



The depiction of contemporary society in Dorota Masłowska's music – Mister D.

Keywords: Generation Z, Mister D, music video, video, visual culture, Masłowska

Abstract: Changes resulting from the development of the Internet have a significant impact on the shape of popular culture. Music, particularly the message that it conveys, constitutes an important element of culture. Music, which is a part of a wider cultural context, has a significant influence on the shaping of the world view of contemporary people and serves as an important element of its description. According to Jacek Bernasiewicz, music often becomes the building block of the young generation. "It is primarily about music, and particularly its content, that always served as a generational bond and carried ideology – rock music for flower children, punk rock for neglected children, rap music for hip hoppers..." Music always carries a message and combined with a music video, it becomes a story.

This paper and deliberations contained herein are devoted to the works of Mr D, also known as Dorota Masłowska, which is a mirage – on the one hand of pop culture, entertainment and fun, and on the other, a depiction of the contemporary Polish society, in which the Generation Y plays a major role. The aim of the paper is to show how the Internet, being a place where narratives about the world play out, using the convergence of media, contributes to the construction of a certain reality, the elements of which, emphasised by Dorota Masłowska and elevated above the everyday life of the global teenager "Made in Poland," make up the determinants of contemporary youth culture. Music videos by Mr D. and the content of songs from the album *Spółczesność jest niemiła* will serve as the subject of this analysis. The narrative appearing in these songs will be examined, and the broader context of the meanings contained in the songs in relation to the entirety of popular culture and the way of functioning of society in it

will be pointed out. Dorota Masłowska's songs are not narratives of the author herself, but of protagonists presented in her music videos: the girl presented in the music video undergoes a kind of metamorphosis, and the viewer looks at the world through the eyes of her imagination. The protagonists in her music videos and songs are representatives of certain social groups with specific, clear characteristics that allow them to be individually identified.

I assume that lyrics of songs listened to and music videos watched by youth and young adults are among the most important ways of learning and participating in culture by giving meaning to oneself, one's life and the world. A musical work that is an "immature form" of culture, making use of the wide range of possibilities available to it for conveying messages, full of symbols and metaphors, demands its recipients to read and discover the meaning.

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Video clip in visual culture

Video clips constitute an integral part of the audio-visual landscape. Apart from advertising, video clip is a genre of contemporary visual culture. Video clips, music videos and clips are short television works made using modern techniques of electronic recording and editing with the use of sound and visual effects. The video takes the form of an audio-visual miniature, which is a freely and ingeniously staged visualisation of a given song or musical composition. As a genre, the video clip crystallized as a result of the transformation of the traditional music video and the visualisation of songs in film. A classic example of a video clip is "Billie Jean" directed by Steve Barron. The music or song enriched with images is the dominant feature of the video clip's construction. The phenomenon of attractiveness of this genre meant that in 1981, the MTV station was established, which quickly achieved a global reach and popularity. Despite the fact that the roots of the video clip come from the cinema, their popularity was ushered by television. Thanks to it, the music video has become a separate genre. The popularity of music videos flourished in the 70s and 80s. At the time, it became a cultural idiom. The popularity of music videos has changed the

current narrative as well as the mechanism of perception and the way of perceiving screen phenomena. “The linear representation, previously omnipresent in the cinematographic spectacle, has now given way to simultaneity. From that point on, audio-visual dominance began to reign supreme on television screens, computer monitors and cinemas, in which the visible and acoustic images are combined into one whole, becoming equal elements of the higher-tier work.” “The new generation of music videos, which were incredibly popular worldwide and which had a huge commercial boom, is a phenomenon of the last two decades of the 20th century. It has become a synonym and a slogan of change. In this period, the poetics and aesthetics of the music video were clearly visible in popular culture. The proper formula of this genre caused the stream of moving images to accelerate to gain dynamics and speed. The cause and effect logic of the film has been replaced by the previously unknown kaleidoscopic variability, flicker and freedom to combine everything with everything.” Thanks to the appearance of music videos, the iconosphere and audiosphere have developed. The digital image has opened up new, previously unknown possibilities of creation, transformation and creativity for the creators. “It was the music video that ushered the triumph of quickly-paced cuts, fragmentation, mosaic and kaleidoscopic nature, and seriality of the events on the small and large screens. The screen world has become more illusory than ever before, containing virtual time and space [...] It can be said that it is an audio-visual riot of colours and sounds, a galloping image, a stream of images in an unstoppable flow.” Piotr Sitarski also presents video clips in a similar way, pointing out that the plot contained in music videos is often only a pretext for arousing non-narrative pleasure, which stems from the visual attraction, from the very activity of watching moving pictures. An important, if not the most important point of the video clip is the visual attraction, which is provided by the clip. All the more so because music video artists join the viewer's space with the music video space by looking at the other side of the screen, the musicians in the video clip look into the viewer's eyes and draw them into the presented world [...] The music video builds a common space with the viewer, which is the space of a visual attraction, based on the interplay between possibility and impossibility, between participation and observation.

Video clips and music videos are one of the elements that make up the entirety of the content of mass culture. They are part of the TV landscape, which includes films, TV series, information and journalism broadcasts, as well as broadcasts devoted to *high culture* [...]. The vision of the world created in music videos coexists with other television genres, overlaps and permeates with the

image created by the press, literature, art, fashion, art sciences, etc. In contemporary music videos, which are products of popular culture, one can find elements that construct it, they are part of the world or worlds of contemporary youth.

Study methodology

Content analysis is a method of researching media messages and content. Content analysis allows us to understand the symbolic features of text as it relates to the broader cultural context of which it is a vital part.

The analysed discourse, which is a part of the way youth born after 1995 function in the popular culture by trying to show the world of values, priorities and beliefs of the protagonists of music videos for “Chleb” and “Hajs” has a descriptive character. Therefore, the aim of the paper is not so much to verify the hypothesis as to describe the way young people function and construct their reality on the basis of music videos which are an attempt to describe the world through the eyes of their protagonists. I decided to focus on two music videos from the album entitled *Spółeczeństwo jest niemiłe*, because they show the fate of their characters in social roles they had invented in the fullest possible way, using metaphors and images. The meanings that they attribute to the surrounding reality, the way they modify it in their dreams and imagination, finally the roles they ascribe to themselves and others, allows them to get to know the world in which young people function. Dorota Masłowska’s project *Spółeczeństwo jest niemiłe*, which involved the stars of the Polish entertainment scene, initially considered controversial, quickly gained popularity, not only in Poland, but also abroad. The way in which the artist describes the pop culture intertwined in the everyday life of teenagers forces reflection and may become a subject of interest for media researchers as well.

“Chleb” and “Kanapka z hajssem” – analysis and interpretation of the works of Mister D.

Dorota Masłowska’s project, who decided to adopt the “Mister D” stage name, has a special place among music videos made thus far. Masłowska’s music videos, apart from being intended for promotional and entertainment purposes, show social problems. As Urszula Jarecka rightly points out, music videos not only contribute

to the creation and establishment of certain stereotypes, but also break established conventions of perceiving and reading the world. The works of Dorota Masłowska, a Polish writer, playwright and columnist, which she presented on her album entitled *Spółczesność jest niemiła* [Society is Unpleasant], released on 23 February 2014, force the listeners to take a critical look at reality: "I think Polish society is very unpleasant. But I can't write a book about it because I hate engaged literature. Here, I could express all my grim reflections about prostitutes, pimps, cash and driving an Audi." In her works, Masłowska creates a collage – a mirage consisting of functional objects, consumer goods and lifestyles, which interweave to amaze the listener and the recipient of her music videos – suddenly it turns out how important all the elements of our and someone else's everyday life are in the perception of social reality.

In all of Masłowska's works, narration is an important element. As the artist herself points out, it is the language of the characters that creates them on its own and then constructs their reality. This principle was also used to build the music videos. Music, which is a natural means of human expression, has been combined with narration. Narration is one of the ways of communicating. As Ch. Barker rightfully points out, narration is text and text is narration. The notion of text includes not only written word, but all practices that have meaning. It concerns the creation of meanings by images, sounds, objects and activities. Narration is a story of the world, an explanation of reality. The media talk about the surrounding world.

The music video for "Chleb" directed by Krzysztof Skonieczny tells the story of a young girl growing up in one of the city's housing estates in Poland. One January day she goes to a Żabka convenience store to buy bread, as usual. On the way, she passes a boy, sitting on a bench, and she falls in love with him. After his mother ends up in hospital, the boy asks the girl to buy a bread baking machine that his mother had previously used from him. "Tak się składa, że dziś stara w ciężkim stanie złądowała na OIOM-ie, raczej trochę tam zostanie, tomografia dobrze jej nie wróży, a maszyna do chleba dobra się kurczy." ("It so happens, that mom ended up in ICU in critical condition, she'll be there for a while, as the CT results aren't great, and the bread machine is collecting dust.") Finally, the girl agrees to the boy's offer and bakes the bread herself, finding fulfilment in it, like the boy's mother did before. However, the absurd, banal love story has a second meaning.

The above story is only a superficial representation of the entire plot of the video, in which the text and image are filled with ambiguity and hidden meaning. Here, the flashing images, while preserving their fragmented and mosaic-like

character, create a plot of the entire work. The visual image, which in this case complements the narration, has an explanatory function and gives a deeper meaning to the words. It is not a coincidence that in Mister D's works the artist's voice had not undergone a complete metamorphosis, as the artist embodies the main protagonist of the music videos. She is a young girl from a housing estate whose dreams and building her own identity are always an expression of her longing for luxury, popularity, being a star or wife of an influential person. It is clear that this identity is built on imagining oneself as someone one knows from the world of television – the world of celebrities or the world of film heroes. What is more, in the era of talent-shows, which deal with the creation of so-called "telebrites" (a category of celebrities – stars, who hitherto unknown, often with complicated biographies, in one moment experience a sudden turn in their lives thanks to television, and become rich and famous), it becomes possible to fulfil the dream of wealth and becoming a media person.

The song "Chleb" shows that the girl actually functions in two worlds – one of them is the sad, unchanging reality of a block of flats, filled with stagnation, monotony and greyness, which focuses on the problems experienced by people in their 50s. The second world is the girl's everyday media life, in which the most important place is occupied by products and consumer goods of popular culture. (In fact, the beginning of this story could be: "Once upon a time in Poland, a girl lived in a flat in an enormous block of flats...") Thus, in "Chleb," we can see tradition, old order and new customs interweaving with each other. The method of narration used in the song lyrics (the girl's vocabulary – typical for contemporary youth subculture) makes the observed picture even more real. The world presented on the screen, the language of the message, the clothes and the way of life of the protagonist create a logical and coherent whole – the visuals on the screen and the text are a reality known to the audience, which makes it easier to interpret it. It is also worth noting the background of the events.

It is worth pointing out that the main element of the description of the music video protagonist's world is a metaphor. The whole video is a play on associations composed into transient images. In fact, only by playing the video a number of times makes it possible to grasp certain details, which create a jigsaw puzzle of interrelated meanings and senses. The metaphorical experience of reality allows the music video to put the viewer in the role of a protagonist, which helps to equalise their perception – their ontological and epistemological statuses. The images depicted in it – dreams, hallucinations and visions – represent mental states of the protagonist, which make the world real and close to the viewer's experience.



Fig. 1. A metaphor for happiness in love. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 11.09.2015.

An important element that starts the story in the music video is the space constructed in it. Urszula Jarecka notes that the space presented in music videos is deliberately constructed to be “familiar” and encompasses the real world. These directly experienced spaces are inhabited by music video people who love and play. The proper organisation of space has an impact on the hearts and minds of people, because it allows them to get familiar with it – it is understood and clear for everyone. The social spaces presented in the music video are familiar, limited to the range of our sight – supermarkets, playgrounds, stations, buildings with an unreal character. What is more, flats and houses are not presented here as friendly spaces, a house is not an asylum. The streets and parks of the place are the stage for often fantastic performances. A similar world is presented in the video. The protagonist of the clip lives in one of many blocks of flats, her window is one of many small openings to the world, only a close-up shows which of the windows of the yellow skyscraper is the girl’s window. When she walks along the neighbourhood street, she resembles a theatre puppet, passing by the scenes playing out to her left. The image is always limited to the presentation of a moving scene that goes on and changes with the girl’s steps in a matter of seconds.

The first thirty seconds of the video show how deeply the culture of consumption is ingrained in contemporary young people living in a world in which small retail chains were successful in their marketing activities and became a part of the image of Polish cities, successfully finding consumers and getting them attached. The protagonist of the music video goes to the Żabka store for bread, because they give out “these stickers.” Along the way she passes a booth with a “Kebab 24 h” sign, which is also typical for the existing fashion for “kebab business.” The language



Fig. 2. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 10.09.2015.



Fig. 3. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 10.09.2015.

of the song deserves special attention. The protagonist of “Chleb” points out: “why wouldn’t I go to Żabka,” which in the case of a situation in which she enters into a dialogue with another person, this is automatically connected with a known, even the most reasonable, confirmation of her decision, which does not need to be explained. Furthermore, “these stickers are so sweet” and “anyway, why does he care” and his “mom doesn’t buy bread, she bakes her own.” The boy in the piece tells the girl: “you could bake your own bread and stuff.” Here, the local metalanguage plays an important role in the whole plot of the video, so it is difficult to say which one of the two – narration or visualisation – serves as the background for understanding the essence of the message. The more so, that in the thirty seconds of its duration it can be seen that the mother about whom the protagonist sings is *Twitter* – the girl taps a message

on the computer keyboard: "I'm going to get some bread." The social reality created by its protagonists also deserves attention. On the way to get the stickers, the girl passes a man in socks and flip-flops, who jumps away and opens his coat, showing grey underwear; a nice elderly lady wearing a beret walking a dog, a large dog that relieves itself on the lawns, a runner and a rubbish container, from which smiling children dressed as strawberries jump out and give the girl mascots. These 30-second fragments are full of hidden meanings: the societal fear of deviants hidden among tall housing estates, the pointlessness of collecting loyalty stickers in shops and their lack of value – ultimately, they end up in a trash can, a Polish society ageing in solitude, healthy lifestyle fashion and the problem of dog excrements on the lawns.



Fig. 4. Screenshot from music video for "Chleb" by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 10.09.2015.

An important element of the video are the icons of popular culture taking part in it. A girl who walks down the street knowing that she is being watched by a boy from the estate suddenly takes on a role and, in her mind, she becomes Anja Rubik, a Polish model. Interestingly, both the clothes and the bracelet made of candy on the girl's wrist prove that certain qualities of her identity remain unchanged. The candy bracelet, which she later seductively bites is an element with which, despite her metamorphosis, remains a part of the teenager's style. Moreover, the image of herself as a model is not entirely in line with her media image: her clothes and exaggerated make-up are far removed from the current fashion trends. Thus, in a sense, the girl still remains herself. The candy bracelet, kitschy make-up and costume still make us believe that the heroine of the clip, although she plays the role of a model with a lisp, imitating her lifestyle and the speech impediment, which is



Fig. 5. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 10.09.2015.

clearly emphasised in the video, still remains herself mentally. In the girl’s imagination, the boy from the video takes the form of a muscular, bald, tattooed b-boy. A tattoo, an oversized figure and kitschy striped trousers also create a caricature of famous stars from the world of sports. The characters presented by the protagonists of the music video show that the identity of a contemporary teenager is commercialised. Young people, whose idols are stars from the world of fashion, sport or music, are eager to build their identities on the basis of their lifestyle and career paths. It also shows that young people perceive themselves through the prism of their body and its characteristics. If a TV star with a lisp is considered to be attractive and sexy by popular media, it is enough to articulate words in the same way to become like her: beautiful, famous, recognisable and desirable. This is all the more true as the previously accepted and promoted models of behaviour promise social acceptance and respect. Searching for the patterns of behaviour seen every day on the glass screens presented by top stars is also a chance to make one’s dream lifestyle come true. As a result, the everyday life of teenagers blends with the media reality, they themselves turn to appearances. The girl takes the form of “Princes Chav” (name taken from the electronic media) with the model’s face, facial expressions, gestures and posture, when she sings: “And he’s looking at me... I’m walking, and he’s looking at me... I’m walking, and he’s looking at me... I’m walking, and he’s looking at me...” which points to the analogy that attracting men’s gazes is tantamount to being a super star. Suddenly the pavement turns into a catwalk and everything else disappears. Barbara Laskowska came to a similar conclusion when analysing the *Hannah Montana* TV series, when she noticed that teenage girls already have the need to understand that their appearance is being assessed,

that living in the world means living in *mirror reflections*. The teenage Hannah sings: “Put on your best dress and your sexiest boots [...] the boys’ jaws drop. They always want more. We make them stop and stare. We see them everywhere. And now you know who we are. Today you have to be a superstar.” In the music video for “Chleb,” the girl describes the meeting with the boy: “He grabs my hand, looks at me strange, comes so close, touches my face, holds my hand with his, slippery with sweat. His breath hurts [...]” It is accompanied by a picture of two characters in a romantic scenery, the girl is no longer a resident of the housing estate, instead she plays the main role in a romance film. The reality, however, is different from the one he knows from television screens: the boy has a slippery hand, dripping with sweat and his breath “hurts.” It is clear that the impact of popular culture on young people is so significant that they experience a convergence of identities.

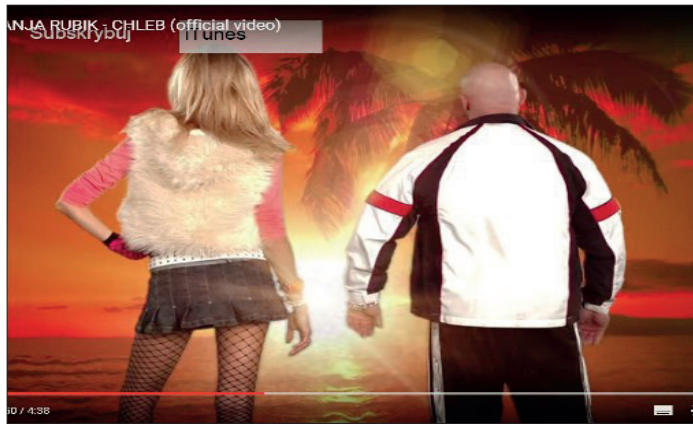


Fig. 6. Screenshot from music video for “Chleb” by Mr D.

Source: Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 10.09.2015.



Fig. 7. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 07.09.2015.

In Masłowska's music video, props also deserve attention – they are significant items, elements of popular culture, which confirm the level of awareness of the culture surrounding the protagonists. It is no coincidence that the boy sitting on a bench holds a "Tajger" energy drink in his hand, which later turns into a real tiger along with his metamorphosis, and he holds the animal under his arm as "Macho." Tigers and lions have often been, and still are, props – mascots of mafias – these exotic animals are symbols of wealth, power and dominance. As Mateusz Marciniak points out, our possessions (clothes, shoes, accessories) allow consumers to keep up with other people. In addition, they have a symbolic meaning – consumers can "choose" their identity when they buy certain items. K. Romaniszyn says that by choosing specific products we define ourselves as members of a given group. In addition, it allows us to build a new dimension of our identity (for show). Building one's identity by choosing specific products is based on the semantics of objects – a code that is not only material but also symbolic in nature. We define ourselves by the things we surround ourselves with and by their brands. Paulina Wierzba's text "God wears sneakers – the pop-cultural phenomenon of the Converse brand and its influence on the construction of the identity of a global teenager" proves that the brand of – in this case – youth sneakers is a showcase of a young person or an object that has certain meanings, which are used to give specific characteristics and group status in youth culture. They are a kind of cultural code, because they provide information that is easy to decipher in a given youth group. There are more such objects in popular culture, and what is more, their meanings are created and broadcast by TV commercials and advertising slogans. In the video, a similar function is performed by the "Tiger" energy drink, the 2012 advertising campaign of which featured Mike Tyson, who advertised Tiger Black, one of the product variants. Interestingly, the boy does not drink the drink from the original can, but from a silver plastic bottle, which is commonly called and associated with the original "Tiger" energy drink. However, it is a cheaper and larger equivalent, available in the Biedronka discount chain. Nevertheless, the "Tiger" energy drink has become an important element of building one's group identity around it in youth circles, becoming a lifestyle product.

The image of the boy sitting "on the bench, as always" accompanied by the "Tajger" drink, apart from symbolising the cult of the brand, shows the everyday life of many young people in the neighbourhood, who spend their time sitting on a bench every day – not working, not studying, not taking any actions towards their self-development. This is one of the social issues.



Fig. 8. Poster promoting the Tiger Black energy drink produced by FoodCare.

Source: <http://skroc.pl/04cf4>, retrieved on: 11.09.2015.



Fig. 9. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 11.09.2015.

The story presented in Masłowska's video about “baking bread” seems to have a deeper meaning. After the boy offered to sell the girl a “cheap” bread machine with “free” stuff: “I would sell it cheaply, add a free overlay and a book with recipes, you could bake your own bread” – which is a reference to the culture of “bargain hunters” or “olx society,” related to the need to get things only if they something used free of charge and at a good, “affordable” price (these three words: free, cheap and affordable are of key importance here) – the girl unconsciously takes a specific life path, because from now on baking bread will become the purpose of her life.

“Since then, I have been doing nothing but baking, a mountain of loaves reaches the ceiling, I baked walls, chairs and painting out of bread and instead of tears, crumbs are rolling down my face...”

The girl followed the lifestyle that the boy's mother had followed until then and, by getting together with him, she took over her role when she fell ill. This story leaves the girl unhappy in the end, because her sense of apparent happiness: (the video shows an image of the girl running with her mother on a meadow) – in fact means repeating the scheme of running a family life and becoming a wife according to a traditional scheme, which does not correspond to the image of herself and her partner that we have seen before. In the video, the girl – still stylised as Anja Rubik, rides with her b-boy on a large dachshund (not on a tiger), which she had previously seen on a lawn in the neighbourhood, and finally, after the boy's mother's death, she becomes an element of the caricatured, somewhat exaggerated reality shown earlier and finally abandons the figure of the model, who flies off into space. One may also risk a claim that within specific communities, time, place and environment have a significant impact on the life choices of their inhabitants, which even prevents the abandonment of generational patterns.

The music video for the song "Hajs" from the same album was built in a slightly different convention. The piece does not have a plot but consists of images depicting the main character in various situations, in which she imagines herself as a gangster's girlfriend. The situations she sings about each time take her into the world of fantasy – in this case. the authors again decided to use visions of the protagonist in a "different" form and emphasised the role of meanings in language expressions. A contrast was also applied between the imagination in certain situations and the everyday life of the protagonist. In the song "Hajs" the girl sings: "Let's go to Grand



Fig. 10. Screenshot from music video for "Chleb" by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 11.09.2015.



Fig. 11. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 11.09.2015.



Fig. 12. Screenshot from music video for “Chleb” by Mr D.

Source: <https://www.youtube.com/watch?v=-1-z48cJDbc>, retrieved on: 11.09.2015.

Canaria, just remember that I have maths at 8 o'clock.” Similarly, the protagonist of the video demands a sandwich “with Egypt, with an Audi and with lard.” Later in the song, she sings: “All of my friends cry [...] when you come to my school in your Audi, pulled by hungry Amstaffs.” In the quoted fragments, elements of popular culture – an indicator of luxury – are inscribed in all-inclusive culture and refer to the paradocumentary TV series *Pamiętniki z wakacji*, [Summer Diaries] which takes place in Gran Canaria. The Audi and Amstaff dogs are attributes associated with

a gangster. The girl, therefore, imagines herself as a gangster girl and cites various situations that would have happened if she had been one. However, they take place in the reality that is familiar to the girl, in which she functions on a daily basis. To some extent, the music video is a story about the girl's dreams: what if I became a gangster girl. An important element here is the participation in the culture "just for show," which is emphasised twice. In this culture, social respect is regulated by the condition of having what is unavailable, difficult to access and desired by society. The sandwich with cash from the music video is an attribute of wealth, luxury, comfort and prestige. The more others desire the goods owned by others, the more attractive they are and the more prestige and fame, recognition can be enjoyed by its owner. In this culture, jealousy is an important regulator of social relations. In addition, having a cash sandwich is combined with the promise of quickly meeting other consumption needs. A girl wearing a "gangster girl" costume with a big bun with cash sticking out of it, sings: "All my friends cry, when I eat my sandwiches during recess, give me a bite, give me a lick... Fuck off, eat your own, mine are with cash and Amstaff ham." The girl also sings: "All my friends cry, when I eat them during recess like potatoes," which indicates how important the sandwiches are in youth culture, like in one of the advertisements for Hochland cheese, titled "School Friends." The composition of the sandwich matters, whoever has "better" sandwiches has a higher group status.

The music video for the song "Hajs," directed by Krzysztof Skonieczny, was created for the film *Hardkor Disco*, also directed by K. Skonieczny. The shots from the film form a collage together with other images that make up the whole video. The film shows a few days of life devoted to the ecstasy of contemporary people. Participation in parties, getting into various emotional states on discos where the play of light distorts reality and introduces the participants to a different dimension of existence is an important element of young people's lives. The need to stimulate oneself and treat one's body as an object, as a means to enter the world of experience, is the sense of life of young people balancing on the border of fiction and reality. Functioning in two worlds: an ecstatic world of evenings and a professional, family world during the day means constantly balancing on the border of two worlds. As one of the film's protagonists notices: "This is the generation of images, it's either everything or nothing. Stimuli must come one after another, faster and faster. They have to... and I apologise sincerely for being vulgar – 'fuck you up.' Their brains are shaped in such a way by the Internet that information needs to be interesting and if it's not – wham, another one, more and more powerful, constantly getting more, over and over again. Due to that, their brains read the information quicker and all their senses work on it..." The scenes from the film, which can be noticed in the music video, are expressions of longing and dreams for a life full of experiences, apparent freedom and happiness.



Fig. 13. Screenshot from the music video to “Hajs” by Mister D. A sandwich with cash and the connected associations.

Source: <https://www.youtube.com/watch?v=a4suvl4AO88>, retrieved on: 07.09.2015.



Fig. 14. Screenshot from the music video to “Hajs” by Mister D. The protagonist as a girl in an Audi, pulled by hungry Amstaff dogs.

Source: <https://www.youtube.com/watch?v=a4suvl4AO88>, retrieved on: 07.09.2015.



Fig. 15. Screenshot from the music video to “Hajs” by Mister D. An image of oneself created on the basis of images from *Hardcor Disco* directed by K. Skonieczny

Source: <https://www.youtube.com/watch?v=a4suvl4AO88>, retrieved on: 07.09.2015.

Conclusion

Masłowska's videos show the reality of contemporary young people, as well as their values, beliefs, life priorities and points of reference. Popular culture is an important source of knowledge, not only for young people but also for adults, because thanks to music videos and the narrative used in them, one can "get into" the world, which is often inaccessible for adults. Moreover, young people not only learn through the media and thanks to the media, but through co-creating films, repeating lifestyles presented in them, which often contributes to the creation of certain language codes with a wide meaning capacity, which is clearly emphasised in the project. The aim of the work was to present a picture of contemporary society. This objective has been achieved. Generation "Z" – people born after 1995 – lives in an illusory reality, the construction of which is influenced by popular culture and its products.

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