

STRESZCZENIE W JĘZYKU ANGIELSKIM

The area of my research interest became the process of biographical construction of identity of Ryszard Riedel – a musician, a vocalist and a leader of the band called „Dżem”. The research included two important aspects of this process: space and suffering. The first aspect allowed to situate the studied biography in public discourses in the specific space, simultaneously showing the relations with the spaces, including their social contexts. The second aspect enabled focusing on the Artist personal life experience, with a particular emphasis on the suffering experience (both in the individual aspect and the social processes in which it occurs). Thus, this thesis is both exploratory as well as descriptive. The research was settled in an interpretative paradigm, allowing for a recognition of the processual nature of a human life and subjunctivisation. Adopting methodological orientations such as narrative biographical research and a hermeneutic-phenomenological perspective allowed to pursue individual meanings and the senses the Musician imparts. I inquired the meaning Ryszard Riedel gave to himself, his own existence, his interaction partners, the space in which he lived. Moreover, I aimed to explore how the artist experienced his own suffering. Employing the interpretative research orientation, I followed the assumptions of the biographical method, which allowed the biography reconstruction and showed the processual construction of the character's identity. In terms of interpretation, however, I have made use of the concept of pedagogy of place, developed in Poland, among others, by Maria Mendel, together with a concept of the suffering trajectory, by Fritz Schütze. The available narratives were also referred to other theories present in symbolic interactionism. Not without significance were also the discourses and community narratives in an attempt to portray the figure in question, sketching mutual references.

The thesis consists of an introduction, four chapters, a conclusion, a bibliography and an appendix. The first chapter presents the biography functioning in the space of science, with particular emphasis on its cognitive status, showing that biography is a source of knowledge about a person, the time and space of his/her life and the transformations occurring in this life. The second chapter presents chosen methodological orientation, the thesis aims, together with posed questions and utilised research methods. The third chapter consists the reconstruction of Artist biography using memoir

narratives, his statements, which show constitution of the Musician's identity, considering the relevant categories of relevant interest to myself. The fourth chapter was dedicated to the interpretation of the meanings given by Ryszard Riedel in his narratives – written lyrics of musical pieces and poems in relation to their autobiographical dimension. Finally, the conclusion summarised the results of the research and attempted to answer the questions posed in the thesis. With an annex enclosed, a Ryszard Riedel's artistic activity and authorship of the works described and interpreted in the dissertation was presented together with the content of those works which were mentioned in this thesis with no interpretation.

The issue addressed in the thesis appears to be important due to the continuous presence of the figure in contemporary culture, despite the changes taking place in social reality and its legendary role.

Keywords: Ryszard Riedel, biography, experiencing, place, suffering, identity, artist, narratives