

Abstract

This dissertation entitled *Bruno Schulz and music. Works, references, inspirations* addresses the topic of the relationships between Bruno Schulz's oeuvre and music. This problem can be approached from many perspectives, hence the complementary method of research which creates the first monograph of the issue.

There are three main aspects of research which are analyzed in this paper – Schulz's biography, his prose and contemporary musical reception.

This dissertation is the first attempt to organize little-known testimonies and documents about Schulz's view on music. It also addresses issues relating to 'verbal music' and the world of sound in his stories.

This was created out of the need to fill the gap present in the field of research devoted to this writer as well as to break down the stereotype that Schulz was a non-musical person and that references to music in his prose are only marginal. I attempt to find arguments for the opposite point of view. Furthermore, I put forward the thesis that Schulz's work is linked in various ways with music, and that the writer himself was not indifferent to the art of sounds. When it seems that everything about Schulz's life and prose has been said and the set of concepts and clichés in the narrative about him proves to be uncomfortable even for scholars, new insights and discoveries appear, which help reinterpret various questions and develop new ideas. They show how much more there is yet to say about the author of *The Cinnamon Shops*.