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Streszczenie/Summary

The biographical, literary, and social context of the poetic works of Boris Grebenshchikov, Mike Naumenko, and Viktor Tsoi. The 1980s of the 20th century.

Russian rock, emerging at the end of the 20th century as a response to the conformity of the USSR, quickly became an expression of non-conformity and freedom, creating a unique subculture. The Leningrad Rock School, whose main representatives were Boris Grebenshchikov (Aquarium), Mike Naumenko (Zoopark), and Viktor Tsoi (Kino), transformed rock music in Russia, with rock poets becoming leaders of the counterculture.

Grebenshchikov's protagonist is linked to the "Guru" and "God" semantic figures, creating the image of an intellectual, a prophet mediating between heaven and earth. His protagonist is a spiritual leader, striving to uncover deep truths about life, freedom, and love. Another important semantic figure in his work is the "Seeker", which dominated the poet's early works. In Grebenshchikov's texts, the protagonist constantly attempts to discover transcendental truths, ultimately shaping his role as a spiritual guide.

Naumenko's work was represented by the "Rock Star" figure, embodying rock classicism and the creator of tradition. His protagonist, an outsider, takes on the role of an observer who does not directly intervene in the surrounding world but comments on its darker aspects with irony. Naumenko's work depicted the "Simple Man" and the outsider, emphasising loneliness, betrayal, and inner crisis. The semantic figure of "Self-Destruction", symbolising alcoholism, dominated his work, and the artist's early death became a realisation of his life philosophy.

Tsoi's work was associated with the "Hero" figure, representing youth who transitioned from "Layabout" or "Loafer" to "Romantic" and a warrior bringing hope. His work addressed the struggle between life and death, and his song "I Want Change!" became the political anthem of Perestroika, turning him into a cultural icon.

In rock poetry, motifs of love and alcohol often appear. For Grebenshchikov, love brought harmony; for Naumenko, it was the femme fatale, while for Tsoi, love was secondary to the protagonist's mission. Alcohol symbolised the fusion of tragedy and comedy, becoming crucial in these poets' works.

In this study, we examined the biographical, literary, artistic, and socio-political contexts. In the first chapter, we discussed the main features of mass culture in the USSR. The biographical context was presented through a description of key biographical facts about rock poets, referring to their interviews and memoirs, as well as reviews and recollections of their contemporaries, friends, and relatives. As part of the cultural context study, we analysed significant works of Russian cinematography.