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Issued by English study program of IAIN Palopo

Punk Indonesia ; Songs and Lyrics Resistance

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Abstract

This study is aimed to explain the analysis of how resistance is used in the lyrics of punk songs. The resistance lyrics are used to give voice to the voiceless. The researchers used the data taken from the YouTube platform and analyzed it by applying Critical Discourse Analysis; Systemic Functional Linguistics (SFL) approach from Halliday. Furthermore, the results of the research showed how resistance is represented in the lyrics of the *Hukum Rimba* song by Marjinal and the *Boikot Pemilu* song by Kopral Kobong. *Hukum Rimba* attempted to depict actual justice that hasn't been upheld in Indonesia, while *Boikot Pemilu* attempted to depict people's resistance against state officials.

Keywords: culture, punk Indonesia, resistance, Youtube platform

Introduction

According to Wallach, J. 2008), the biggest Punk community in South East Asia and even over the globe is located in Indonesia. Even though it is originated from music, Punk has slightly turned into a lifestyle full of views and ideologies, this is due to the understanding that the excitement of appearance must be accompanied by the excitement of thought (Setyanto, D. W., 2015).

As stated on www.vice.com, referring to the thesis of sociologist Fathun Karib, the entry of Punk culture to Indonesia happened precisely in Jakarta, which occurred in the late 1980s which was known as the Jakarta Pre-Punk Period. In Jakarta, the metal scene contributed significantly to the formation of Punk. Thrash metal bands such as Roxx, Adapter, Mortus, Sucker Head, Painful Death to Rotor are considered to be the gates for Punk Rock's entry into Indonesia. Pondok Indah was a witness to the history of the birth of Punk Rock in Indonesia, especially in the middle of 1987-1991. At that time, Indonesia's upper-middle class, especially those who could study abroad, contributed to bringing Punk culture into the country

(Yunata, A. 2019).

Based on the research, the level of Punk existence in the late 70s to 80s in Indonesia was still low because the audience was still limited *(ibid)*. As stated by Setyanto, D. W. (2015), in the 1990s, along with the advancement of technology, the existence of the Punk community began to grab the media attention and became popular. At that time, Punk began to enter Bandung which is well-known as a fashion city, many teenagers began to dress up in Punk style and went down the streets to sing. Based on the Punk exposure in the mid-1990s, the production and distribution of Punk music and ideology were dedicated to networks of bands, small independent record labels, until merchandisers. especially in Indonesia cities like Jakarta, Bandung, and Denpasar, by hyped group bands such as Green Day, Rancid, and The Offspring (Wallach, 2008).

The genre of Punk has had an impact on several aspects of society, some of it affected through music and community life. Punk music began to thrive in the mid-1970s which previously started to begin with heavy metal music withinside the early 1970s. The emergence of Punk bands at that time was being marked with the popular band such as the Ramones, Sex Pistols, etc. It had a significant impact on both the music industry and culture, reported from Medium.com. The Punk band represents its majority of lyrics talking about the resistance that certain people did at that time as an action to convey their opinions from the situation. This action can become a form of resistance that is not using their voice to be on people's side of the gaps that happened. Punk bands become a breakthrough when producing an unusual song, which they are voicing what is likely to be called taboo in society, such as talking about the crime of rape and speaking about death camps (Kennedy, 2017).

In its influence on society, Punk also relates to a subculture culture, where this culture is created and becomes popular as a culture that voices resistance from the dominant culture that originally existed in society at that time. In the music conveyed by Punk bands, they frankly try to voice their identity towards the dominant culture, and it is intended that this can be integrated within the dominant meaning framework in society (Utley, 2012).

The representation of Punk in the community that is formed between society explains a broad meaning. There is the same understanding that the concerns of feeling among members are essentials (Way, L, 2020). Punk can become a platform for its followers as a way to express themselves (Prasetyo, 2017), therefore, band Punk became one of them. Through it, they can also exchange information with other people who still have the same preferences. Anderson on Way, L (2020), explains the existence of ideas and values that are the essential foundations of this community as an 'imagined community', where someone can play a role as a part of the association even though there is no direct contact in real life with them.

In Indonesia, there are not many bands that embrace the Punk genre, it can be said that this is an anti-mainstream music genre. Punk musicians are a

representation of individual freedom in expressing opinions. Many songs composed by Punk musicians have bold, assertive, and critical lyrics. In voicing their opinion, Punk bands usually take up topics that occur in society. Usually discuss issues of education, discrimination, health, and also a broken government system.

As if the songs *Hukum Rimba* by Marjinal and *Boikot Pemilu* by Kopral Kobong. In these two songs, the musicians voiced their aspirations and views on this country, how they were disappointed by the government that paid less attention to its people and how this country was chaotic because of the many problems that had occurred. Song lyrics with a high sense of nationalism and a broad view of the small people make Punk musicians synonymous with communities with high solidarity.

Punk itself has the slogan "Do It Yourself" which relates to how they produce their works. Most of the Punk bands will choose the underground pathway to produce their work because of these underground lines, the Punk band will be easier to voice their opposition to the government through the songs they produce. Besides being able to voice opinions freely, this underground line is also an attempt by a Punk musician, Marjinal, to fight against the mainstream line.

Quoted from CNN, Marjinal said, major labels or mainstream lines will only limit the creativity of musicians in producing the work themselves because major labels will follow the sales market compared to the message conveyed in the song. Still quoted from CNN, according to Bobby Firman Adam, usually, a major label will focus on musicians to create songs with the theme of romance that is highly favoured by the people, whereas music is one medium that is used by the Punk community to deliver the message, convey ideas, making learning both about the condition of the country.

Green 1946 found that both traditional and modern ancestries, nationality, to be specific, religion, and ethnicity contain a conventional approach that characterizes subculture on the premise of steady and clear historical aspects (Ulusoy and Firat, 2018). Subcultures stand out in culture, society, and the media since they have been theorized as not just particular from, but also in resistance to the powerful culture. Moreover, he added perspectives on aberrant behaviour and looked at subcultures in terms of their social struggle and resistance's engagement, which are being studied by the new culture (Blackman, S. J. 2014).

According to Palamaro Munsell (2011), the culture adopted by youth oftenly can be identified through behaviors, fashion style, and daily activities that seem to differ with the ordinary dominant culture of society. The beginning of the punk era in the mid-1970s until now, punk became a representation as a culture created based on youth matters. Moreover, the development of punk tries to clarify its existence in society as a lifestyle adopted by a group of people which turns it into a subculture (Moran, 2010). As a subculture, which exists and strongly has

opposition to the dominant culture, punk became a platform to   self expression as well as getting to be another way from the mainstream culture for its community (Palamaro, 2011; Cohen, 1970). Through the method of convalescence that took place in continuity, the fractured order is regenerated and the subculture integrated as a diversion performance could slowly be shifted to the dominant culture. Hebdige in Dunn & Farnsworth (2012) argues that there are two characteristics regarding "The method of recuperation" forms: (1) the conversion of subcultural signs (dress, music, etc.) into industrially produced objects (i.e. the commodity form); (2) the 'labeling' and re-definition of deviant behavior with the aid of using dominant groups – the police, the media, the judiciary (i.e. the ideological form). The development of punk in the commodity context began when the emergence of punk bands in the mid-1970s. How the world of music adapted to this new culture gave rise to many changes in each country which were followed by introducing distinctive elements of punk in the market. Each new subculture establishes new trends, generates new appearances and sounds which remarks into the precise industries (Doidge & Saini, 2020).

As stated by Shomad, A. (2014), a musician passes on thoughts, contemplations, and feelings through the lyrics of the songs that he made. Moreover, he added that the lyrics of songs can be utilized as a media to give information and opinions or thoughts   on the social issues that happen in our society.

Music is one of the ways used by punk musicians in expressing their resistance to the injustices experienced by society. Resistance songs can be identified based on their subject matter and how they use the words of the lyrics to bring out the people's voice.

Resistance songs are usually inspired by problems that exist in society and are aimed at government performance. Lyrics in Punk Songs are used as a form of resistance to the dominant ideology in politics, culture, and identity. Other than that, it   serves as a medium for hope, promise, and anger in hopes of motivating, economic, social, and   political action for more equitable conditions of life, education, and work (Parmar et al., 2015).

Method

In this study, the researchers applied an analysis on how resistance is used in lyrics of punk songs. The main reason is because there are many punk bands from Indonesia who created songs about resistance to the government, such as Marjinal and Kopral Kobong. The researchers chose the *Hukum Rimba* by Marjinal and *Boikot Pemilu* by Kopral Kobong songs as research subjects.

The *Hukum Rimba* and *Boikot Pemilu* song is one of the songs by Indonesian punk musicians that depicts the people's resistance against state officials. The songs were composed by Marjinal and Kopral Kobong to provide

awareness to the wider community that there are still many injustices and gaps that occur in Indonesia.

The data source used for the analysis of this research was taken from YouTube. The researchers chose YouTube as a medium to collect data to analyze song lyrics from the song *Hukum Rimba* and *Boikot Pemilu* using Critical Discourse Analysis specifically by applying Systemic Functional Linguistics (SFL) approach. Meanwhile, the range and process of data collection from researchers began from the beginning of February until April 2021.

Here are some steps contained in this research. First step, the researchers watched and collected the data from Youtube music videos of *Hukum Rimba* by Marjinal and *Boikot Pemilu* by Kopral Kobong songs from beginning till the end. Next, the researchers analyzed the resistance lyrics using Systemic Functional Linguistics. In this step, researchers analyzed how the punk bands conveyed their message through lyrics. Last step, the researchers drew conclusions by doing an interpretation according to the theory of Critical Discourse Analysis towards the message that the punk bands' trying to convey in their lyrics from the *Hukum Rimba* by *Marjinal* and *Boikot Pemilu* by Kopral Kobong songs.

Results & Discussion

In this research, the researchers used the lyrics of the *Hukum Rimba* by *Marjinal* and *Boikot Pemilu* by Kopral Kobong songs as the object. The research process was carried out by analyzing each line in each stanza on both song lyrics and the overall analysis was presented in the form of a descriptive description based on the theory of Critical Discourse Analysis.   The researchers gathered the data from YouTube as the platform, and the researchers divided the lyrics into several pieces of data to be analysed.

The *Boikot Pemilu* song by Kopral Kobong

The first band is Kopral Kobong, a punk rock band from Gresik, East Java. One of it's songs titled "*Boikot Pemilu*" depicts people's resistance against state officials. Kopral Kobong expressed concern about this country that has people with selfish thoughts and actions for what they dream of. Also, being portrayed as a social criticism from society can be depicted through the specific symbolism and words in the song. The song actively demonstrates how those people are willing to do anything they want, even if it has to bring other people down, only to satisfy their own self. Further, this song is purposely written based on society's perception

of the government and political actors at that time.

The language used in the lyrics was in the form of conveying the meaning. These lyrics show the emotion of Indonesian citizens on how the government works. People are vying for high positions only for the power they can get. By conveying these lyrics, Kopral Kobong raises public awareness of what the public has made, the many disputes that occur only for the sake of position that can make 'them' control politics, society, and whatever it is with their power.

Data A

> *Sungguh mengerikan melihat negeri ini kawan*
> *Hanya demi jabatan <u>banyak korban berjatuhan</u>*
> <u>*Dari tingkat desa hingga yang paling kuasa*</u>
> *Mari kita hentikan semua kebodohan ini kawan*

The first stanza of the song uses a rhyme to make the explanation more dramatic and clarify things clear about what happened at that time. Kopral Kobong implies how those people can do anything in order to obtain the position that they want. As for the result, there are many things that have to be sacrificed, which is explained in the lyrics *"banyak korban berjatuhan"*. The words *"desa"* and *"yang paling kuasa"* use metalinguistic verbs where the meaning of metalinguistics verbs is the kind of language or words which are used by the speaker to explain something more specific (Machin, D. & Mayr, A., 2012). It means that this problem can happen to anyone despite their social status in society. With lust and greed to obtain what they want, someone's character in life can easily change. From Data A, we can conclude that from this stanza the song writer tries to describe the existing social status in society through the song.

According to Khuong, L. (2019) in the theory of Halliday and Matthiessen, many material processes express the notion that some entity physically does something which may be done to some other entity. Here some lyrics that show the clause uses material process:

> *Mari kita <u>bergandeng tangan, kepalkan tangan d</u>an siap tuk melawan.*
> <u>*Boikot*</u> *semua bentuk Pemilu, karna tak perlu banyak korban baru.*

In this stanza, Kopral Kobong used the words "*kita*" (we). Concurring with Wieden and Kennedy, (2012) the "we" here incorporates both the message sender and recipient, the storyteller and narratee, all the participants, represented and interactive. This also helps in building up a closer personal connection between the ads and their audiences. These sentences persuade us to fight against the government together. The underlined verbs are considered as material processes where the Kopral Kobong band wants to invite us to fight the government. The word "*boikot*" as one of the material processes that has the meaning of refusing to cooperate with the government. From Data B, the

researchers concluded that this song invites us as citizens of Indonesia to fight against the government by rejecting the election.

Data B

Mati…mati…mati…mati…
Tertimpa batu..mati…mati…tertimpa batu

The catchphrase is quite clear, the word "*mati*". This word is repeated twelve times. This frequent repetition works to call up this specific concept within the audience's head. The word "*mati*" itself has a negative meaning. This stanza has proved that the use of words in Boikot Pemilu contained a lot of explicit meaning and explanation. It could lead people to widen up their interpretation of the song.

Apakah perlu diadakan pemilu, jika realita banyak yang tak tahu malu.
Pertikaian ada di mana-mana, hanya untuk mendukung calon bos mereka.

The sentence *"Apakah perlu diadakan pemilu"* is questioning people if people really need the election if, in reality, many officials misuse their position and power for personal interest. And in the next sentence *"Pertikaian ada di mana-mana, hanya untuk mendukung calon bos mereka."* It delineates the conflicts that have occurred in society just because people support the candidates 'boss' that will have positions and power. This lyrics explains that wording really expresses emotions and facts in a song. According to (Bloor & Bloor, 2013) language can suitably create meaning just when it is part of a wider social issue. At the same time, it requires context while also building the development of context. In this stanza, it concluded that there are so many people who betray each other just for the sake of position and power.

The *Hukum Rimba* song by *Marjinal*

The second band is Marjinal, an underground punk music group from Surabya, East Java. Marjinal started their career in 1997 when it was still using the names AA (Anti ABRI) and AM (Anti Military) in the underground community. In their songs, they try to convey a message of rejection and acceptance and hope after what they have sensed, seen, touched, and heard in everyday life.

Hukum Rimba, one of their songs trying to describe the conditions of injustice in law that occurred in Indonesia.

Data C

Hukum adalah lembah hitam
Tak mencerminkan keadilan
Pengacara juri hakim jaksa

Masih ternilai dengan angka uang
Hukum slalu dikuasai
Oleh orang orang yang beruang
Hukum adalah permainan
Tuk menjaga kekuasaan

The '*lembah hitam*' here is a metaphor which means something that is reprehensible or not good. Law is a *'lembah hitam*' which can be interpreted as a law that should be good as rules and regulation in a society that has been polluted so that the law is no longer good to be used as a guide in society, it is already polluted.

Another lyrics depicts many cases in Indonesia involving someone getting a sentence that is not commensurate with the crime. This usually happens to middle to lower classes people who don't understand the legal system. On the other hand, the high society usually makes money as their legal shield. Data C concludes the condition of legal injustice in Indonesia is the reason for resistance shown by Marjinal through the Hukum Rimba song.

Data D

Maling - maling kecil dihakimi
Maling - maling besar dilindungi
Maling - maling kecil dihakimi
Maling - maling besar dilindungi

Same with the previous song, in this song the writer also uses a clear catchphrase of the word "*maling*" (thief). This word is repeated four times, according to KBBI said that maling is people who secretly take the property of others. This frequent repetition works to call up this specific concept within the audience's head. The differences between "*maling-maling kecil dihakimi*" and "*maling-maling besar dilindungi*" refers to how the gap in society really stands out. "*maling-maling besar dilindungi*" are those people who have power and money which can easily control the law, and are being saved from those who should implement the real function of law. While "*maling-maling kecil dihakimi*" addressed to those people who don't have power and money who can't have the ability to control the law, cannot rebel unless obeying. In conclusion from Data D, the song tries to explain to the public how the gap of society between first class and second class works. Constantly, those who have power and money will always win and have authority rather than those who didn't.

Data E

Hukum adalah <u>*komoditas*</u>
<u>*Barangnya para tersangka*</u>
<u>*Ada uang kau kan dimenangkan*</u>

Tak ada uang yaa say goodbye
(bye bye)

The word *"Komoditas"* (Commodity) according to Cambridge Dictionary means a thing or product that can be traded, bought or sold. And the sentence *"Hukum adalah komoditas"* points out that our law can be bought and sold, it depends on how much money you paid. The function of law in Indonesia can be counted as a thing or product which anyone could trade, bought, and sold. The lyrics "*barangnya para tersangka*" according to Matthiessen & Halliday in Almurashi, W. A. (2016) explains its models of the context of situation classify it into Tenor which refers to draw attention to the viewers an indication of who is/are involved in the communication and the relationship between them. While the lyrics stated the words "*nya*" which translated in Indonesia as belonging to someone,   and "*para tersangka*" surely addressed to those who play a role in it. The lyrics of "*Ada uang kau kan dimenangkan Tak ada uang yaa say goodbye (bye bye)*" interpret how in society money talks and takes handle of everything. In spite of the fact that, in law, if someone has money they can win against the law and evade the penalty. On the contrary, if someone didn't have money, just "*say goodbye*" to freedom because people can't have a choice and don't have the power against it.

Di mana kah adanya keadilan
Bila masih memandang golongan
Yang kuat selalu berkuasa
Yang lemah makin merana.

The lyrics ``*Dimanakah adanya keadilan, Bila masih memandang golongan"* questioned the justice that should exist in society without having to look at ethnicity, religion, race and intergroup or social status. These lyrics illustrate that there are still injustices in society in the law due to several things such as ethnicity, religion, race and intergroup or social status. And the next lyrics *"Yang kuat selalu berkuasa, Yang lemah makin merana.."* represents the word *"Komoditas''* itself. According to (Eriyanto, 2011) the definition of representation refers to how a particular person, group, idea or opinion is presented.

In this sentence, *"Kuat''* means people who can do everything they want as long as they have money, position, and power. Those 'strong people' can control something or everything based on their personal interest. To conclude, these stanzas gave a message to make people aware that the law in this country still has real injustices in society.

Conclusion

to find more information how they define punk back then and now. Based

on the result and discussion, it can be concluded that these two songs, *Boikot Pemilu* and *Hukum Rimba* convey their respective meaning in the lyrics that consist of resistance. The first song, *Boikot Pemilu,* depicted people's resistance against state officials. Data A and Data B explained about the existing social status in society where there were many people who betrayed each other just for the sake of position and power. In these data, Kopral Kobong described the background condition which caused resistance in the lyrics of the *Boikot Pemilu* song. The second song from Marjinal with name *Hukum Rimba*, attempted to emphasize how the situation of legality nonetheless hadn't upheld actual justice in Indonesia. From Data C, D, and E we can identify how this problem influences society, as can be seen in the way Marjinal explains there's an apparent social gap that differentiates between the high-class society and low-class society in Indonesia. It genuinely said how those people who had power and money would effortlessly have the authority to lead as opposed to those people who did not have anything. Conclusively, the language used in the lyrics of the *Boikot Pemilu* song by Kopral Kobong and the *Hukum Rimba* song by Marjinal was in the form of conveying messages. Although in a different concern, these two songs have the same meaning of criticizing the performance of government and political actors in Indonesia.

According to the research findings and conclusion, some suggestions are proposed to future research and studies. This study explored how the resistance depicted in the punk songs, *Hukum Rimba* by Marjinal and *Boikot Pemilu* by Kopral Obong using Critical Discourse Analysis; Systemic Functional Linguistics (SFL) approach from Halliday. However, it would be more interesting if the future researchers analyze much deeper to know what kind of issues that happened during Marjinal and Kopral Obong's existence. The future researchers could track any events, tragedies, or condition happened at that time so that this study will be wider to discuss. In addition, the future researchers could also add other methods to collect data such as having an interview and conducting a survey with a group of punk or any other punk communities

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