

# TWÓRCZOŚĆ RAFAŁA AUGUSTYNA W PERSPEKTYWIE INTERTEKSTUALNEJ

ALEKSANDRA FERENC

## SUMMARY

Rafał Augustyn is a prominent Polish composer associated with the Wrocław music community. His oeuvre includes orchestral works, chamber pieces, solo works, works for choir a cappella, vocal-instrumental works, stage works, film music, music for experimental films, works with electronics, multimedia installations. The composer's work is closely linked to his interest in literature. Both compositions with verbal text and pieces without text are equipped with a complex system of meanings, the key to which is often provided by titles – referring to literary genres and techniques or constituting a “literary game”. The composer refers to various cultural circles, as well as styles typical of specific eras and artists. A wealth of intertextual and intersemiotic interrelationships can be observed in his music works. The composer uses quotations, associations, references, allusion, grotesque, parody, his music is characterised by a complex system of musical symbols. The essence of Augustyn's music lies in meanings and senses that transcend the world of sound. It often expresses metaphysical longings and aspirations.

As intertextuality is a *differentia specifica* of Augustyn's oeuvre, I decided to explore this issue in her doctoral thesis. At the same time, I wanted to bring closer the oeuvre of this outstanding composer connected with the Wrocław milieu, whose work has not been the subject of a monograph so far. The problem of intertextuality in composer's music has also not been the subject of research, which encouraged me to explore it in the dissertation.

The research material of the dissertation consists of fifteen compositions created between 1976 and 2018. While analysing the work of Rafał Augustyn from the perspective of intertextual relations occurring in his works, I drew on the methodology of Ryszard Nycz in his work *Intertekstualność i jej zakresy: teksty, gatunki, światy* [Intertextuality and its scopes: texts, genres, worlds]. According to this researcher of literature and culture, in order to talk about intertextuality in a sensible way, one should take into account the links between texts (e.g. in the form of quotations), the links between a text and a system (genre, style) and the relations

between a text and its context (social, historical, cultural). Following Nycz's methodological guidelines, in her analysis of the works, the author paid attention to the aforementioned three types of connections. I took into account the text-text relationship (presenting various forms of quotation), text-archetext (indicating references to genres and styles) and text-reality (taking into account references to history and culture).

Applying Nycz's methodology to the research, I have adapted the method to the subject matter. Consequently, I do not discuss the three relations in each work, but only those that actually come to the fore in it. Also, the order of presentation of the intertextual relations is variable, because it depends on the degree of importance of a given relation in the work, e.g. in vocal-instrumental compositions the connections between the verbal and musical text come first, while in instrumental works representing a specific genre the references to genre archetexts are discussed first.

In addition to Ryszard Nycz's methodological proposals mentioned above, the typology of stylistic intertextual strategies by Stanisław Balbus in his book *Między stylami* [Between styles] was also helpful in the study of relationships between texts. The author used it when discussing the relationship between text and stylistic archetext.

Mieczysław Tomaszewski's work *Utwór muzyczny w perspektywie intertekstualnej* [A musical composition from an intertextual perspective] played an important role in the creation of the methodological concept, thanks to which the author paid attention to such issues as: inspiration, context, resonance in her research.

The presented dissertation consists of four chapters. Following the Introduction, Chapter I is dedicated to Rafał Augustyn. It contains information on the life and work of the composer. The presentation of Augustyn's silhouette is complemented by his aesthetic views, which constitute the foundation of his work. Chapter II is devoted to the issue of external influences on the composer's music. It discusses the inspirations indicating the degree of intertextual links with the heritage of the past and the context of the works, which made it possible to show the dialogue between his music and the present. Chapter III, on the other hand, illuminates the issue of intertextuality. I presented in it definitions of the term and various concepts of intertextuality created by prominent experts on the subject (J. Kristeva, M. Bakhtin, G. Genette, H. Markiewicz, R. Barthes, M. Głowiński, J. Derrida, R. Nycz, M. Tomaszewski).

The central Chapter IV deals with intertextual and intersemiotic relations in Rafał Augustyn's music. It contains analyses and interpretations of selected instrumental and vocal-instrumental works. This chapter draws attention to the ways in which intertexts (pretexts) are present, such as continuation, imitation, transformation, to the relations between different types

of musical and literary and musical texts, which occur at different levels of the work: structure, genology, style.

The research undertaken in this thesis, the aim of which was to analyse and interpret the composer's work in the context of intertextuality, culminates in a conclusion entitled Rafał Augustyn's Intertextual Poetics. In it, the author attempts to show the *differentia specifica* of this poetics.

The dissertation is complemented by a *Bibliography*, in which an important place is occupied by literature on the composer, as well as music theory, aesthetics and philosophy. I have also included Documentation containing the *Literary texts* used by Rafał Augustyn, as well as two *Lists of the composer's works*: chronological and by genre and cast.