator is capable of integrating bodily changes to different degrees; through the ever-changing periods, her last diary portrays the process of letting go of life. As the disease deteriorates, pain and weakness become identifying elements, and the sensation of becoming alienated from her body increases in the autobiographical narrator. Bodily deterioration becomes a problem for her for pragmatic reasons. She uses medical terms, which allow her to grasp changes, and maintain the illusion of preserving control over her own body. (Black)

humour and self irony have a great role throughout the work to enable the narrator to relate to death and the process of passing away with an attitude of acceptance. In her state of complete vulnerability she re-evaluates the concept of a dignified life, making it dependent on the dynamic relationship between the dying and their environment and their individual margins of tolerance.

In the closing section of my thesis, examination of a collection of interviews by Magdolna Singer, *Partitúra–Utolsó beszélgetés Polcz Alaine-nel* [*Score - Last conversation with Alaine Polcz*] leads me to conclude that, during her stocktaking, Polcz turns her life into a fate, in which reinterpretation of events is key. As a result of fixing the new meaning the happenings that used to be experienced as traumas also become part of the narrative heading for an endpoint. This totalised and fixed image aims to conceal the subject's contradictory and changing structure. The analysed autobiographies, the collections of writings commemorating Polcz and Singer's collection of interviews all shape Polcz's figure as a uniform subject with a Christian-humanistic value system who, as a result, can appear as an emblematic figure of the era for posterity and provide readers with opportunities for identification. Polcz's autobiographies bring readers face to face with their own views, offering the option of personal interpretation. The naive ideas about marriage, archaic, patriarchal societal expectations and gender roles, the stereotypes, clichés, and national characterologies; the review of ideas about old age and dying; they all prompt the reader to review their views on the social assessment of those who have suffered abuse. A further avenue of research could be presented by the reading of her book *Gyermekkorom* [*Childhood*] relying on girl studies, analysis of her books *Két utazás Erdélyben* [*Two journeys in Transylvania*] and *Karácsonyi utazás* [*Christmas*]

trip], building on travel literature, and monitoring their reception history can also lead to exciting insights. –Comparison of Polcz’s writing *Egész lényeddel* [*With your entire being*] and Mészöly’s novels *Film* [*Film*] and *Az atléta halála* [*Death of an athlete*] can expand our present knowledge to include new viewpoints. It is my belief that further research into Polcz’s work as a writer could further broaden discourse about the female subject, simultaneously adding new avenues to investigate Mészöly’s reception.



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List of publications related to the dissertation

Hungarian scientific articles in Hungarian journals (6)

1. **Szegvölgyi-Pócsik, A.:** Élet- és halálfelegzés szubjektumformáló hatása - Polcz Alaine öregségkönyvei (Polcz Alaine: Ideje az öregségnek és Nem trappolok tovább). *Sárospataki Füzetek. 1*, 267-286, 2020. ISSN: 1416-9878.
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8. **Szegvölgyi-Pócsik, A.:** Zum Verhältnis von Weltgeschichte und Privatsphäre - Die verschwiegene Geschichte: Krieg und Ehe aus der Perspektive einer Frau (Alaine Polcz: Frau an der Front). *Werkstatt (Debr.). 15*, 1-31, 2020. ISSN: 1585-3667.





List of other publications

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9. **Szegvölgyi-Pócsik, A.:** Ablonczy Anna: Miért éppen Polcz Alaine - négy szemközt beszélgetések Polcz Alaine-ről.
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Foreign language scientific articles in international journals (1)

12. **Szegvölgyi-Pócsik, A.:** Eszter Pabis, Literarische Grenzgänge. Dimensionen der Fremdheit in der deutschsprachigen Gegenwartsliteratur der Schweiz.
Zeitschrift für interkulturelle Germanistik. 1, 195-198, 2020. ISSN: 2198-0330.
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