



**Doctoral School of Sociology and
Communication Science**

THESIS SUMMARY

Adrián Lips

**HISTORY TURNED INTO FEMALE DESTINIES
EAST CENTRAL EUROPEAN, FEMALE
IDENTITY CONSTRUCTIONS AND
DECONSTRUCTIONS IN ZITA SZELECZKY'S
AND KATALIN KARÁDY'S FILMS,
THEATRICAL PRESS APPEARANCES BETWEEN
1936 AND 1944 AND IN THEIR PRIVATE
CORRESPONDENCES BETWEEN 1945 AND 1951**

Supervisor:

Enikő Sepsi

Head of Institute, University Professor (KRE BTK)

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I. Research context and rationale

“The historian revives, if not otherwise, at least through imagination and sympathy, those valuations which still belong to our deep humanity. This reminds the science of history that it is indebted to the people of the past. Under certain circumstances, especially when the historian is faced with the borderline case of the history of horrors and victims, this debt is transformed into a duty not to forget.”¹

By giving the title of the research work, I reflect in a communicative and cultural way on the writing of Ágnes Losonczi entitled *History turned into fate*.² Losonczi examined individual and collective traumas, along which the issue of severed roots arose both symbolically and in reality. In the course of her research, she also demonstrated the transgenerational culpability of various individual and collective traumas. The title “*History turned into female destinies*” directs the general and then specific focus of the dissertation research to the recognition of the individual and collective traumatization of the studied period (from 1936 to 1951), as well as the various discourses that constructed and deconstructed female identities (Zita Szelezcky and Katalin Karády), and examines them through an objective system of criteria.

In previous researches, one highlighted segment of the female identity construction and deconstruction processes of actresses was examined. In the case of Zita Szelezcky relevant research was conducted by Zoltán

¹ Ricœur, Paul (1999): *Az én és az elbeszélte azonosság* [*The self and the narrated identity*] In: Ricœur, Paul (1999): *Válogatott irodalomelméleti tanulmányok* [*Selected studies in literary theory*]. Osiris Kiadó, Budapest: 406–408.

² Losonczi, Ágnes (2005): *Sorsba fordult történelem* [*History turned into fate*]. Holnap Kiadó, Budapest.

Jávor and Zsolt Péter (2012³ and 2020⁴) and László Pusztaszeri (2011)⁵; in the case of Katalin Karády relevant research was conducted by Endre Bakó (2019)⁶, Gyöngyi Balogh, Vera Gyürey and Pál Honffy (2004)⁷, Gyöngyi Balogh and Jenő Király (2000)⁸, Gyula Bíró (1980)⁹, David S. Frey (2014)¹⁰, Tamás Gajdó and Nóra Magyar (2003)¹¹, Tamás Gajdó, Nóra Magyar and Zsolt Péter (2016)¹², Tibor Hámori(2004)¹³, Jenő Király (1983)¹⁴,

³ Jávor, Zoltán–Péter, Zsolt szerk. (2012): *Hit és magyarság. Szeleczy Zita élete és művészete [Faith and Hungarianness. The life and art of Zita Szeleczy]*. Délvidék Ház Kiadó, Szeged.

⁴ Jávor, Zoltán–Péter, Zsolt szerk. (2020): *Szeleczy Zita élete és művészete [Zita Szeleczy's life and art]*. Petöfi Irodalmi Múzeum–Országos Színház-történeti Múzeum és Intézet, Budapest.

⁵ Pusztaszeri, László (2011): *Szép magyar élet. Szeleczy Zita pályaképe [Beautiful Hungarian life. The career profile of Zita Szeleczy]*. Kairosz Kiadó, Budapest.

⁶ Bakó, Endre (2019): *Karády-láz Debrecenben [Karady fever in Debrecen]*. META-95 Bt., Debrecen.

⁷ Balogh, Gyöngyi–Gyürey, Vera–Honffy, Pál (2004): *A magyar játékfilm története a kezdetektől 1990-ig [The history of the Hungarian feature film from the beginning to 1990]*. Műszaki Könyvkiadó, Budapest.

⁸ Balogh Gyöngyi–Király Jenő (2000): „Csak egy nap a világ...” *A magyar film műfaj- és stílustörténete [“The world is only one day...” The genre and style history of Hungarian film]*. Magyar Filmintézet, Budapest.

⁹ Bíró, Gyula (1980): *A Halálos tavasz hatásvizsgálata [The impact assessment of Halálos tavasz]*. Magyar Nemzeti Digitális Archívum és Filmintézet. Kézirat, Budapest.

¹⁰ Frey, David S. (2014): *Mata Hari or the Body of the Nation? Interpretations of Katalin Karády*. Hungarian Studies Review, Volume XLI, Nos. 1-2.: 89–106.

¹¹ Gajdó, Tamás–Magyar, Nóra (2003): *A sokkarátos hangú vamp [The multifaceted sounding vamp]* In: Gajdó, Tamás szerk. (2003): *Dívák, pirkadónnák, színésznők. Az Ernst Múzeum kiállításának katalógusa [Divas, primadonnas, actresses. The catalog of the Ernst Museum's exhibition]*. Ernst Múzeum, Budapest: 83–105.

¹² Gajdó, Tamás–Magyar, Nóra–Péter, Zsolt szerk. (2016): *Ne kérdezd, ki voltam – Karády Katalin, a diva emlékére [Don't ask me, who I was – Katalin Karády, in memory of the diva]*. Szépművészeti Könyvek Kiadó–Országos Színház-történeti Múzeum és Intézet, Budapest.

¹³ Hámori Tibor (2004): *A Claire Kenneth-sztori/Karády Katalin utolsó éve [The Claire Kenneth story/The final years of Katalin Karády]*. H-DR. H-Bt. Budapest.

¹⁴ Király, Jenő (1983): *A tömegművészet a társadalmi kommunikációban [Mass art in social communication]* In *Kultúra és közösség*, 10. évf., 5. sz.: 91–108.

1989¹⁵, 1993¹⁶ and 2010¹⁷), Károly Kristóf (1987)¹⁸, László Kelecsényi (1983¹⁹, 2010²⁰ és 2020²¹), Péter Kozák (2019)²², Áron Máthé (2017)²³, István Nemeskürty (1983)²⁴, László Pusztaszeri (2002²⁵ and 2008²⁶),

¹⁵ Király, Jenő (1989): *Karády mítosza és mágiája* [The myth and magic of Karády]. Háttér Lap- és Könyvkiadó, Budapest.

¹⁶ Király, Jenő (1993): *Frivol műzsa I-II. kötet. A tömegfilm sajátos alkotásmódja és a tömegkultúra esztétikája* [Frivolous muse I-II. The specific design of mass film and the aesthetics of mass culture]. Nemzeti Tankönyvkiadó, Budapest.

¹⁷ Király, Jenő (2010): *A film szimbolikája. I. kötet. A film szimbolikája. A filmkultúra filozófiája és a filmalkotás szemiotikai esztétikája* [The symbolism of the film I. The symbolism of the film. The philosophy of film culture and the semiotic aesthetics of filmmaking]. Kaposvári Egyetem Művészeti Kar Mozgóképkultúra Tanszék–Magyar Televízió Zrt., Kaposvár–Budapest.

¹⁸ Kristóf, Károly szerk. (1987): *A Halálos tavasztól a Gestapo fogságig* [From Halálos tavasz to the captivity of Gestapo]. Magyar Újságírók Országos Szövetsége, Budapest.

¹⁹ Kelecsényi, László (1983): *Karády Katalin* [Katalin Karády]. Műzsák Közművelődési Kiadó, Budapest.

²⁰ Kelecsényi, László (2010): *Karády 100*. Noran Libro Kiadó, Budapest.

²¹ Kelecsényi, László (2020): *Veled szeretnék boldog lenni. 110 éve született Karády Katalin* [I would like to happy with you. Katalin Karády was born 110 years ago]. Joshua Könyvek, Budapest.

²² Kozák, Péter (2019): *Karády Katalin* [Katalin Karády] In: Kozák, Péter (2019): *Földiekkel játszó. Művésznők és műzsák* [Playing with earthlings. Artists and muses]. Kossuth Kiadó, Budapest: 196–205.

²³ Máthé, Áron szerk. (2017): Székely András. *Veszélyes viszonyok. Visszaemlékezések Karády Katalinra, Ujszász Istvánra, a második világháborúra és a szovjet hadifogság éveire* [Dangerous Relationships: Reminisces on Katalin Karády, István Ujszász, World War II and the Years of Soviet Captivity]. Nemzeti Emlékezet Bizottsága, Budapest.

²⁴ Nemeskürty, István (1983): *A képpé varázsolt idő. A magyar film története és helye az egyetemes kultúrában, párhuzamos kitekintéssel a világ filmművészetére* [Time transformed into an image. The history and place of Hungarian film in universal culture, with a parallel view of world cinematography]. Magvető Könyvkiadó, Budapest.

²⁵ Pusztaszeri, László (2002): *Álltam a hídon. Karády Katalinról* [I was standing on the bridge. About Katalin Karády]. Nap Kiadó Bt., Budapest.

²⁶ Pusztaszeri, László (2008): *Karády és Ujszász – Párhuzamos életrajz történelmi háttérrel* [Karády and Ujszász – Parallel biography with historical background]. Kairosz Kiadó, Budapest.

Zsuzsanna Varga (2017)²⁷ and Károly Vörös (1980)²⁸. In a more general (and political) perspective David S. Frey (2017)²⁹ and Gábor Gergely (2017)³⁰ conducted relevant research. Gabriella Lakatos (2013³¹ and 2014³²), Lóránt Stóhr (2013)³³ and Györgyi Vajdovich (2013a³⁴, 2013b³⁵, 2014³⁶ és 2016)³⁷ described the genre characteristics of East Central European and Hungarian films. So far, the literature has not dealt with the operation of the East Central European, Hungarian star system and the conscious construction of star figures (female identity constructions and deconstructions).

²⁷ Varga, Zsuzsanna (2017): *Starlets and Heart-throbs: Hungarian Cinema in the Interwar Period* In: Ostrowska, Dorota–Pitassio, Francesco–Varga, Zsuzsanna ed. (2017): *Popular Cinemas in East Central Europe: Film Cultures and Histories*. I. B. Tauris, London–New York: 47–64.

²⁸ Vörös, Károly (1980): *A Karády-jelenség [The Karády phenomenon]* In: *História*, 1980/1.: 18–19.

²⁹ Frey, David S. (2017): *Jews, Nazis and the Cinema of Hungary. The Tragedy of Success, 1929-44*. I. B. Tauris, London–New York.

³⁰ Gergely, Gábor (2017): *Hungarian Film 1929-1947: National Identity, Anti-Semitism and Popular Cinema*. Amsterdam University Press, Amsterdam.

³¹ Lakatos, Gabriella (2013): *A magyar félbűnfilm. Bűnügyi műfajok 1931 és 1944 között [The Hungarian semi-criminal film. Crime genres between 1931 and 1944]* In: *Metropolis*, 2013/2.: 46–66.

³² Lakatos, Gabriella (2014): „*Én olyan rettenetesen gyűlölöm, ahogy még nem szerettem senkit*”. *A magyar screwball comedy 1931 és 1944 között [“I hate you as terribly as I have never loved anyone before.” The Hungarian screwball comedy between 1931 and 1944]* In: *Metropolis*, 2014/3.: 24–40.

³³ Stóhr, Lóránt (2013): *Keserű könnyek. A melodráma a modernitáson túl [Bitter tears. Melodrama beyond modernity]*. Pompeji Kiadó, Szeged.

³⁴ Vajdovich, Györgyi (2013a): *A magyar film 1939 és 1945 között [The Hungarian film between 1939 and 1945]* In: *Metropolis*, 2013/2.: 7–10.

³⁵ Vajdovich, Györgyi (2013b): *Ideológiai üzenet az 1939-1944 közötti magyar filmekben. A magyar „népi film” [Ideological message in Hungarian films between 1939-1944. The Hungarian “folk film”]* In: *Metropolis*, 2013/2.: 64–76.

³⁶ Vajdovich Györgyi (2014): *Vígjátékváltozatok az 1931-1944 közötti magyar filmekben [Comedy versions in Hungarian films between 1931-1944]* In: *Metropolis*, 2014/3.: 8–22.

³⁷ Vajdovich, Györgyi (2016): *Szende titkárnők, kacér milliommoslányok. Az 1931-1944 közötti magyar vígjátékok nőképe [Meek secretaries, flirtatious millionaire girls. The image of women in Hungarian comedies between 1931-1944]* In: *Metropolis*, 2016/4.: 8–22.

In my case studies, I was interested in what discourses and female identity construction and deconstruction processes could be identified in Zita Szelezky's and Katalin Karády's East Central European, Hungarian films, theatrical press appearances between 1936 and 1944 (in *Színházi élet*, in *Délibáb* and in *Film Színház Irodalom*) and in their private correspondences between 1945 and 1951.

II. Methodology

“[...] if power and inequality are at the center of the investigation, then unlike other areas or approaches of discourse analysis, CDA does not primarily want to contribute its results to a discipline, paradigm, school or discourse theory. In such cases, researchers are primarily concerned with and motivated by social issues, and would like to better understand them with the help of discourse analysis.”³⁸

“[...] the clash of conservative and feminist meanings of femininity, the determination of the »true meaning« of femininity took place in the media.”³⁹

With the help of the methodology of the dissertation research – critical discourse analysis – I studied the interactive complexity of the discourses chosen as the subject of the study, from a researcher’s point of view. Through critical discourse analysis, following Foucault, the most important research goals were: to demonstrate 1. the ways in which discourses are formed, i. e., what needs they were formed to satisfy; 2. how they changed, shifted; and 3. what kind of coercion was used and to what extent they were misguided.⁴⁰ In my dissertation research, I therefore tried to reveal the complicated ways, goals, changes, and shifts of the discourses of the “femme fatale” and the “nation’s little sister”; that can be dated from the second half of the 1930s, and I also tried to draw attention

³⁸ Van Dijk, T. A. (2000): *A kritikai diskurzuselemzés elvei [The principles of critical discourse analysis]* In: Szabó Márton–Kiss Balázs– Boda Zsolt szerk. (2000): *Szövegváltozatok a politikára. Nyelv, szimbólum, retorika, diskurzus [Text variants on politics. Language, symbol, rhetoric, discourse]*. Budapest, Tankönyvkiadó–Universitas: 445.

³⁹ Sipos, Balázs (2014): *Modern amerikai lány, új nő és magyar asszony a Horthy-korban [Modern American girl, new woman and Hungarian missis in the Horthy era]* In: *Századok*, 2014/1.: 10.

⁴⁰ Foucault, Michel (1998): *A fantasztikus könyvtár [The fantastic library]*. Pallas Stúdió–Attraktor Könyvkiadó Kft., Budapest: 68.

to their initial and final misunderstandings as well. In addition, it was not my aim to assign meaning exclusively, the resulting discourse summaries and their explanations can serve as a basis for further discussions and research.

In my opinion, the female identity constructions and deconstructions chosen as the subject of the dissertation research can be seen in the discourses of the “femme fatale” and “nation’s little sister”, the further aim of the study was to map the construction and deconstruction processes (based on films, theatrical press appearances and private correspondences).

In determining the examination periods of the case studies, I took the following aspects into account:

Case study I.: Female identity construction in Szelezky’s and Karády’s films between 1936 and 1948. During the examined period, Szelezky’s and Karády’s East Central European films were filmed in the Hungarian star system. In the case of Szelezky, the *Pusztai szél* (1937), the *Nehéz apának lenni* (1938) and the *Beszállásolás* (1938) were lost during the war, so they were not included in the sample. The *Magyar kívánsághangverseny 1.* (1943) and the *Magyar kívánsághangverseny 2.* (1944) contained recordings of stage played songs, and therefore, in my opinion, they cannot be considered as the basis for analysis depicting stories, plot lines, discourses, or female identity construction processes. The *Vivir un instante* is an Argentinian film shot in 1950 and shown in 1951, therefore it does not belong to the group of East Central European products made in the Hungarian star system. In the case of Karády the 24 feature films she starred in meet

the conditions described above, so the works were included in the analysis sample without exception.

Case study II.: Female identity construction and deconstruction in the theatrical press appearances between 1936 and 1944. I examined the theatrical press appearances of Szelezky and Karády in East Central European, Hungarian theatrical press products entitled *Színházi élet*, *Délibáb* and *Film Színház Irodalom*. I was curious about what discourses; female identity construction and deconstruction processes could be identified in the sample of 721 elements that I classified.

Case study III.: Female identity construction and deconstruction in private correspondences between 1945 and 1951. In the private correspondence of Szelezky and Karády from 1945 to 1951, I categorized the writings deemed relevant in terms of discourses, processes of construction and deconstruction of female identity. In the case of Szelezky, I myself digitized and typed the documents dated from 1945 to 1951 (the period from 1945 to 1948 is at the Hungarian National Museum and Institute of Theater History, and the period from 1949 to 1951 is at the Károli Gáspár University of the Reformed Church). I discussed the hard-to-read parts with Dorottya Mátravölgyi and Bettina Sztruhár. Márta Bendik helped me translate the Italian and Spanish texts. In the case of Karády, I digitized and typed the documents from the period myself in the Hungarian National Museum and Institute of Theater History, with a researcher permit.

III. Results

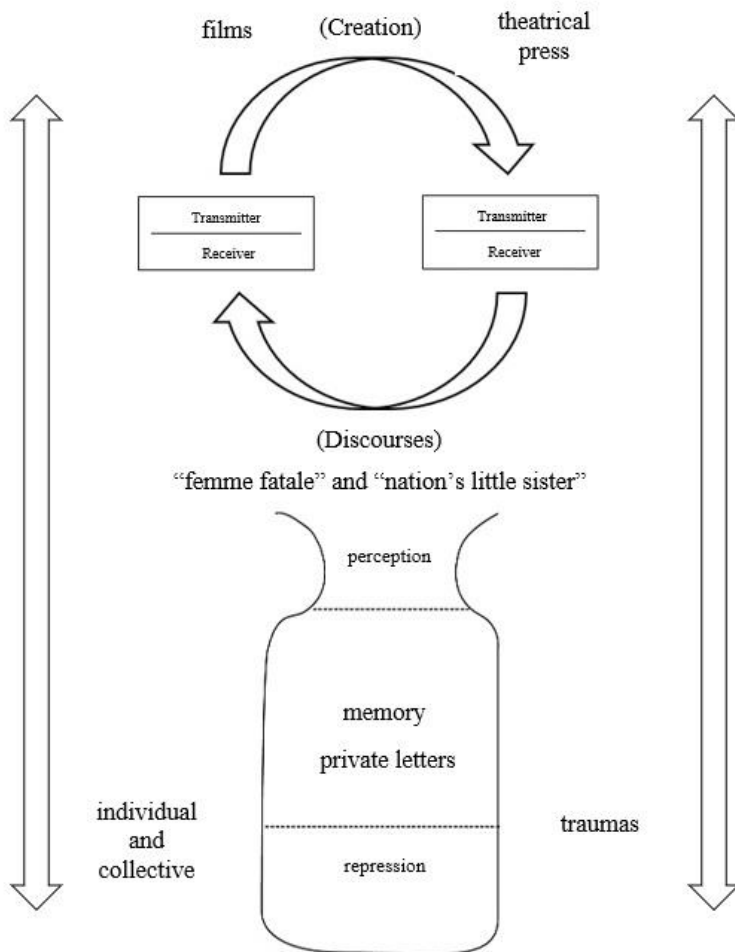
- I. A connected, verbally supplemented version of Jenő Király's models (Király, 1983⁴¹ and 2010⁴²) can serve as a starting point for new research (Lips, 2021)⁴³. According to the figure, the films and the theatrical press appearances, the “femme fatale” and the “nation's little sister” discourses and the female identity constructions can be classified as the perception level. We assume (as Jenő Király did) that the consumer of the content is an active participant and actor in the reception process. Influences from the level of perception can activate different themes and areas from the levels of memory and repression. In the case of Szeleczy and Karády, the level of memory and suppression was manifested in private correspondence. Some micro-moments of the war were also drawn attention into the theater press products, but the objectivity of the analyzed and

⁴¹ Király, Jenő (1983): *A tömegművészet a társadalmi kommunikációban* [Mass art in social communication] In *Kultúra és közösség*, 10. évf., 5. sz.: 91–108.

⁴² Király, Jenő (2010): *A film szimbolikája. I. kötet. A film szimbolikája. A filmkultúra filozófiája és a filmmalkotás szemiotikai esztétikája* [The symbolism of the film I. The symbolism of the film. The philosophy of film culture and the semiotic aesthetics of filmmaking]. Kaposvári Egyetem Művészeti Kar Mozgóképkultúra Tanszék–Magyar Televízió Zrt., Kaposvár–Budapest.

⁴³ Lips, Adrián (2021): *Női sorsokba fordult történelem. Közép-kelet-európai, női identitáskonstrukciók és -dekonstrukciók Szeleczy Zita és Karády Katalin filmjeiben, színházi sajtómegjelenéseiben 1936-tól 1944-ig és magánlevelezéseiben 1945-től 1951-ig* [History turned into female destinies. East Central European, female identity constructions and deconstructions in Zita Szeleczy's and Katalin Karády's films, theatrical press appearances between 1936 and 1944 and in their private correspondences between 1945 and 1951]. Doktori értekezés. Budapesti Corvinus Egyetem. Szociológia és Kommunikációtudomány Doktori Iskola, Budapest.

published writings was questionable on several points. Through active consumer behavior, discourses created according to the creator's intention can be filled with new content, transform, lose their purpose, and shift. In my opinion, the same thing happened in the mid-1940s in the case of Zita Szelezky and Katalin Karády. Their fates have become examples that can be considered a point of reference for processing the (transgenerational) traumas caused by the Second World War to this day. In order to map the methods of processing and gain a deeper understanding, further studies are needed on the subject:



II. In the 1930s and 1940s, the East Central European, including the Hungarian, star system was established on the basis of the Hollywood sample.

- III. The creators of the identity constructions and deconstructions of East Central European, including Hungarian, film stars took into account the culture-specific factors of the given country and their reformability, for example the representation possibilities of different cultural and national identities, male and female roles, and the collective traumas of the First and Second World Wars.
- IV. In my opinion, the *Doppelgänger effect* was used as a representational method to create identity constructions and deconstructions of Hollywood stars in the 1930s and 1940s. Zoltán Egyed and the filmmakers also followed this model (the so-called Hollywood model that was successful in the case of Greta Garbo and Marlene Dietrich) in the (creative) declaration of the Szeleczky phenomenon and the Karády phenomenon through films and the print theatrical media.
- V. In my dissertation research, I interpreted the use of the *Doppelgänger effect* as an identity construction method. The creators (journalists and directors) and the artists (in this case the actresses) created a double, partially dissociative (separate) identity and filled it with common elements (characteristics) and at the end they created and maintained a female identity construction. In this research I regard these identity constructions as fluid structures that can be shaped. The results of the analysis of contemporary films, theatrical press

appearances and private correspondences following the deconstruction period serve as relevant evidence for their adaptability and related aspirations.

- VI. The “femme fatale” and the “nation’s little sister” discourses were created – consciously – through the intention of their creators and the actresses’ forming intent. So far, the literature has not dealt with the operation of the East Central European, Hungarian star system and the conscious construction of star figures (female identity constructions and deconstructions). The feature films in the study, starring Zita Szelezcky and Katalin Karády, have not yet been analyzed in such detail, nor have they been compared side-by-side.
- VII. On an international level, for example, in the relevant works of David S. Frey (Frey, 2014 and 2017), Gábor Gergely (Gergely, 2017) or Zsuzsanna Varga (Varga, 2017) the popular films (it is more appropriate to use the East Central European adjective they use in parallel with the former) and their tangential moments or the relationship between national identity construction and politics (primarily the politics covering or amplifying war traumas affecting the given era) were examined. The discourses and identity constructions depicted in the 1930s and 1940s, especially in Hungary, were also influenced by the identity politics and censorship of the Horthy era. However, this

influence did not apply to the desired extent in all cases. One of the main proofs of this is the authorization of the screening of *Halálos tavasz* (László Kalmár, 1939) starring Katalin Karády and its enormous success that continues to this day.

- VIII. Comparing Szelezcky's and Karády's films, it is considered an important achievement that: in the case of Szelezcky 4 films can be classified in the "early femme fatale", 6 in the "femme fatale", 4 in "the nation's little sister", 2 in the "femme fatale" and in the "nation little sister" discourses. In 10 films of Szelezcky, traumatized femininity was depicted, in 3 the *Doppelgänger effect*, in 1 the *drab phenomenon*, and in 8 the father images are important for the depicted female identity construction. In the case of Karády 0 film can be classified in the "early femme fatale", 11 in the "femme fatale", 1 in the "nation's little sister" discourses. In 23 films of Karády, traumatized femininity was depicted, in 6 the *Doppelgänger effect*, and in 2 the father images are important for the depicted female identity construction.
- IX. With the help of the examined 721 theatrical press appearances – *Színházi élet*, *Délibáb*, *Film Színház Irodalom* – significantly (co-coder: Júlia Nagy) showed that the articles written about Zita Szelezcky are more likely to be classified in the "nation's little sister" discourse, while those written about Katalin

Karády are more likely to be classified in the “femme fatale” discourse. Looking at the mentions of Szeleczky and Karády classified in the discourses of “femme fatale” and “nation’s little sister”; I was able to obtain information mainly about fashion and the theatrical and cinematic aspects of the arraignments. In this regard, it can be said that the articles published in the print media in the 1930s and 1940s were not always about reality, but rather about the continuous construction of the East Central European, Hungarian star system based on Hollywood (in the case of Szeleczky and Karády, the construction of female identity).

- X. From the private correspondences of 1945 to 1951, it became clear that Zita Szeleczky and Katalin Karády were aware of the “nation’s little sister” and the “femme fatale” discourses, they knew their meaning and the representational female identity constructions belonging to the discourses.
- XI. The three case studies and their results can help me supplement the analyzes that are currently free of secondary political interpretations with a primary, parallel investigation. In the future, in relation to films, the possible political readings of creative intent (this includes filmmakers, identity politics and censorship) and forming intent (this includes actors and actresses portraying identity constructions belonging to the discourse) must be sharply separated.

The following results can be considered unique in the dissertation research:

- I. The detailed analysis and comparison of films starring Zita Szelezcky and Katalin Karády;
- II. Establishing the role of conscious identity construction of films;
- III. Comparing the female identity constructions of Greta Garbo, Marlene Dietrich, Zita Szelezcky and Katalin Karády;
- IV. The tabular analysis of the emblematic feature films starring Garbo, Dietrich, Szelezcky and Karády by different eras, which can be seen in action in periods other than the focus of the investigation – the 1930s and 1940s – from the 1970s, 1980s and 1990s to the present day, and also contains different readings;
- V. The explanation of the identity-building effect of the song inserts and the film faithful description of their texts;
- VI. A related scientific examination of the selected theater press appearances – the *Színházi élet*, the *Délibáb* and the *Film Színház Irodalom* – checked with a co-coder;
- VII. The digitalization of the relevant issues of the theater press product *Délibáb* (these were not available at the start of the research);
- VIII. The digitalization, presentation and the analysis of Szelezcky's and Karády's private correspondence relevant to the investigation that has not been processed so far;

IX. And a tabular presentation of the song inserts of the main characters of the films starring Zita Szelezky and Katalin Karády with the titles of the songs, the names of the lyricists and composers, and the number of their occurrences in the film.

IV. Publications by the author

Lips, Adrián (2016a): *Voyeurizmus [Voyeurism]* In: Horányi Özséb szerk. (2016): *Kommunikációtudományi Nyitott Enciklopédia, Szócikk.*

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