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Summary

Most of journalists and researchers, searching for the genesis of the popularity of heavy metal music in Poland indicate the fascination of Polish artists with the activity of some western bands, precisely: Led Zeppelin, Deep Purple, Black Sabbath; as well as bands from New Wave of British Heavy Metal circle (including Saxon, Iron Maiden, Judas Priest) and some American thrash metal bands (Metallica, Slayer, Anthrax). It cannot be disputed, being mindful only of the musical structure of the piece of music, as well as of the semiotic aspects of the artistic activity (CD sleeves, visualisation of concerts). However, by the analysis of the lyrics, not too much attention is paid to the inspirations of the native culture, mostly to the literature. Polish heavy metal artists had quoted, paraphrased not only various foreign literary works (for instance *Necronomicon*, books of Aleister Crowley and Anton Szandor LaVey), but they had especially been influenced by the period of Young Poland. The artistic work of previously mentioned artists had considerably contributed to shaping the lyrics' poetics of Polish heavy metal, as well as to the choice of particular attitudes, beliefs, which were adopted both by the musicians and their listeners.

In the introductory I have presented the most important aspects of Tadeusz Miciński's and Stanisław Przybyszewski's works, together with the reception of their works. The reception has repeatedly been subjected to reading matter over the constantly changing historical-literary times. I have started the analysis referring to the metaphor of "the returning meteor", which had been used by Przybyszewski in the introduction to the novel titled *Krzyk*. This artist of Young Poland's period had foreseen his own artistic work, which in fact was confirmed several decades later, when within the area of Polish popular music, occurred a music genre called heavy metal. However, the first heavy metal band in Poland – TSA – did not employ poetics characteristic for Young Poland within its lyrics, but somehow it touched the problems, which Przybyszewski had presented in *Krzyk*, as well as in his essay *Z psychologii jednostki twórczej. Chopin i Nietzsche*. According to the postulates of the author of *Synagoga Szatana*, the most significant aim of the current artist is trying to reach and describe *mare tenebrarum* - the so-called depth, which is impossible to be fully informed nor articulated. Przybyszewski, marked by an unusual music sensibility, had fore felt that in the "sounds of the native land", as well as in the primary elements of the language, it is possible

to search for sounds originating directly from the human "I". Thus, how to accurately describe those sounds? Is it possible at all? The Young Poland's artist had tried to answer this question, and concluded that the most appropriate solution was to apply the affinity theory, knowable also for the artists like Charles Baudelaire or Arthur Rimbaud. I have compared the innovative and bald proposition formulated by Przybyszewski with the thoughts of Charles Taylor. This Canadian philosopher in his book *Źródła podmiotowości. Narodziny tożsamości nowoczesnej*, had deeply analysed the term "depth" in relation to the current subject. According to Taylor, the subject is aware of possessing the inner depths, but is not able to define them precisely, since "something more" always stays in those depths. It is something, which is impossible to be captured nor expressed at the level of language, even by the usage of the poetics figures of speech. Przybyszewski had foreseen those limitations and presented them in the dilemmas of the main character of *Krzyk* – Gerard Gasztowt. Gerard Gasztowt was struggling with the unabating willingness of rendering the "shout" in the painterly piece of work. Despite the impassable obstacles, which had been highlighted by Taylor, Przybyszewski claimed, that the modern artist should pursue to articulate the depth, since this kind of the "artistic journey" may evince as something revealing itself.

In the subsequent part of the introductory, I have paid attention to the music discoveries of the XX century and their connections to the historical affairs, so as to mention about the Vietnam War or about the rebellious reactions in Europe in 1968. Music proved to be a significant element of the youth counterculture, which resulted in originating not only many ground-breaking rock bands, but also in new music subspecies. At this point I have also been considering the phenomenon of heavy metal music in Poland, which had reached the biggest popularity in the mid-1980's century, so during the specific political system's conditions (meaning the end of martial law and decline of communism). The reflections of heavy metal bands in those times had accurately been presented in the two music pieces of TSA: *Zwierzenia kontestatora* and *Heavy Metal Świat*, which at the same time referred to the issues, that Przybyszewski had taken into consideration. Hence, they constitute an example of cross-generation searching for the artistic articulation, in which the shout is not only the form of expression of the modern artist, but also a chance of preserving the subjectivity in the constantly industrialized and dynamically changing world.

In the first chapter I have applied the terminology proposed by Pierre Bourdieu in the book *Reguły sztuki. Geneza i struktura pola literackiego (Les Règles de l'art. Genèse et structure du champ littéraire)*, which has considerably helped me to describe the complex

mechanisms occurring in Polish heavy metal of 1980's and 1990's centuries. I have paid particular attention to the relations occurring within literary, media and authority fields, as well as I have implemented a new category - the category of literary-music field, in which the music structure is connected with the lyrics. Referring to the issue of the dissertation, I wanted to present how the texts of Young Poland period (mostly those of Przybyszewski and Miciński) had arisen in the music-literary field, primarily in the subfield of metal music. I have also concentrated on the processes, which occur within this field. The correspondences between the relations, which had been presented by Bourdieu and by the pop-culture researcher Simon Reynolds, rendered to be remarkable. The music-literary field is now being subjected to almost the same mechanisms, as the literary field of nineteenth century had been, in which the artists seem to resemble the players forced to mutual rivalry and to make proper choices, thanks to which they get into particular positions of hierarchy. This position often stems from the changes occurring in the neighbouring fields (for example in a social field) or from their pressures (the authority or media field). The histories of TSA and KAT – the first significant heavy metal bands in Poland, are the best proves confirming the theses constructed by Bourdieu, according to which musicians are not free of "the processes of changes" and the principles scheduled by the music market or vogues. It is the vogue, which many times had directed the artist to take a proper poetics or an inventive subject area. The vogue enriched by reflections stemming from the observations of social and authority changes had resulted in such contents of the music pieces. In the mid-1980's, Roman Kostrzewski from the band KAT, as a first began to employ the diabolic imagery in his texts, directing majorly his interests towards Polish literary traditions, especially towards its elements referring to Young Poland. In a result, the artistic work of Stanisław Przybyszewski and Tadeusz Miciński arose also beyond the literary field and become inspiring within the literary-music field (and the metal subfield).

In the second chapter I have concentrated on the interpretation of fragments from the book of Stanisław Przybyszewski titled *Dzieci szatana*, as well as his essayistic and journalistic texts. Heavy metal authors searched for appropriate linguistic measures not only to articulate their own expression, but they had to use such lexemes, which would have correlated with the dynamics of the music composition. Gordon, the main character of *Dzieci szatana*, is an example of personified strength, a power, which gets a specific intensity, when its weighed against the other, weak characters (Ostap and Hartman). Roman Kostrzewski, writing his first texts for the band KAT (*Skazaniec; Mocni ludzie*), had somehow used this

contrast to present the life values of the "strong people" with the adversities of those weak ones (so called "bottomless wrecks"), who look at the lives "from under their heels". Heavy metal is a synonym of power and revolt, so in the content of music compositions had to grow up a figure, which would have become a personification of the above mentioned features. In the analysed songs (KAT: *Metal i piekło*; 666; *Czarne zastępy*; Vader: *Giń psie, Tyrani piekiel*; Destroyers: *Żli*) heavy metal bands had chosen Satan as a character opposing the prevailing religion and social restraints. Here, the biggest inspiration turned out to be journalistic and essayistic writings of Stanisław Przybyszewski, in which he extensively and unbelievably plastically had described Satan (*Synagoga Szatana*; *Powstanie i tworzenie*; *Na marginesie tworu Ewersa*). I have also additionally paid attention to the sociological role of the heavy metal lyrics, in which the authors, with the usage of satanic and diabolical poetics, had tried to illustrate the group / community / subculture of metal-fans, as well as their irrepressible reactions during the concerts (for instance Open Fire: *Lwy ognia*, *Metal Top 20*).

Wildness, frenzy and rush - those are different features of Satan, which became popular within the metal subfield (KAT: *Noce Szatana*; Vader: *Przeklęty na wieki*; Destroyers: *Zew krwi*) and which at the same time were strongly inspired by the achievements of the literary field, not only by the above mentioned texts of Przybyszewski, but also by *Faust* (J.W. Goethe), *Litania do Szatana* (Ch. Baudelaire) and *Inno a Satana* (G. Carducci). I have also paid attention to the motives of night and shadow, which had willingly been taken by heavy metal artists in such songs like: *Metal i piekło*, *Śpisz jak kamień*, *Wyrocznia* (KAT); *Przeklęty na wieki* (Vader) or *Dzień Czarny Noc Czarna* (Furia). In the above mentioned texts was used the division into "northern - "and southern hemisphere", which had been proposed by Przybyszewski, as well as the psychoanalytical way of understanding the shadow according to the C.G Jung's point of view. Within all those contents is noticeable a fascination with panache of the "northern hemisphere" (the Black God's area) and the mystery of the fields of unawareness. Although, not all bands functioning within the literary-music field had supported those fascinations, they also accepted similar metaphoric. *Kawaleria Szatana cz.I* and *Kawaleria Szatana cz.II* (Turbo) or *Pośród czerni* (Dragon) warned about the destructive face of Satan.

In the beginning of the third chapter I have analysed the KAT's song titled *Robak* referring to the fragments of Tadeusz Miciński's works (a prose poem *Niedokonany. Kuszenie Chryśusa Pana na pustyni*; novels: *Nietota. Księga Tajemna Tatr*; *Xiądz Faust*), in which occurs the vanitas motive. The human fate is equalized with the worm fate. I have directed

following intellectualising towards the X chapter of *Xiqdz Faust* titled *Zniszczenie Mesyny*. The narrator had illustrated the human behaviour getting out of hands, in the face of an extreme situation, which in this particular case is the earthquake. The description of murders, rapes, raids, and innocent death of child forces the characters to make a reflection about the God and his fatherly care over the world. The God's "Providence" is called "Misconstrue", and even "Vicious Madness" (*Nietota*). The God becomes to appear as a Bad Demiurge, instead of Good Father. Similarly Roman Kostrzewski illustrated the God in the songs *Odi profanum vulgus* and *Stworzyłem piękną rzecz* (KAT). In the first one, the lyrical subject, in the ironic way, thanks the God for all the evil of the world, and in the second one (also enriched with the ironic overtone), the lyrical "I" refers to the fragment of Genesis and to the description of the creation of the world. The difference is, that in the KAT's text, a human is only intended for the fight for survival, which meets the derisive gladness of the God.

In the fourth chapter I have presented the interpretations of the songs, in which the religious reflections (or mostly antireligious) are illustrated with the usage of metaphors of cold, winter and ice, which are very popular within the artistic work of Tadeusz Miciński. At the beginning I have analysed the songs of KAT (*Porwany oblędem; Bramy żądz*), North (*Władcy Pólnocy*), Behemoth (*Lasy Pomorza*) and Arkona (*Chłodne i dostojne są nasze oblicza*), so as to present the metaphor of the noble, Nietzschean and releasing cold in combination with the religious symbols of subjugation, which lead a man to weakness to finally make him ill. In the second part of this chapter I have described the dramatic effects of the winter landscape, where the characters of Miciński's novel (Piotr from *Xiqdz Faust* and Ariaman from *Nietota*) try to find themselves in the metaphysical lostness, similarly as the lyrical subjects within heavy metal texts (KAT: *W bezkształtnej bryle uwięziony; Sacrilgium: Śpiew kruków czarnych cieni*). The "journey" of searching for the alternative, non-dogmatic mystical values turns out to be the only help.

In the fifth chapter I have presented the main idea of Tadeusz Miciński's artistic work, meaning the idea of Christ's Luciferism, which tries to connect the power and revolt of Lucifer to the love and expertise of Christ. I have also tried to syntactically explain the ambiguous and complicated religious attitude of the author of *W mroku gwiazd*. The majority of heavy metal community used the figure of Lucifer in contraposition to Christian values, in their texts. Lucifer symbolises the power, freedom (KAT: *Diabelski dom cz. II, Bastard*) or the apocalyptic rampage (Vader: *Abbadon: Destroyers: Królestwo zła; Wilczy Pająk, Jazda Lucyfera*). In the main message of the other metal bands (Turbo: *Wybacz wszystkim wrogom;*

Stos: *Anioł śmierci*; Markiz de Sade: *Miecz ognisty*) the only possible defence against Lucifer's destruction are the symbols of Christian faith. None of the authors had tried to use the idea of Christ's Luciferism within the word-music piece of work, which does not mean, that one was not inspired by the texts of Miciński. The fragments of poem *Niedokonany* are paraphrased in *Zawieszony sznur* (KAT), and in *Bastard* one can notice the quotation from novelistic fantasy *Mené-Mené-Theke-Upharisim!...Quasi Una Phantasia*. In the last part of the fifth chapter I have analysed the text *Łzy szatana* of the band Dragon, in which a resigned, fallen and lonely Lucifer shares his painful confession with the receiver. At this point I have demonstrated the inspirations not only of the most popular poem of Miciński titled *Lucifer*, but also of the fourth book of poem *Raj utracony* written by John Milton. Thereafter I have summarized the analyses connected with religious figures / symbols (Satan / God / Christ / Lucifer), to draw a conclusion that the satanic motives and attitudes within Polish heavy metal music absolutely more remind the satanism from the Stanisław Przybyszewski's point of view, so the "Prometheus's spirit of revolt" - without any radical accents, which at the beginning of 1990's were characteristic for some representatives of the Scandinavian black metal.

The next two chapters consider the sexual and erotic aspects. In the seventh chapter I have paid particular attention to the novel of Stanisław Przybyszewski titled *Il regno doloroso*, which plot refers to the witch trial in the French locality named Labour, at the beginning of XVII century. I have mostly concentrated on the mechanisms of the church's inquisition, which had strengthen (mostly falsely) the feeling of guilt among the accused, as well as had imposed the ascetic way of life. The motives of witch were used in the heavy metal songs (KAT, Destroyers, Stos, Witch), not only to illustrate the sabbath, tortures or many other elements connected to inquisition courts, which had been described, sometimes in a very detailed way, by Przybyszewski in *Il regno doloroso*. KAT's "Trylogy" from the album titled *Oddech wymarłych światów*, so the songs : *Dziewczyna w cierniowej koronie*; *Diabelski dom cz. II* and *Mag - Sex*, constitute a deepen reflection on human sexuality, his natural urges and the church's attempts to limit them. The descriptions of sexual acts or erotic indications in place of sacrum, which had been presented by Przybyszewski, Miciński and other heavy metal artists, seem to be a revolt against those limitations.

I have widen the above presented intellectualising within the eight chapter, in which I have referred to the two main projects of Przybyszewski in the field of erotism, meaning the project of "lust" and "androgynism". Poems: *Requiem aeternam* and *Androgyne*, as well as the

short story *De profundis* are very controversial works, in which the author had decided to overstep the taboo. The bold descriptions of unbridled sexual acts, the figure of "snake-woman" or "vampire" crossed the borders of the literary field and were taken up within the literary-music field, especially by two bands: KAT (*Odmieńcy*, *Diabelski dom cz.III*, *Masz mnie wampirze*) and Destroyers (*Brzoskwinka*, *Caryca Katarzyna*, *Nimfomania*). With the usage of the above mentioned songs and the psychoanalytical terminology I have tried to illustrate the complexity of the fight of human, who is placed between two forces : the inside force of nature and the external force of culture. All these I have confirmed in the last interpretations of this chapter, where I have compared the fragments of Miciński's works (the short story *Nad Bałtykiem*; poem *Niedokonany*; novel *Xiądz Faust*) with the two texts of Roman Kostrzewski from the band KAT (*Purpurowe gody* and *Słodki krem*), in which the dramatic results of long-lasting suppressing the sexual urges had been presented.

In the last chapter I have mostly concentrated on space in the song of KAT titled *Diabelski dom cz. I*. Justifiably this song has been placed in the last, interpreting part of dissertation, because it most fully demonstrates the inspirations of the literary field richness. Kostrzewski had not only referred to the fragments of Miciński's works (in this case to *Niedokonany* and *Xiądz Faust*), but essentially to the chapter titled *Wróżbiarz* from *Tako rzecze Zaratustra* written by F. Nietzsche, as well as to the short stories of H.P Lovecraft (*Widmo nad Innsmouth*, *Szepczący w ciemności*, *Zgroza w Dunwich*). Studying the correlations in field of the literary field and the music-literary field, have allowed to fully unscramble only seemingly easy text, which is the first part of *Diabelski dom*.