

ABSTRACT

The article 'Smacking in a Polish songs – from the musical manifesto to erotic' is an attempt to find an onomatopoeic and colloquial sound in Polish songs. These searches are primarily focused on investigating what smacking is and what kissing is and when it can be treated synonymously.

Most of the studied creations are Polish, however, to find out the unusual nature of onomatopoeic sounds, it was also necessary to refer to foreign works. Not only songs because the sound heard and recorded in Polish as a 'cmok' turned out to be an interesting clue and which turns out to be heard completely different for the inhabitants of not only different parts of the globe, but even Europe.

Analysis of various works – from the arrangement by Roma Theater of Julian Tuwim's poem, known under the unofficial title 'Całujcie mnie wszyscy w dupę', by 'Całuję Twoją dłoń, madame', 'Całuję rączki' to contemporary compositions by Happysad or Jacek Stęszewski shows the possible way, leading from kissing to kissing.

Used methods, among others, hermeneutic and contextual analysis of song texts and an attempt of anthropological research on onomatopoeic words. These studies led to a conclusion that is the main thesis of the article – namely to try to answer the question when smacking can be considered kissing and also what makes the kissing loses its power and becomes contemptuous smacking without esteem.