

SUMMARY

The dissertation is based on biographical and microphilological research and adds materials, which have been unknown up till now, to the interpretations of Kosztolányi's works. The experience from my own research, complementing the previous findings of the Kosztolányi literature and the critical edition, are also reflected in the essay: I have researched and included archival and museum documents, manuscripts, public and private collections, materials from descendants and heirs, which so far have escaped the attention of researchers.

In the introduction I describe the practice of biographical research and Kosztolányi's relation to it. Afterwards I discuss Kosztolányi works in five chapters.

The first chapter adds new aspects to the history of origin and interpretation of *Anna Édes*. We succeeded in finding the real-life model of the title character, and this increased our knowledge of Kosztolányi's biography and his novel. – The second chapter deals with the translation of Mussolini's biography, leaving aside the ideological aspects, and using only philological tools to present the history of the translation of Sarfatti's book. – The third chapter adds new elements to the context of one of Kosztolányi's last great poems, *Szeptemberi áhítat*: it examines Mária Radákovich, who was the inspiration for the poem. – The fourth chapter examines the origins and impact of a newspaper article (*Mese a zöld disznóról*). In addition to describing the motif, it answers the question of how the article came to be the preface of a book by an unknown author. – The fifth chapter consists of several parts, and proves with four examples that Kosztolányi is still "unknown" to us, since at any time an unknown writing, manuscript or document of his may be found.