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# Abstracts

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## Abstracts

### *Mariusz Czubaj* **Lou Reed's "Walk on the Wild Side"**

The article discusses Lou Reed's "Walk On the Wild Side" - one of the most important songs in rock music history. Out of ethnographic insight on New York Lou Reed creates a story of the '60s, where - in opposition to a hippie utopi - the rational "money philosophy" dominates. Lou Reed also invites new actors of the big city life to the story, playing with pop culture consumer's taste and breaking its taboo.

keywords: popular music; culture in the 1960's; urban culture

### *Agnieszka Karpowicz* **Azbestos Punk**

The article analyses the lyrics of Polish punk rock songs showing their relationship with urban culture. By considering punk culture as an urban culture it interprets an impact of architecture and its materiality on the character of music and texts.

keywords: urban culture, punk rock songs, punk-rock lyrics, Dezerter

### *Igor Piotrowski* **Adress Book and City Map. Warsaw Song with address (around 1930'sw) – Introductory Characteristic of the species**

The article concerns the analysis of a special kind of the twentieth-century song described by Zbigniew Adrjański as a "Warsaw song with an address", its genesis and genre links. A key point is the reference to the city from the songs to the knowledge gathered in the Warsaw address books and city plans, the aim was to sketch a few thematic maps of the capital, which emerged from the analysis.

keywords: petite bourgeoisie, telephone address books, spatial stories, Warsaw city maps, suburbia of Warsaw, revue, Julian Tuwim, Andrzej Włast

***Jacek Drozda Grime  
as a form of music  
and ethnographical  
crisis***

This article provides the reader with an overview of selected aspects of cultural significance of grime music and related phenomena. This musical genre creates an explicit background of contemporary social relations existing in multicultural, popular neighbourhoods of British cities. Grime's relations with the media and the political surrounding partly resemble some features of the 1990's "cultural boom". However, grime and its network of relations live in the times of crisis. The overview of grime's attributes presented hereinafter is an introduction to a wider study, currently in the process of development.  
keywords: grime, culture, mandem, hip-hop, Britain, violence, popular.

***Jacek Grębowiec  
If not "a song  
from Wrocław",  
than what?***

The topic of the article is music that is strongly connected to the history of post-war, Polish again, Wrocław — the city and its cultural, social and political landscape. This includes not only songs composed by artists from Wrocław, but also songs dedicated to this city. In the article, songs from different timespans are analysed: the ones composed in the 1950s, in the pioneering period of restoration, as well as countercultural songs from the 1980s. The paper is complemented by an analysis of the newest songs that pretend to be hits or anthems of Wrocław, although they have never gained the same fame as classical songs written by Maria Koterbska or new-wave band Klaus Mitffoch.

keywords: song, hymn, hit, post-war Wrocław

***Rachubińska Klau-  
dia I'd like to meet  
you in a timeless,  
placeless place.  
Femininity and place  
through the eyes of  
Luce Irigaray and Su-  
zanne Vega***

The article views American singer-songwriter Suzanne Vega's album *Solitude Standing* (1987) through the lens of the writings of a French psychoanalyst and feminist scholar Luce Irigaray. Vega's captivating stories of lonesome heroines stranded in monotonous and alienating urban landscapes resonate with Irigaray's concept of femininity as place. The questions of placement and placelessness that permeate the album make for an interesting context in which Irigaray's 'ethics of sexual difference' can be explored in relation to both the feminine experience and artistic practice.

keywords: sexual difference, space/place, alienation, Luce Irigaray, popular music

## ***Maciej Smółka Note by note. A locality of popular music and an urban identity***

Popular music is an indispensable part of peoples' lives, shaping not only their aesthetic sensitivity and providing entertainment, but it also has the potential to construct their identities. Often having a strictly local character, it tells stories about regional specificity, creating its image and influencing its perception, while constructing the identity of its listeners. In this context, musical pieces directly related to the uniqueness of cities, some of which are often perceived as culturally distinctive from their surroundings, seems particularly interesting. The purpose of this paper is to analyse the topic of locality in music and its influence on the construction of urban identity. By studying cultural studies' texts with particular emphasis on the concept of world cities, the research concentrates on the examples of urban centres, where their musical heritage suggests its strong influence on the construction of local identity. Moreover, the issue is extended to the role of locally-oriented artistic works and the ways in which they can build urban identity. The paper also poses the question about the role of music in shaping local identity and the degree of its participation in the process.

keywords: Music, human geography, United States of America, local music scenes, cultural identity, American Studies, Popular Music Studies

## ***Marcin Lisiecki The city as an ideological anchorage. Urban motives in the texts of rock and hip-hop bands in the Kuyavian-Pomeranian voivodship***

The aim of the paper is threefold. Firstly, urban motives are closely related to problem of identification with town (street or district). Secondly, this kind of identification is very often connected with sport (in this cases with football and speedway). Thirdly, in rock band text, sometimes, urban motives are related to existential concepts and reflections.

keywords: music, street, district, Kuyavian-Pomeranian voivodship, sport, identity, *flâneur*

***Marek Jeziński*** ***The pictures of the city in songs of Polish alternative groups of the Eighties of 20th century***

In the paper I analyse the ways in which a city, urbanism, city space and people living in urban environment are portrayed in Polish popular music, especially in the songs of Polish alternative bands of the 80. in the 20th century. In popular music, the city is pictured in several ways, among which the most important is the use of words as song lyrics that illustrate urban way of life. The city should be treated as an immanent part of the rock music mythology present in the songs and in the names of bands. In the case of Polish alternative rock music of the 80. such elements are found in songs of such artists as Lech Janerka, Variete, Siekiera, Dezerter, Deuter, AyarL. The visions of urbanism taken from their songs are the exemplifications used in the paper.

keywords: urbanism, industrialization, popular music, alternative rock, song

***Michał Rauszer*** ***From subculture DIY. Urban evolution of punk culture***

The aim of this article is to show evolution of punk subculture in the context of a city. The author presents his ethnographical research on punk subculture. Punk is depicted as a two-figure movement. First figure works as a historical reconstruction of early punk contestation character. Second, based on late political engagement, creates a figure of alternative culture in a city. The author describes forms of engagement in movement and reconstructs the line of punk city network.

keywords: punk, alternative culture, subculture, city

***Piotr Kubkowski*** ***„On the square and it's circuit”. Exploration of the 90's Ursynów***

The text is an attempt to define the relationship between the urban space of Ursynów housing estates and the early works of Polish rap created in this district. The first Warsaw rappers were coevals of the district (born in late 70. and early 80.), also their nicknames were borrowed from the elements of its space, and most of the songs – in which they imitate the practices of black American rappers – were also devoted to Ursynów. Nevertheless, a crack in this narrative can be observed – the artists mostly origin from good families, their sterile auto-creations seem not to be compatible with American rap stereotypes as imitated. The author follows and interprets these narrative discontinuities.

keywords: rap, hip-hop, music, youth, housing estate, Ursynów, patterns of masculinity

## ***Piotr Majewski*** ***Poland for Poles,*** ***not somefucking*** ***Ahmed – analysis*** ***of islamophobic nar-*** ***ration in Polish Rap*** ***culture***

The “invented” Muslim-migrants became contemporary “folk devils”. They are portrayed by the media – which play a crucial role in this process – as deviants, who pose a threat to the social order, national culture and values shared by all the Polish people. Thus, refugees, perceived *en masse* as Islamic fundamentalists, became an object of media symbolization. This mechanism allows for a mobilization against those who would like to welcome refugees to Poland – various traitors of the fatherland, lefties, liberals, post-communists or opposition politicians, who “collaborate” with the European Union and the Venice Commission. Paradoxically, the hunt for “Muslim witches” does not intend to eliminate them, but rather discursively construct them through moral panic.

The Islamophobic rap demonstrates the relationship between the Polish and the followers of Islam through binary oppositions. The Muslims and the Polish are presented as two antagonistic civilizations, although the positive connotations of this notion are rather reserved for the Polish Catholics, the sole guardians of the Christian Europe. Within this narrative the category of “Muslim” (Islamist, Arab, refugee, etc.) is essentialized, as well as the category of the “true” Polish (patriot, Catholic, heterosexual man, etc.). Anti-Muslim rappers firmly announce that if Poland decided to accept any refugees, the Polish would become a minority in their own country, stripped of their culture and faith, possibly even persecuted. They seek evidence for such extraordinary claims in the alleged transformations that other European states underwent. These radical changes are the result of an array of criminal policies introduced by the European elites, who consciously unleashed an ideological war, instrumentally utilizing Muslims as a weapon.

keywords: islamophobia, muslims, migrations, folk devils, hip hop, rap, nationalism, Poland, popular culture

***Włodzimierz Karol  
Pessel Lips were  
silent, the soul sang.  
Around the last  
recordings of Marek  
Grechuta***

In the following article the author tries to show the artistic model presented by Marek Grechuta (1945–2006) on his last music album *Niezwyczajne miejsca* (Wondrous places), as well as various consequences of this model's realisation. It is stressed that they were determined by singer's psychomotor form and emotional health. Focusing on peculiar Grechuta's case the author engages in the much wider project of anthropology of reception. It ought to explain how ambitious code of culture has collocated with pop culture over the years in Poland.

keywords: Marek Grechuta, „Wondrous places”, poetical song, topophonography

***Xawery Stańczyk  
74 Group of  
Poor from Ustka.  
Semantics and  
means of producing  
legends***

The aim of this article is to analyse the semantics of the urban legend about 74 Grupa Biednych music group. The legendary band was formed in the late 1960s in a small town Ustka on the coast of the Baltic Sea. The amateur musicians created one of the most original groups of the music underground, combining psychedelic rock, free jazz, improvisation, oriental rhythmicity and happening art. However, the group did not achieve success and nowadays is barely recalled in memories and anecdotes as a mysterious hippie band from geographical and symbolic peripheries of the country.

keywords: avant-garde, hippies, improvisation, peripheries, urban legend, awangarda, hipisi, improwizacja, peryferie, miejska legenda