

Summary

The aim of the dissertation *Musicality in selected dramas of the early 20th century* is to analyse selected dramas of the early 20th century from the point of view of the phenomenon of musicality. The following works were the subject of the dissertation: *Baletnik (The Ballet Dancer)* by Cezary Jellenta (1922), *Sonata* by Jan August Kisielewski (1903), *Czerwony marsz (The Red March)* (1936), *Paweł z Tarsu (Paul of Tarsus)* (1912), *Straszne dzieci (Horrible Children)* (1922) by Karol Hubert Rostworowski, *Jeńcy (The Captives)* (1902), *Zaczarowane koło (The Enchanted Circle)* (1898) by Lucjan Rydel, *Sen dnia letniego (A Midsummer Day's Dream)* by Zygmunt Stefanski (1912) and *Koniec Mesjasza (The End of the Messiah)* by Jerzy Żuławski (1911). Works included in the literature of the subject have not yet been analysed from the point of view of the relationship between literature and music, or only to a limited extent. The author of the dissertation attempted to broaden the research perspective related to the phenomenon of musicality in drama in relation to less known works and to enrich the research on musical-literary filiations in relation to drama of the early 20th century. The dissertation also discusses theoretical works, showing the relationship of individual writers with music, and, where possible, the statements of the playwrights themselves.

The research presented in this paper was inspired by Andrzej Hejmej's *Musicality of a literary work*. The typology of textual levels developed by the researcher (division into three musicalities: musicality I, II and III) determined the directions of interpretative activities in the discussed dramas. The concept of Reimann and the notion of the 'musical interpreter' was also an important point of reference for the dissertation. The synthesis of the views of both scholars became crucial for the considerations presented in the analytical and interpretative part of the work.

The dissertation consists of four chapters. The first shows the evolution of the state of research. The presented theoretical texts include the most important dissertations and articles concerning musical-literary filiations. They focus on the following thematic areas: the ontological plane of musical and literary filiations, the recapitulation and systematisation of the current views of researchers and the analysis of the dramatic output of individual writers. The research material collected in the chapter clearly indicates the extensive dimension of music and literary research.

Subsequent chapters and subchapters present the relationship between music and literature in the works of individual artists. Their structure is based on Hejmej's systematization.

The second chapter presents a characterisation of Rostworowski's and Rydel's dramas in terms of the musicality of the sound layer. The overriding category is rhythmicity which, depending on the work, takes on different forms and performs different functions. In Rostworowski's *Paweł z Tarsu* (Paul of Tarsus) and *Straszne dzieci* (*Haunted Children*), rhythm reflects the emotional states of the characters. Agogics and dynamics evoke the fluctuation of moodiness. The manifestation of musicality I in Rydel's *Jeńcy* (*The Captives*) are, among other things: the refrain, the repetition of words and lines, strophicity, male and female rhymes. Their presence testifies to the song-like character of the text and directs the viewer towards musicality III.

The works presented in the third chapter (*Sonata*, *Baletnik* (*The Ballet Dancer*), *Zaczarowane koło* (*The Enchanted Circle*)) explore the plane of the thematisation of music (musicality II). The presence of musical and literary filiations in Kisielewski's *Sonata* is manifested by the title, the appropriate choice of vocabulary, the motif of art and the artist. The author of this dissertation, invoking the notion of an artistic drama, places Kisielewski's work in a broader historical and literary perspective. The title, which is the main carrier of meaning, evokes the sonata form. Kisielewski's work on the metatextual plane becomes a musical literary text (musicality III).

Musicality II in Jellenta's *Baletnik* (*The Ballet Dancer*) is indicated by, among other things, the title and subtitle, numerous references to composers and their works, and the motif of dance, which the author places in a broader historical and literary context. The thematisation of music in *Zaczarowane koło* (*The Enchanted Circle*) is multilayered. One of its manifestations is a vocabulary characterised by music (names of instruments, dancing, singing). Music has a variety of functions in the work: it characterises the natural world and the characters in the drama, exemplifies the emotional states of the protagonists, and provides the background for the events and the plot.

The fourth chapter presents an analysis of the dramas by Rostworowski, Żuławski and Stefański in terms of the occurrence of musical techniques and forms in them. The manifestation of musicality III in Rostworowski's *Czerwony marsz* (*The Red March*) and Żuławski's *Koniec Mesjasza* (*The End of the Messiah*) is an opera-like character. Its presence is evoked by, among other things: dance parts, solo and ensemble vocal parts (choir), use of contrast, leitmotifs and spectacularity. In Stefański's *Sen dnia letniego* (*Midsummer Day's*

Dream) musicality is revealed on all three levels of Hejmej's typology. Musicality I and II evokes musicality III, whose main determinant are the sung parts of the text, both solo and ensemble (choral). The synthesis of musicalities I, II and III allows, at a later stage of the analysis, treating Stefański's drama as an example of a specific dramatic and musical form.

Each of the subchapters of parts two, three and four of the dissertation is structured in the following order: an indication of the musical interests of the author of the drama, the state of research on the musicality of the analysed dramas, a discussion of the drama from the point of view of the occurrence of musical and literary filiations in it, and the stage and critical (including operatic) reception of individual works.