

University of Theatre and Film Arts
Doctoral School

**Types of dramatic heroines in Hungarian literature at the beginning of the
20. century**

Theses of Doctoral Dissertation

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2022

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In my doctoral research, the focus is on the female dramas of the Hungarian drama canon, written and staged between 1896¹ and 1918². The dissertation approaches the topic from theatre history and drama history aspects.

The objectives of the doctoral thesis are to introduce the concept of female drama, define its framework, and determine its role and place in the Hungarian drama canon. Furthermore, the aim is to prove that among the efforts made to enrich Hungarian drama at the turn of the century, the inclusion of women's thematics in theatre practice proved to be particularly important. I would also like to prove that Irén Varsányi, a first-rate actress of Vígszínház, is a key figure in the reformation of Hungarian drama. Her performances in female dramas brought success to plays that have not yet appeared in print.

In the first part of my dissertation, I study the presence of female dramas and thematics: in a short overview, I discuss the chapters of European and Hungarian drama history in which women's thematics come into view. Within this framework is presented the Hungarian drama oeuvre of the beginning of the 20th century. During my work, I designated the place and the role of social drama because the defining thesis of the dissertation is related to the determinative genre of the era. The concept of female drama can be interpreted as a thematic subgenre within the genre of social drama. Female dramas are those dramatic texts in which the protagonist or important supporting character is a female figure, the frame of the drama is created by the wills and interests of these women, and the conflicts arising from this dramatic situation shape the structure of the drama.

In the next chapter, we study the theatre's cultural background: attempts to renew Hungarian drama, the situation of actresses-prima donnas, the authors' access to the stage, and the expectations of the audience are in focus. Examining the repertoire of certain theatres also played an important role. Therefore, the fact that Vígszínház ranks first in played Hungarian female dramas is striking. So the theatre's operating practice, program policy, and the company of actors deserved special attention.

In my doctoral dissertation, I discuss the plays of the Hungarian female drama corpus that were first presented on the stage of Vígszínház to the audience within the designated time limits. In addition, the connecting point of the dramas is Irén Varsányi, who plays the female lead roles in the presented plays.

¹ A Vígszínház megnyitásának dátuma.

² Egy korszak végét jelenti 1918 nemcsak történeti vonatkozásában fontos időpont, de kulturális értelemben is fordulópont.

The doctoral thesis presents a significant chapter on the career of Irén Varsányi, and although the goal is not to create a monograph, we can get an idea of the diversity of her acting through her roles and the types of women she played. Starting from her leading role in *The Nurse*, presented in 1902, to Herczeg Ferenc's *The Blue Fox* staged in 1917.

Although we can find sources about Irén Varsányi's acting ability and theatrical performance in the reviews and reminiscences written by his contemporaries³, these do not prove to be sufficient to create a plastic and nuanced picture of her career. On the one hand, this is due to the subjectivity of the writings, and on the other hand, due to the typical critical attitude of the era, which could best be described with the expression: impressionist.

In the second part of the dissertation, I examined ten dramas: in addition to the ten female protagonists, other female characters become interesting: mothers, younger sisters, and sisters. Particular types of women become the protagonists of dramas, either in their social roles (position) or in their family relationships (status). The central character of the first five dramas is looking for livelihood opportunities or possibilities to assert themselves in society. The protagonists' family relationship, or status, in the following five dramas, is decisive in the dramatic action. The change of status (from being unmarried to becoming a wife) can entail dramatic situations, so the focus of the examined dramas - except for one - are young girls looking for themselves on the edge of adulthood and their limits in a new role.

When choosing the dramatic corpus, I took into account two aspects: on the one hand, Irén Varsányi's roles picked out the dramas to be examined⁴, but on the other hand, the author's representative selection was apparent.

The structure of the dissertation:

1. Introduction
2. The concept of female drama
3. Hungarian theatre's cultural conditions at the beginning of the 20. century
4. An actress's career: Irén Varsányi
5. Actresses, actresses of the matinee, prima donnas, chorines, and female dancers
6. Participation in society
7. Adolescent girls on stage

³ A doktori dolgozat 4. fejezetében Varsányi Irén pályaképeinek fontosabb állomásait rögzítettük.

⁴ Ennek alapján maradtak ki meghatározó nődrámák. Ilyen többek között Balázs Béla *Dr. Szélpál Margit* vagy Lengyel Menyhért *Tajfun* című drámája vagy Szomory Dezső *Hermelin*, illetve Gábor Andor *Ciklámen* és *Palika* című színdarabjai. A doktori dolgozat 2.2. pont alatt részletesen foglalkozik a témával.

8. The femme fatale roles: the cases of adultery
9. Summary
10. Bibliography

1. Introduction

During the doctoral research, we had to face the difficulties that arose from the duality that, on the one hand, a dramatic text is in the focus, and we deal with the plays in the framework of dramaturgical analysis, and on the other hand, we examine works brought to life on stage. The plays' -in every case premiers- scenic solutions and acting also deserve attention, and therefore we have at our disposal articles published in the press. One of the cornerstones of this dissertation is the Philther method. Philther is a project of Theatron Műhely Alapítvány (TMA), under the direction of Magdolna Jákfalvi, Árpád Kékesi, Gabriella Kiss, and has been operating since 2009.⁵ The particular plays are at the centre of the research, and six approaches can be applied during the analysis: 1. theatre historical context, 2. dramaturgy of text and theatrical performance, 3. theatrical direction, 4. acting, 5. theatrical spectacle and sound (stagecraft), 6. reception theory and impact story. Due to the era and topic of my research, I deviated from the proportions of the usual Philther method because three of the six aspects became relevant during the analyses: the theatre historical context, the text dramaturgy, and the reception theory and impact story. Another cornerstone of the doctoral dissertation is Manfred Pfister's work entitled *Das Drama*⁶, which serves as a theoretical background for the examined works. The following concepts from Pfister's drama analysis model became decisive during the research: actor/spectator perspective, and perspective systems; dramatic tension line and tension potential; dimensions of dramatic figures; type formation and individual; role characterization; period and pacing of the drama.

2. The concept of female drama

Examining the dramas of the given period, we noticed that, on the one hand, in terms of proportions, the number of works in which the main/title character is female is increasing. On the other hand, the role of the female figures changes in the plays: a few women become the protagonist of the literary works. Furthermore, some female heroes appear, and their

⁵ Jákfalvi Magdolna: A Philther-módszer mint Színháztörténet-írás, *Hungarológiai Közlemények*, 2019/2. 4. (<https://hungarologiaikozlemenyek.ff.uns.ac.rs/index.php/hk/article/download/2164/2173/>) Utolsó letöltés: 2022. 07. 11.

⁶ Manfred Pfister: *Das Drama*. Padernborn, Wilhelm Fink Verlag, 11. Auflage, 2001. (A szöveget az én fordításomban közlöm, nem jelent meg magyarul Pfister műve.)

conduct differs from stereotypical behaviour patterns.⁷ Although the thesis does not allow a comprehensive examination of the social projection of female characters,⁸ we cannot ignore the fact that the changing role of women inevitably generates part changes and identity problems in other members of society. The rising tension carries a dramatic situation, as this was confirmed in the dramatic literature of the period. In the following, I interpret the subgroup of social dramas and those comedies⁹ in which female themes are dominantly represented as female dramas.¹⁰ In the case of Hungarian female dramas, this also means that, in addition to the female main/title character, other woman characters are also placed in a more relevant position: for example, the roles of mother, younger sister, or sister.¹¹ A common characteristic of these era dramas is that their heroine wants to break out of her given life situation when searching for her identity. However, this can be multifarious. 1. Getting married and marriage itself can create a dramatic situation, in one word accepting the change of status (from unmarried to a woman's role). 2. In many cases, the conflicts and power struggles associated with career building are represented in the story for the position to be filled in a masculine society. 3. The mental and physical attributes that strongly determine a woman's destiny and life path (the limits of femininity in identity formation) represent the same forced path. 4. The femme fatale, already known in European drama literature, also appears in the Hungarian theatre world. (The type of 'lethal woman'.) 5. As an eternal, recurring theme, the vulnerable situation of girls who fall in love and sin is also represented in plays.

3. Hungarian theatre's cultural conditions at the beginning of the 20. century

The two state-funded institutions: the National Theater (Nemzeti Színház) and the Hungarian State Opera (Magyar Állami Operaház) stand on one side and the private theatres operated by private capital and economic interest groups on the other. In Budapest, at the turn of the

⁷ A kutatásomban csak az aktuális jelenben játszódó nődrámákat vizsgálom, így azon történelmi drámák, amelyeknek ugyan női hős a főszereplője, nem elemzem. Ilyen többek között Szomoró Dezső: *Mária Antónia* vagy *A rajongó Bolzay lány* című darabok.

⁸ A történettudomány, a szociológia és a feminista történettudomány is foglalkozik a korszak nőkérdésével. A korszak nőtematikája ma ismeretterjesztő művekben is reprezentálódik, ennek oka az a tabutémák feloldása. Többek között Borgos Anna és Szécsi Noémi továbbá Géra Eleonóra művei.

⁹ Gárdonyi Géza: *Annuska*, Molnár Ferenc: *A testőr* vígjátékként aposztrofálódik, a *Kék róka* színjáték. Gábor Andor: *Ciklámenje* is vígjátékként jelenik meg. Vö. A doktori dolgozat második részében az egyes fejezetek.

¹⁰ Ezt a fogalmat nem műfajként értjük, hanem egy műfaj alcsoportjaként.

¹¹ Mama-szerepek érdekessé válnak a darabokban. A doktori dolgozat releváns fejezeteiben tárgyaljuk a témát: Szomoró Dezső: *Györgyike*, *drága gyermek* és *Bella* című művek kapcsán továbbá Heltai Jenő: *A Tündérlaki lányok* vagy Bródy Sándor: *Tímár Liza* című darabok esetében is.

century, three theatres developed into each other's rival institutions: the Vígszínház, the National Theater (Nemzeti Színház), and the Magyar Színház¹².

The developing program policy of the Vígszínház is determined by three important factors: profit orientation, Mór Ditrói's directorial activity, and the dominant presence of Hungarian authors. Furthermore, the model of Vígszínház fundamentally changes the nature of playwriting. This means that the Hungarian authors have not yet published their work in print and came to the theatre with a finished or semi-finished text, in many cases already with the roles written for the actors. As it happened with the leading actress of Vígszínház, Irén Varsányi.

4. An actress's career: Irén Varsányi

Irén Varsányi was the mascot actress for successful plays written by Hungarian authors from 1902 to 1918: nearly a quarter of the approximately two hundred plays presented in the first decade of Vígszínház are from Hungarian authors:¹³ among the first to be mentioned is Sándor Bródy's drama *The Nurse* (*A dada*) in 1902.¹⁴ Varsányi plays the title character in this one. The first big success was Ferenc Molnár's drama in 1907: *The Devil* (*Az Ördög*), also starring Irén Varsányi. The audience received this play with great enthusiasm, followed a year later by Sándor Bródy's drama *The Schoolmistress* (*A tanítónő*), with the already mentioned popular actress as the protagonist. Varsányi's abilities have been admired by Bródy since her first play¹⁵, and she continues to play the female characters in Bródy's dramas– the intention of the theatre management and the writer seem to coincide.¹⁶ Ferenc Molnár came into closer contact with Irén Varsányi in connection with *The Devil* (*Az Ördög*), and after the unforgettable *Julika* in *Liliom* (*Liliom*, 1909), he also assigned her the female lead role in *The guardsman* (*A Testőr*, 1910). The success is complete, although Varsányi resigns from the role after a few performances because of personal reasons.¹⁷

¹² A Népszínház és a Király Színház csak úgy, mint a Thália Társaság, a Kamarajátékok továbbá az Új Színpad színházi vállalkozások nem jelennek meg részletesebben a fejezetben.

¹³ Ditrói százas magyar szériát rendez a színházban. Merész vállalkozás: közönséget csalogatni a kevésbé ismert magyar szerzők darabjaira, ám sikerek is jelzik a publikum igényét magyar darabokra. Mészöly: i.m. 25.

¹⁴ Magyar i.m. 65.

¹⁵ Bródy *A dada* próbaidőszaka előtt ismerkedik meg a tanulni vágyó Varsányival. Fehér Judit: *Asszonyok*, Budapest, Ulpius-ház, 2007. 84.

¹⁶ *A medikus és a Timár Liza* női szerepeit is Varsányi Irén alakítja.

¹⁷ A közvélemény számára is ismert a férjes asszony színész (Szécsi Illés felesége) és Molnár viszonya, a történetnek párbaj a vége. A színész két gyermek édesanyjaként éli a férjes asszonyok életét a hétköznapiakban. Varsányi kész lenne válni, külön is költözik férjétől, ám a véletlen (egyik gyermeke súlyosan megbetegszik) és a férj határozott fellépése véget vet a szerelmi kalandnak. Visi i.m. „Blog.hu”, (https://varsanyi-iren.blog.hu/2018/08/18/kaland_vagy_szerelem) Utolsó letöltés: 2022. 07. 11.

In addition to Ferenc Molnár and Sándor Bródy, she also plays the main roles in the plays of Lengyel Menyhért, Dezső Szomory and Jenő Heltai. This is how she plays the character named Riza in Sándor Bródy's drama *The Medic (A medikus)*. We must point out that the actress did not play the character Ilona Kerner in Lengyel Menyhért's drama *Typhoon (Taifun)*, presented in 1909, which is incorrectly mentioned in the available literature. The main role is played by Ella Góthné Kertész, not Irén Varsányi.¹⁸ The relevant parts of Lengyel Menyhért's autobiography *The Book of My Life (Életem könyve)* and the play reviews prove it¹⁹. Two plays by Dezső Szomory: *Georgina, dear child (Györgyike, drága gyermek, 1912)*, and *Bella (Bella, 1913)* were her next main roles. The actress appeared on stage as Boriska in Jenő Heltai's *Fairylodge Girls (Tündérlaki lányok)* in February 1914. The audience welcomes the play with joy, and she does not have to wait long for another premier: Sándor Bródy's *Tímár Liza (Tímár Liza, March 19, 1914)* with Irén Varsányi as the title character. We should not forget that in the roles of the dramas played with great success, the thirty-seven years old actress plays ten- or twenty-year-old unmarried girls (teenagers).

5. Actresses, actresses of the matinee, prima donnas, chorines, and female dancers

In half of the dramas in the research, actresses are in focus, so the overrepresentation is outstanding. In this chapter, we examined the situation and opportunities of actresses in the Hungarian theatre milieu at the turn of the century. The starting point is the actress figures appearing in the dramas. In this case, the actress theme is decisive in Jenő Heltai's dramatic oeuvre: thus, after the early plays of *Masamód (A masamód)*, *Bernát (Bernát)*, and *Naftalin (Naftalin)*, *Fairylodge Gir (A Tündérlaki lányok)* is in the focus of our analysis.

These plays show that success does not depend on practice or talent, but relationships, patrons, and pretty faces guarantee success on stage. However, the girls have to pay a big price to achieve their stage dreams: they have to sell themselves. In Ferenc Molnár's *The guardsman (A testőr)* and Lengyel Menyhért's *The Dancer (A táncosnő)* and Dezső Szomory's

¹⁸ Egyedül Lengyel Menyhért *Taifun* című darabjának a női főszerepét nem Varsányi Irén játssza, hanem Góthné Kertész Ella. Vö. Lengyel Menyhért: *Életem könyve*, Budapest, Gondolat, 1987. 66.

¹⁹ „Góthné, aki e szerepet adta, semmit se enyhített az író nyersségén, alakítása csupa visszataszító oldalakat emelt ki.” v.g.: Színházi Szemle. Budapesti Szemle, 1909. 140. kötet, 396. szám.484.
(https://adt.arcanum.com/hu/view/BudapestiSzemle_1909_140/?query=G%C3%B3thn%C3%A9%2C%20aki%20e%20szerepet%20adta%2C%20semmit%20sem%20enyh%C3%ADtett&pg=483&layout=s) Utolsó letöltés: 2022. 07. 20. „Kertész Ella játszotta a hisztérikus, áldozatul eső gonosz asszony szerepét.” [N.N.]: „A Vígszínház legközelebbi újdonsága...”. Pesti Napló, 258. szám. 1909. 10. 31. 265.
(https://adt.arcanum.com/hu/view/PestiHirlap_1909_10-2/?pg=264&layout=s&query=Taifun) Utolsó letöltés: 2022. 07. 20.

Hermelin²⁰ (Hermelin), we can get to know a new side of the actresses' world. The lives of successful female artists whose theatre careers no longer depend on patrons. They have achieved everything possible in the theatre: magnificent roles, admirers, love, and financial independence. There is no doubt about their theatrical ability. We would think that an artist could not wish for more. But the actresses of the plays also struggle: they have to face themselves, their successes and failures on stage, and the fact that it is difficult to reconcile the theatre world with the everyday life of civilians.

6. Participation in society

The heroines of this chapter are teenage girls who, due to lack of family support and financial background, quickly leave the traditional female life: they start to work.

Three dramas are related to our topic: in addition to the two Bródy plays, we must mention Béla Balázs's Doctor Szélpál Margit (*Dr. Szélpál Margit*), which is unique in its theme: the main character is a scientist who wants to prosper in scientific life.²¹

In this chapter, the two protagonists of two plays: Sándor Bródy's Flóra in *The Schoolmistress* (*A tanítónő*) and Erzsébet in *The Nurse* (*A dada*), are the focus of the study.

7. Adolescent girls on stage

The heroines of this chapter are 17-18-year-old girls, we can call them adolescent or teenage girls. The Hungarian term „bakfis”²² refers to adolescent girls embracing their femininity at the edge of womanhood. At the beginning of the 20. century the threshold of girlhood also means marriage for the heroines.²³ The central motif of Sándor Bródy's play *The Medic* (*A medikus*), presented in 1911, and *Timár Liza* (*Tímár Liza*), staged in 1914, is the boundary situation of girl status.

²⁰ Ezt a darabot jelen a doktori dolgozat keretében nem tárgyaljuk, mert nem Varsányi Irén játssza a női főszerepet.

²¹ A darabot a Nemzeti Színházban mutatják be, ezért nem a dolgozat kutatásba bevont drámája.

²² A „bakfis- süldő lány, kamaszlány. Német sz, Backfisch (tkp. 'sült hal'), a német diáknyelvben először az alsó évfolyamos egyetemistákra alkalmazták, de a 16. század óta kimutatható a mai jelentése”. (Benkő Loránd szerk.) *A magyar nyelv történeti-etimológiai szótára 1. kötet*. Budapest, Akadémiai Kiadó, 1967. 223.

²³ „A társadalom a házasságnak, mint a családi élet alapjának, nagy jelentőséget tulajdonított az I. világháború előtt, a házasságkötést a felnőtté válás, a társadalomba való beilleszkedés formális feltételének tekintette. A társadalom bizonyos életkor elérése után tagjaitól elvárta, hogy minél hamarabb kössenek házasságot. A házasságból kimaradt nőtleneket és hajadonokat elítélte csakúgy, mint azokat, akik a házastársuktól külön éltek vagy elváltak.” Dányi Dezső: Népeesség és társadalom. Házasság és válás. in: Kollega Tarsoly István (szerk) *Magyarország a XX. században*. (<https://mek.oszk.hu/02100/02185/html/185.html>) Utolsó letöltés: 2022. 07. 12.

8. The femme fatale roles: the cases of adultery

The dramas of this chapter concentrate on women who go against the social consensus and push the boundaries of norms. Their influence on men is due to their erotic radiance and attractive femininity. The fate of three main characters is outlined in the dramas: two of them, the heroines of Szomory plays (Georgina, dear child, and Bella), Györgyike and Bella, have many points in common. A man and social expectations put an end to their adolescent nature and belief in love. Cecile from Herczeg's drama (The Blue Fox) has a different background and motivation: her unhappiness is cured by every possible love adventure.

9. Summary

The examined roles in the ten plays represent - as we experienced - the typical female life situation of the era, that is, on the one hand, the possibilities of social empowerment offered to women, and on the other hand, the female life path that can develop along the lines of conventional female values. Based on the analysed female dramas, it can be established that the female main/title characters are young women in their teens with similar life situations. A kind of border situation/border crossing creates a dramatic situation in many plays, such as in the case of The Medic, Timár Liza, Georgina, dear child, Bella, and Fairylodge Gir, which focus on the change of status concomitant of marriage. The stories of The Schoolmistress (A tanítónő) and The Nurse (A dada) can also be listed here. The main character of the second drama has a special situation because marriage does not even arise as a possibility, as Erzsébet is already living the life of a woman as a maiden. The heroines of The guardsman (A testőr) and The Blue Fox (Kék Róka) are married women, and the dramatic situation is generated by pushing the boundaries of marriage. The protagonist of The Dancer (A táncosnő) is an independent, self-sufficient woman with a stable financial status who does not need the help of patrons or family. The summary points to many correlations, on the one hand, in the majority of the analysed plays (7 out of 10), the norms/values of the parents determine the decision-making and the girl's possibilities, and on the other hand, facing these norms generates dramatic situations and carries dramatic potential, thirdly, we can notice the instability of the system based on social consensus. This shift is noticeably represented in the institution of marriage, thus, in the dramas, we can observe the shaking of faith in the functioning of the patriarchal marriage model. Thus, material interests and social legitimization can lead to marriages, as we have experienced in the case of our heroines. The dramatic situations in the plays arise from the fact that the parents/mothers take away the decision-making position of the girls, or the girls renounce their own will and desires and drift into a forced or sham marriage.

The fate of Györgyike and Boriska Tündérlaki exemplifies family pressure driven by material interests. The main character of *The Nurse* (A dada), Erzsébet, finds herself in a similar situation, as her parents sell her into marriage (this happens in the first two cases as well) and hope for a livelihood from her. Bella enters into a sham, forced marriage not for financial reasons but with the interests of the family and a bit of her legitimization in mind. The destinies of these four girls are also connected through their mothers, in the plays, the determinative environment is family and controlled by dominant, strong-handed, determined mothers. The fathers (The Tündérlaki family no longer has a father, he died) are relegated to the background and only play supporting roles. They watch the events reticently (sometimes shown as a pathetic, ridiculous figures), and they do not form an opinion or represent the family's interests. In the analyzed plays, the fathers (if they exist) drift to the margins of the families while mothers appear as obnoxious figures in the centre. Their practical way of thinking is limited to purely material aspects for the sake of their daughter and their family. They are not afraid of manipulative and immoral means like emotional blackmail, lies, veiling the truth, fraud, scheming, lack of emotion, and little selfishness. However, we must realize that the behaviour of mothers is not necessarily self-serving, not a fault in character or a fad, but rather the maintenance of the family's financial base, which means the functioning of the family itself, and the preservation of its function. (In the case of Györgyike and Boriska (Tündérlaki), additional sisters are waiting for dowries and good marriage opportunities). Mothers are now taking over the tasks previously associated with the role of fathers. Liza Tímár's mother is in a different situation because having a millionaire nouveau rich husband means: she does not have to take care of finances and the future. This image of the mother is not attractive either, considering that we get to know a vain, selfish, bored, malicious woman who cannot accept her age. All in all, it can be said that our female dramas are both young girls' and mothers' dramas, and this is understandable. We have one play: *Timár Liza* (Tímár Liza), where the conflict between father and daughter is in focus, so Liza fights against her father's values and comes face to face with his money, power, and position. In the case of Tímár, it is clear that he represents the family and everything is in his hands. This Bródy play is the only representative of the traditional family model among the examined dramas.

The specific feature of *The Medic* (A medikus) is that the mother is either absent from the family (Riza's mother died), or she stays in the countryside, far from everything (János's mother), and both the doctor father and János' father drift into the maternal role outlined above. In other words, Doctor Rubin awkwardly and endearingly buys a husband for his daughter, and he takes care of her future. The older faint-hearted, non-dominant Arrak wants to ensure his

daughter's fate. He does it badly, and Riza's dad doesn't really know how to arrange the world around him. The picture formed of fathers in the plays is not too positive but not as shocking as the role of mothers.

According to this, fathers seem to require care, are indecisive, clumsy figures, and they are not potent men, who represent the family's interests.²⁴ Although it also belongs to the complicated image that we see not father-son but father-daughter relationships.

The motif of adultery creates a dramatic situation in two pieces, both Ferenc Molnár's *The Guardsman* (*A testőr*) and Ferenc Herczeg's *The Blue Fox* (*Kék Róka*)²⁵ are comedies. What connects the two pieces is the elegant fluency that characterizes the dramatic act. This can also be interpreted - it may be a coincidence - that these marriages - or many marriages – have as many values as the spouses value them. The marriages in the pieces are not attractive in any way, we do not assume many emotions from any partner, and everyone plays a role in the relationship, tactics, and hunts for auxiliary pleasures.

Sándor Bródy's plays: *The Schoolmistress* (*A tanítónő*) and *The Nurse* (*A dada*) have many points in common, apart from the fact that the two girls have very different social positions and fates. What makes the dramas relatable are the men, who surround and take advantage of the girls, who are without family, and other moral support. Consider Flora, who is ensnared by the prominent men of the village, and Erzsébet, who, after being put aside by the gentleman father of her child, is singled out by men.

²⁴ Itt muszáj megemlítenünk a nődráma fejezetnél megemlített német polgár drámákat, amelyekben szintén anya nélküli családokban az apák mintaként és követendő példaként jelennek meg a lányok előtt.

²⁵ A darab műfajának színjáték van megadva, ám a dráma a vígjátékok műfaji kritériumainak teljesen eleget tesz.

Publications and conference presentations related to the topic of the dissertation

PUBLICATIONS

Representations of Ugly Heroines in Dramatic Texts. Heroines of A.P. Chekhov's "Uncle Vanya" and Sándor Bródy's "The Medic". (*Csúf hősnők reprezentációi drámai szövegekben. A. P. Csehov „Ványa bácsi” és Bródy Sándor „A medikus” című drámáinak hősnői.*) SYMBOLON - REVISTA DE STIINTE TEATRALE 22: 1 pp. 186-196. 11 p. (2021)

Georgina and Bella. Irén Varsányi's femme fatale roles. (*Györgyike és Bella. Varsányi Irén femme fatale-szerepei.*) THEATRON: SZÍNHÁZTUDOMÁNYI PERIODIKA 15: 2 pp. 90-101. 12 p. (2021)

CONFERENCE PRESENTATIONS

In Hungarian female dramas and their stage realisation, female body image and self-concept at the turn of the century. Contact zones: the theatre's connection with other areas. (*Női test- és önkép a századelő magyar nődrámáiban és színpadi megvalósulásukban. Kontaktzónák: a színház érintkezése más területekkel.*) Theatrical Conference. Pécs, 2019. 04. 12-13.

Heroines of Hungarian dramas on Vígszínház's stage between 1896 and 1918: from the roles of Irén Varsányi. (*Magyar drámák hősnői a Vígszínház színpadán 1896 és 1918 között: Varsányi Irén szerepeiből.*) Theatrical Conference (SZITU). Budapest, 2019. 11. 15-16.