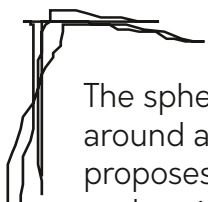


# UNTRANSLATABILITY OF WORDS IN MUSIC AND CULTURAL IDENTITY: TARAB, DUENDE, SAUDADE

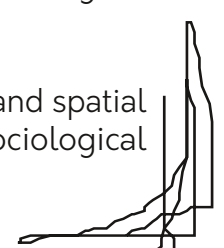


The sphere of skateboarding, Metal, Thrash and Punk rock, interweaved into a self-differentiated, around a decade-old music and DIY underground culture, unfolds into an urban experience and proposes another perspective on the limits of historically framing 'Punk subculture'. The lifestyle and variable factorial structure of the group defines the shifting identity boundaries of the sphere, where thrashing and music share rituals and practices, and redefine the urban experience on two levels: remapping the city's axis through thrashing the streets, and the underground and DIY music practices. From the urban fabric, layered and divided with sects, political affiliations, and socioeconomic

classes, the group of a young and charged history sparks with an assault with a gesture, from the shapeless, as an autonomous act of a timespace capsule that escapes and disrupts preexisting social boundaries and patterns, through a 'poetic' relationship to space. From the sphere of voices, with an alternating rhythm of punctual cuts through the urban layers of identity, an unspoken narrative starts to form, where a new layer, with a mayhem resistance, breaches identity constructs and loaded places. But the rhythm leads the narrative to shape itself as a linear one. Therefore, questions about continuity have surfaced, due to the scene having a differentiated genesis and structure. The sphere has rooted geo-specific practices transmitting, appropriating and constructing a 'displaced' musical heritage anchored in its own history, becoming an auto-referential non-place.

Permeable to global mainstream, while resisting the postmodern aesthetics' assimilation the ephemeral 'Other', the sphere resists sociological objectification and representation models, accepting no discourse, even that of a subculture, but, in spite, becomes a social agent. If the production of music and space has become a fulfilled or broken promise for itself and for its reception, although a viable and valuable mode to revitalize the study of sociological frameworks, how would sociological objectification then be escaped?

KEYWORDS: Skate-Metal-Punk sphere, DIY underground culture, Urban experience and spatial practices, Identity boundaries and resistance, Displaced musical heritage, Sociological objectification and subculture theory





**Lynn Osman:** holds a Master degree in Visual Arts (Académie Libanaise des Beaux Arts, 2013), and a Bachelor degree in Graphic Design (American University of Beirut, 2005). She is a visual artist, writer and researcher. She has exhibited at American University of Beirut, Marguerite Duras Public Library (Paris), and Tokyo International Art Book Fair. Her work won the Step Beyond Travel Grant by the European Cultural Foundation, and Nawa Media funds. She published several articles with University of Porto KISMIF conferences, and participated in the international artist residency, Hangar Center for Artistic Research, Lisbon.

