

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Punk can be seen as a culture which influences the way of life of people who would like to be involved in this group. In the beginning of its appearance in the middle of 1970s, punk movement was often seen as a youth subculture based on rebellion and anarchism through music because the song lyrics contain of satiric words and aim to make social and political changes, they rebel against nationalism, government and racism (Errickson, 1999). The lyrics are sung with loud and fast tempo that almost in every music-event there would always be riot, messy crowd and mosh-pit full of sweat which sometimes bring on rejection and cancellation, for example in some cases such as fans riot in Montreal (Kaufman, 2003), cancellation concert in Aceh in, violence in Iraq (Lalama, 2013), cancellation Insta-Fest (Pell, 2013), and cancellation in Bangkok Punk Show (Charuvastra, 2018). However, through its process of development, punk has developed since it has built community which gathers punks from all over the world.

The community of punk makes this genre extended rapidly. In the community, there is a D.I.Y (Do It Yourself) subculture in which punk kids (the audience of punk music) usually create fanzine and merchandise by themselves. They attempt to produce things independently and avoid mainstream media. In the D.I.Y subculture, punk kids can also connect with each other through the community. Not only the kids, but the bands also avoid the mainstream media, they record and distribute their album independently through minor label. The D.I.Y subculture can be spread effectively through the community of punk. In spite of the community, the D.I.Y subculture can also be spread through the music events whereby many punk kids – if they want to watch concerts – usually make the band merchandise by themselves. Thereupon, the D.I.Y punk culture is an activity which is done by the fans and for the fans (Moran, 2010).

Some previous studies have been conducted focusing on punk subcultures from various aspects, among others are the study about the spreading of punk music which has been conducted by Alexander Lalama in 2013. Lalama's research was conducted through qualitative research with the descriptive analytical design for it has cited quotation from the electronic media such as the book *The Philosophy of Punk*, *BBC News* and *The Jakarta Globe Newspaper*. In his research, Lalama focused on examining the growing of punk music and style which proliferate outside Britain and the U.S. Lalama found that the growing of punk music is threatened by severe punishment in certain countries. In Indonesia for instance, people who came to the concert were arrested and sent to “rehabilitation camp”. In Iraq, people who dress

punk and 'emo' were stoned. Furthermore, in the case of Russian punks was imprisonment. Nevertheless, the growing of punk subculture among youth has been spread through the internet, producing a global community.

The next study is about the gender performance in punk music scene that has been conducted by Naomi Griffin in 2012. Griffin examined the relationship between the roles which are played out by men and women in punk and hardcore music scene using an auto-ethnography research. This methodology prompted the researcher to collect data by observing and interviewing the participants in the music events which took place mostly in the UK. She applied the theory of resistance, gender and performativity in her study. Through her study, a complexity of the punk ideologies and practices, particularly in relation to gender is shown. Punk ideology rejects the notions of femininity, but in fact, there is gender bias in the D.I.Y punk scene which dominated by male.

The third study is from Colleen Morgan in 2015. Morgan focused on greater context to contemporary punk, D.I.Y, and anarchist thought in academia. Those three elements are unloaded in regard to punk archaeology. He used an archeological methodology to analyze the topic of his study. His study defines a few of the punk archaeology horizon such as there is space for archaeologies of resistance to break down the barriers between audience and performers, to peel off factitious authority and to recognize the ways of the people in the past and present about self-organize, resist and revolt.

Meanwhile, Ian P. Moran in 2010 conducted a research which is dependent on his own experience within the punk subculture without using any theories. He used the qualitative analysis in his study to focus on the individuals who have made D.I.Y punk a life choice rather than those who do not necessarily bolster the D.I.Y aspect of this subculture. He endeavored to show how various individuals have created and survive in the punk subculture through in-depth interviews with informants who have a big role in punk community and extensive knowledge of the subculture. In addition, he also interviewed multiple bands to enrich his data collection. After interviewing the respondents, Moran found out that the D.I.Y is the aspect of punk subculture which is organized by the individual including fanzines, booking shows, and music recording. As a matter of fact, there are three themes emerged: attraction and exposure to the punk subculture, the values of D.I.Y, and politics.

Furthermore, Marie Arleth Skov focused on infantilism and dilettantism in 2018. Skov attempted at showing interconnection between punk's D.I.Y ethos and its self-identification with the concepts of childishness, non-conformism and anti-authoritarianism. In punk artwork, the childish can be interpreted as honest, free, and real. Further, in punk's D.I.Y ethos, infantilism and dilettantism are as same as independence, inventiveness, and impartiality. Therefore, infantilism and dilettantism is the core content of the punk art. Skov's findings stress that there is an antithetical concept in punk art such as success can be failure, will can be chance, the surreal can be real, and the guilty can be the innocent. In order to find the result of the study, psychosexual development's Sigmund Freud (1905) and positive disintegration's

Kazimierz Dabrowski (1967) are used since those two theories are relevant to the analysis. She conducted her study using case study methodology.

The study of punk and feminism was conducted by Pauwke Berkers in 2012. In his article, he focused on the topic about feminism by examining the experiences of women punk performers through semi-structured interviews. In interviewing the respondents, Berkers emphasized on the performance of particular femininities, the difference in the punk and feminist scene, and the way they do feminism (if any). Berkers used theory about feminism, gender roles, performativity, and hegemony to analyze the topic. Berkers found that there are two main points; a battle between young punk musicians and second wave feminists about femininity and gender equity, and conflict between many local punk scenes and radical feminists' separatism. Women punk performers thought that it is fair to be feminist and also fashionable at the same time, or in other words it is allowed to perform multiple femininities. However, the radical feminist did not support it.

From the previous studies, the researcher found out that issues about fashion and lifestyle of punk kids (the audience) from Alternative Press Magazine have not been explored. The issue about fashion and lifestyle is important in punk subculture because, looking back to the history, punk in UK formerly came from a clothing shop named *SEX* owned by Malcolm McLaren, the one who build Sex Pistols band. It is also known that punk has an ideology which often delivered through its fashion and lifestyle. In order to analyze the issue, the fashion is seen through the clothing items which are worn by the punks, meanwhile the lifestyle is the activities and the habits

of the punks in how they live their life. Therefore, in relation to the process of the development of punk, and with youth subculture, the researcher will explore about the disposition of punk fashion and lifestyles as a culture in Alternative Press Magazine, using the theory of representation and identity from Stuart Hall. Alternative Press Magazine is chosen for its content that conveys all genres of local alternative music one of them is punk music.

As the reference, disposition is the aesthetic that is disposed by the individuals to meet with cultural objects to mark distinctive stylistic features by relating it with the places it comes from (Bordieu in Daenekindt, 2017). In this study, disposition is seen from the cultural objects which already exist, then adopted and constructed by punk. It is implied in the way punk live their life and the way they dress. Furthermore, as the source of the data, seven articles are selected based on the concrete symbols of subculture manifested in clothing style, hairstyle and footwear (Hebdige, 1979).

1.2 Research Question

How is disposition of punk fashion and lifestyle represented in Alternative Press Magazine?

1.3 Purpose of The Study

In this study, the researcher aims to analyze the disposition of punk fashion and lifestyle represented in Alternative Press Magazine.

1.4 Significance of The Study

This study is expected to give the readers a new understanding about the disposition of punk fashion and lifestyle through cultural study analysis. Moreover, this study hopefully can be used as a reference by the other researchers who want to make a research in the similar subject.

