

Polish literary opera of the 21st century

· ***Eugeniusz Knapik*** ·

· ***Paweł Mykietyn*** ·

· ***Aleksander Nowak*** ·

· ***Dariusz Przybylski*** ·

PHD THESIS

— summary —

From the very beginning of its existence, opera has been a unique, syncretic and intermedial genre. Its history shows that librettos were often specific interpretations of existing literary texts. The aim of the dissertation is to present four compositions, created as a result of this kind of inspiration. Representativeness of the genre (structure and scoring) and the degree of presence of literature in the opera were the main selection criteria. The compositions presented in the dissertation are: Eugeniusz Knapik's *Moby Dick*, Paweł Mykietyn's *The Magic Mountain*, Aleksander Nowak's *ahat ilī – sister of gods*, and Dariusz Przybylski's *Anhelli*. The distinguished pieces are described as literary operas – the aim of the research was also to try to formulate a definition of the genre and indicate its constitutive features.

The dissertation includes three chapters preceded by an introduction. The first one is introductory – it presents the definitions and features of the *Literaturoper* genre, as well as issues related to librettology, a field of science that undertakes interdisciplinary research on the opera libretto. The second chapter opens with a detailed description of the methodological concepts basic to the work – Iwona Puchalska (sets of elements) and Gilles Fauconnier/Mark Turner (conceptual blending theory). The following sections present the results of the analytical and research work on the textual layer of the selected compositions, taking into account the presence of the opera genre in the works of each composer. The third chapter is, in turn, a presentation of the musical layer of the discussed works – on the one hand, a kind of

showcase of the above-mentioned authors – presenting their work, musical language, as well as the accompanying music criticism – and, on the other hand, a synthetic conclusion from the analysis and musical-theoretical interpretation of four operas (in terms of structure and dramaturgy, means of musical language and musical characteristics of the most important *dramatis personæ*).

The conclusion of the dissertation attempts to answer the questions posed in the work as to whether opera, as a musical genre, was not intended to musically implement existing texts from the very beginning, and whether literaryness is its inherent feature. Using the three types of musicality in literary works proposed by Andrzej Hejmej, the original concept of the three literariness of opera was presented – as if in a mirror image.

The work is complemented by numerous synthetic graphics. An important part is also extensive documentation, containing the libretto of each of the discussed compositions along with numerous notes showing the first – and at the same time the most important – stage of the analytical and interpretive process of the textual layer, as well as a substantive and informational appendix.