



PUNK HEGEMONY IN THE MUSIC SCENE IN SUBAH DISTRICT BATANG REGENCY

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Abstract

The phenomenon of punk always has a relationship with social problems in the life of the people of Batang Regency. But not in the punk community in Subah District, Batang Regency. The existence of punk in Subah gave a new color to the punk music scene in Batang Regency. Punk in Subah got more acceptance and attention from the public. The population of individuals who are members of Punk in Subah is also increasing and regenerating. The purpose of this study was to examine and analyze the hegemony of punk in the development of the music scene in Subah District, Batang Regency. This research uses an interdisciplinary approach, borrowing theories and concepts from other disciplines, including culture, sociology and psychology. The research method used is qualitative research. This research was conducted in Subah Subdistrict, Batang Regency, Central Java Province. The results showed that punk apart from being a music genre, punk is also known as a lifestyle. Punk has a set of values that are believed to be a way of life. With music, distinctive make-up and positive social activities, punk in Subah is much loved by young people as an option to express themselves and also as self-identity through the media of the music scene found in Subah District, Batang Regency. The punk music scene seems to still dominate in Subah District. The existence of punk in Subah is often shown to the general public, namely by participating in community social activities and actively participating in youth activities. This is what makes punk have a good position and role in the community of Subah District.

Keywords: *hegemony, punk, identity, music scene*

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INTRODUCTION

Globalization is a series of processes that lead to the narrowing of the world, namely the increasing global relations and understanding (Barker, 2004, p. 295). This has made the interaction of people around the world more free and open, due to the ease and speed with which people can obtain various information. Not only information can be spread quickly, but culture can also be easily spread by the mass media.

Culture that continues to develop in all spheres of people's lives, then gives rise to a new

term, namely popular culture. Popular culture is concerned with the spread of certain values and cultures from one country to another. Pop culture carries ideological values from the country of origin which may be distinctly different from the country affected by popular culture. The transfer of cultural values in pop culture can create a common taste for certain pop cultures that can threaten the existence of local culture and society. The more people consume pop culture, the more they unconsciously become part of people's daily lives. Norms, values, and lifestyles are then adapted from the results of consuming the pop culture.

Cohen said, the transition from childhood dependence to adult autonomy usually involves a rebellious phase that itself becomes part of a cultural tradition that is passed from one generation to the next. (Barker, 2004, p. 335). Adolescence is a period of searching for identity or identity. This period usually involves a rebellious phase to realize real emancipation from the authority of his parents. They want to survive and resist structurally against parental and dominant cultures, while they also want to differentiate themselves simultaneously from these cultures.

Batang Regency is an area on the north coast that has a diversity of communities or music scene in it, such as reggae, metal, hardcore, slankers, classic rock, and punk. The various music communities in Batang Regency have their own activities, such as social activities and traditional music activities carried out by punk music scene in Subah.

Punk culture came to Batang Regency around 1998. Punk originally came from England. Punk ideology hegemony punk scene in Subah Subdistrict, Batang Regency by using intellectual and moral leadership by consensus. This means that the hegemonic group, in this case the punk scene, agrees on the ideological values of the rulers (Keatt, 2011). The punk scene in Subah gave a new color to the punk scene and music scene in Batang Regency. Punk Subah gave a little break from all the negative public perceptions of punk. Punk in Subah, apart from making music with its punk music idioms, also plays music with traditional music. In the music preserved by the punk scene in Subah.

Sugiarto (2019, p. 17), argues that creativity in the form of products means that someone has been able to produce unique and

interesting works with novel values. Sugiarto (2019, p. 19), a creative product doesn't have to be something completely new and we've never seen it before, but it can also be an alternative idea/product and/or evaluation of someone else's idea/product.

METHOD

The research method used is descriptive qualitative, with an interdisciplinary approach, which combines two disciplines into one (Rohidi, 2011, p. 61). These disciplines are psychology, cultural studies, and sociology. The research design uses an interpretive case study. Interpretive case studies interpret various theories and concepts (Sumaryanto, 2007, p. 33). A case study implies a study with the characteristics of a particular object that is unique. The concepts used to explore the existing problems are the concepts of Brendgen, Markiewicz, Doyle (psychology), the concept of Chris Barker (culture studies), and the theory of A. Gramsci (sociology).

This research is located in Subah District, Batang Regency. To obtain complete data, there are several research locations, including a place for music with the punk scene in Subah and a gathering place for the punk scene in Subah. The object of this research includes the creativity and social activities of the Punk scene in Subah.

Data were obtained by observation, interviews, and document studies. Observations were made by observing and directly observing the activities of the punk scene in Subah. Direct observation during practice is carried out to find facts about the atmosphere and the training process and observe the existing creative process. Interviews with individuals who are members of the punk scene in Subah, were conducted to obtain data on the personal dynamics, influence, and creative

process of the punk scene in Subah. Photos, videos, and recordings, as well as notes are also used as documents to obtain relevant data. Check the validity of the data using data reduction, data presentation, and conclusions or verification.

RESULTS AND DISCUSSION

Punk Hegemony against the Punk Scene in Subah District, Batang Regency

Hegemony is a form of power that is exercised in several ways, first as domination. Second, moral and intellectual leadership. In society there are social groups that dominate other groups, in order to subdue these groups (Gramsci, 2013). It is strengthened by Gramsci (2013) also mentioned that the aim of hegemony is none other than to strengthen infrastructure. Subjects in the structure are always created, reproduced, and controlled.

Gramsci (2013) also added the notion of hegemony, namely that power is an opportunity to carry out desires. However, hegemony cannot fully influence society, because there are some people or groups of people who do not approve or oppose this power, either openly or secretly. From this resistance, a group of people who hold power will use ideology, to become a force in maintaining their power (Ahmadi, 2014).

The emergence of punk scene fanaticism in Subah regarding punk culture is inseparable from the existence of media hegemony and friendship. The hegemony arises from the parties who dominate behind it. The ideology that is spread in punk culture which then creates a false consciousness.

In the process, friendship brought and introduced punk culture for the first time in the

punk scene in Subah, by instilling an ideology in the form of a positive image of punk culture. Friendship relationships managed to attract the attention of new individuals who previously did not know or were not even interested in punk.

Quality friendships will produce intimate relationships, and foster mutual trust in each other. Trust in each other which then allows individuals to make self-disclosure.

Self-disclosure can be interpreted as providing information about oneself to others. The information provided can include various things such as life experiences, feelings, emotions, opinions, ideals, and so on (Brendgen, Markiewicz, Doyle, 2001). Individuals can be hegemonized by friendship relationships in peer groups through self-disclosure in the form of positive or negative statements.

Peer group is a group of people who are the same age and have the same status, with whom a person generally relates or hangs out. (Horton Paul & Hunt, 1987, p. 115). Then over time, the peer group becomes a reference group in developing attitudes and behavior. Socialization through peer groups is informal and direct. Henslin (2007) argues that peer groups have coercion over people who enter them. It is almost impossible for people to fight against a peer group whose main rule is conformity or rejection. Individuals who do not do what others do are considered outsiders, not members, of the outside caste.

Strengthened by Henslin (2007), peer group standards tend to dominate life. If a peer group hears punk, metal, or hardcore songs, it's almost inevitable that its members will follow what the group likes. The same applies to other behaviors such as fashion, hair, or other positive behaviors.

Even negative behavior that violates social and religious norms. If the peer group has the desire to enter college and desire to progress, then other individuals tend to do so. Peer groups are formed in various ways. Peer groups can be formed because of the same profession, hobby, class, alumni, village, and area.

One of the strengths of hegemony is how individuals or groups create certain dominant ways of thinking or discourse. The emergence of punk hegemony on the music scene in Subah District is a form of hegemony working that focuses on lifestyle, musical tastes, and self-identity.

Peers are like a reflection for the individual self, because when the individual is in a group and

then considers himself to be part of the group, this is where hegemony plays its role in a group where there is an individual who dominates. Individuals who adopt these other individuals are affected or hegemonic individuals.

Subah sub-district, which has a population of 60,214 people, the majority of which are teenagers who are hegemonized by punk ideology. It can be seen that there are many punk youths when there are punk scene activities in Subah, such as *Indahnya Sharing*, social activities such as fundraising, and creative activities such as stage performances.



Figure 1. *Indahnya Berbagi* (Punk Scene Social Activities in Subah)
Documentation : Subah Scene Punk, 2019

To see the spread of punk ideology into the individual punk scene in Subah is the intensity and means of consumption. The higher the consumption of punk music, the greater the ideology embedded in oneself. Consumption of listening to punk music as the main choice of each

individual averages about two to six hours every day even a full day every day.

Individuals in the punk scene in Subah also find information about punk very easily through zines, websites, books, and scientific journals. These media are the most supportive means to strengthen hegemony. The power of the media is

able to provide a variety of information related to punk so as to increase the knowledge of the individual punk scene in Subah.

Media culture refers to a situation where audio and visual displays or spectacles have helped shape everyday life, dominate entertainment projects, shape political opinion and social behavior, and even provide material supplies to shape individual identities (Kellner, 1996).

Print media, radio, television, film, internet, and other late forms of media technology have provided a definition for being personal, distinguishing individual status based on class, race, and sex. Shoemaker suggests three factors that determine mass media content, namely 1) characteristics, personal background, and experience: including ethnicity, education, gender, and sexual orientation. 2) personal attitudes, values, and beliefs of mass media workers towards phenomena packaged in mass media products. This includes, for example, political attitudes, religious orientations, values, and beliefs associated with individualism, modernism, altruistic, democracy, leadership, ethnocentrism. 3) the role and ethics of professionalism (Shoemaker & Reese, 2013).

Basically, the globalization of punk culture cannot be separated from the role of the mass media. Especially the internet, which has successfully brought information about punk culture. The rise of consumption of punk culture results in individuals who tend to imitate and are punk-oriented in every way. Individual and group consumption behavior can eventually lead to a syndrome of fanaticism.

In addition to the mass media, the community can also hegemony new individuals in the punk scene in Subah. In the community, it is

used as a medium for applying hegemony to new individuals by spreading punk ideologies to each other. The more often you interact with fellow punk individuals, the stronger your punk identity will be.

Punk as Counter-Hegemony towards Mainstream Culture

In the context of the era, Gramsci believed in the key role of the working class in creating a new society, so Gramsci believed there was still a way to counter-hegemony against the culture instilled by the capitalists. Creating a new hegemony, contrary to what the capitalists do can only be achieved by changing people's consciousness, mindset and understanding, their 'conception of the world', and norms of moral behavior. This can be understood because in Gramsci's thought, hegemony is not something that is stable and requires continuous struggle to maintain it, so that opportunities to overthrow the power of hegemony are still possible.

The idea of counter-hegemony can be adapted as a form of resistance to inequality that has been hegemonized as happened in the capitalist system. Counter-hegemony in the music industry can certainly be made possible by parties who have intellectual abilities (organic intellectuals) by making changes and making music consumers aware that consumers are also empowered to criticize industrial logic that only benefits parties in the music industry. Counter-hegemony in the world of music can happen and is very possible. The emergence of the phenomenon of pop music trends in the 2000s, and trends in Malay music and boybands and girlbands in the 2010s in Indonesia. Punk is present as a counter-hegemony by punkers, because the presence of these musics is enough to

hegemonize the youth of the low, middle, and upper classes.

The spirit of punk is embodied in the hegemonic teenager. In punk's motto, Do It Yourself as a way to fight the establishment and anti-mainstream is still wrapped in one punk ideology. Punk through its pioneers namely the Sex Pistols vocalist who started with pop experiments and his frontal movement in propagating the anti-rock movement in England (Tantagode, 2008, p. 39). The definition of anti-rock movement does not mean that there is no rock element in the music, but a tendency to break the stigma that rock must be brutal, macho, rocky, and violent. The development of this attitude gave rise to the aesthetic value of punk as a counter hegemony to the mainstream, to explore punk at will without having to style like a rocker or punk.

Historical exposure of the Indonesian music industry presents a tendency for the type of music favored by the Indonesian people, namely pop songs with the theme of love with all kinds of intrigue.

According to Theodor Adorno's theory of the culture industry, the culture industry shapes the tastes and tendencies of the masses, thereby giving birth to individual awareness of false needs. (Adorno & Bernstein, 2020, p. 32). Pop music was born by two processes, namely standardization and pseudo individuality. Standardization explains the challenges and problems faced by pop music in terms of originality, authenticity or intellectual stimulation, standardization states that pop music has similarities in terms of tone and taste between one another so that it can be exchanged (Strinati, 2007, p. 73).

Pseudo individuality is carried out to blur the sense of individuality that should exist in a person's individual in enjoying music that should exist in the individual. Individuality of taste is something that is produced by cultural products in influencing the individual atmosphere in this case getting artistic values and messages or ideas received from music as a cultural product (Strinati, 2007, p. 70). In order to obscure the pseudo individuality, it was created to refer to the differences in pop music which are purely coincidental. This can be realized through blurring the similarities in pop music by providing variations (Adorno & Bernstein, 2020).

The emergence of this kind of pop music, according to Adorno, is the will of the capitalists who want to manipulate people's musical tastes. Seeing the massive market potential in culture, makes capitalists tempted to re-create a very profitable market with the community as a living asset while simultaneously suppressing its competitors, namely culture that acts as a filter for society against capitalist domination (Adorno & Bernstein, 2020).

The standardization that creates uniformity in pop music then forms an apathetic listener, no longer considering music as an intellectual work that can be enjoyed and studied but has become an industrial product that acts only as entertainment.

Punk then emerged in the midst of the uniformity of music with the theme of love. Punk offers a variety of types of music. Problems that are more complicated than just romance. Punk offers something new and different from what the market sells.

Punk, which is the choice of individuals in the Subah punk scene, is a counter-culture choice to the mainstream, which provides an alternative that has never been provided by the mainstream before.

However, when referring to the literature on cultural studies and pop culture, the position of the punk movement in Subah Batang District is actually a resistance movement or resistance to something dominant or mainstream. The study of pop culture has a strong relationship with cultural studies. The word culture in cultural studies is not defined as a high culture that has aesthetic value but rather refers to culture as a text and practice of everyday life. In addition, culture in cultural studies is political, namely as a realm of conflict and power struggles (Storey, 2007, p. 4).

Cultural studies argues that culture is one of the principal areas, where barriers are enforced and contested. Culture is a realm where there is a continuous struggle over meaning, in which subordinate groups try to oppose the imposition of meaning which is full of the interests of the dominant group. This is what makes culture ideological (Storey, 2007).

Punk is a sub-culture of human culture. Herusatoto (2000, p. 9), Culture produced by humans, can not always be a real thing, in other words something that can be captured by the five senses and touched directly, but there is a culture that is produced by humans hidden, or only represented by something. There are facts that are present in phenomena, but hide the real reality that lies behind facts or noumena. This fact demands to be understood and interpreted.

The problem of disclosing something sometimes cannot be clearly defined in its mention. So that its use cannot match the object of its

mention. Signs, symbols, icons, and codes are words that are used to express something noumena or reality behind the occurrence of phenomena.

Punk in the music scene in Subah Sub-district actually appears as a differentiator and explorer, innovating something new and massive so that it doesn't become uniform. The punk scene in Subah doesn't go against mainstream culture, but adds more variety to the culture and music, and gives people the opportunity to explore their own music without having to follow the mainstream.

Punk provides an opportunity to create freely for individuals. Punk is then used as a union for individuals who are active in it to provide an alternative culture outside the mainstream and provide a form of differentiation against the dominant culture. For individuals in Subah's punk scene, freedom to work is more important than being popular. Punk fights not to win and become a new popular trend, but as an attempt to stay afloat in the currents of pop culture.

CONCLUSION

Punk apart from being a music genre, punk is also known as a lifestyle, Punk has a set of values that are believed and become a way of life. With music, distinctive make-up and positive social activities, punk in Subah is much loved by young people as an option to express themselves and also as self-identity through the media of the music scene found in Subah District, Batang Regency. Individuals in the Subah music scene are hegemonized by the Punk sub-culture. Their punk identity is often shown to the general public and is no longer a strange thing for the people of Subah District. Their activities by participating in community social activities and actively

participating in youth activities have made the punk scene in Subah well received by the local community. This is what makes punk have a good position and role in the community of Subah District. The punk hegemony that dominates the youth in Subah has also enlivened a new and unprecedented cultural and social space in Batang Regency.

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