

Description for the general public

1. Objective of the project

The main objective of the project is the research of the musical representation category by using musicological methodologies as well as humanistic ones (from the fields of aesthetics, philosophy and semiotics) in order to systematize and formulate a new classification of musical representation. Although the mentioned category (together with closely related notions ranging from *mimesis* to anti-representation) has gained a great recognition in humanities, it still lacks a synthetic approach in musicology and theory of music. Furthermore, certain concepts of representation exclude each other due to diverse definitions and terminology. Additional purpose of the project is to initiate in the Polish musicology a debate on the possible application of methodologies present in the aesthetic and philosophical thought of Gilles Deleuze and Félix Guattari. Such interpretations exist already in the world scholarship, but in Poland that area of knowledge is still relatively unknown and underresearched.

2. Description of the research to be carried out

The research will be carried in the following steps. The first of them is to trace the notions of *mimesis* and representation simultaneously in the fields of musicology, aesthetics, philosophy and semiotics. It is closely related to the problematics of musical expression, which since Benedetto Croce's times became detached from the representation category. It has resulted in the nineteenth-century division between programme and absolute music. Formulation of an authorial methodology referring to the issue of musical representation will allow its application in the chosen operatic, symphonic and chamber works by Arnold Schoenberg.

The following step of the project consists of analysing the concepts of difference and repetition in musicology as well as in philosophy (from Friedrich Nietzsche to Gilles Deleuze) and the notions of refrain and becoming present in the writings of Deleuze and Guattari. Arnold Schoenberg, being a theoretician himself (his output covers essays, books, analysis, libretti, literary works and letters), wrote about problematics of difference and repetition in a way that strikingly resembles understanding of these notions by French philosophers.

Schoenberg was the owner of a reasonable library which contained, apart from literary works, those from the field of aesthetics and philosophy. Therefore it is not surprising that he referred in his writings to many authors and concepts. The research of the impact of certain theories of colour (by Emanuel Swedenborg, Johann Wolfgang von Goethe, Arthur Schopenhauer, Wassily Kandinsky) on Schoenberg's musical works will be the last of the project tasks.

3. Reasons for choosing the research topic

The research topic stays in the centre of my interest since a few years; it is also related to the doctoral thesis in progress treating the issue of musical representation, though in a more restricted range. Giving attention to the ethical dimension of Schoenberg's actions and creations together with his search for the truth and beauty is an important aspect of his artistic personality, often overlooked in the scholarship.