PUNK AS A COUNTER CULTURE IN CBGB FILM

A Thesis

Submitted to Faculty of Adab and Humanities

In Partial Fulfillment of the Requirements for

The Degree of Strata One (S1)

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ABSTRACT


This research is aimed to show how punk culture portrayed as a counter culture in *CBGB* film. Through qualitative method and descriptive analysis, this research use the characterization of Joseph M. Boggs and counter culture concept by Theodore Roszak to analyze the film. Based on the research findings, punk is depicted as a rebel, socially aware, and not judging from someone status. On contrary, the society in CBGB (Country, Blue Grass, Blues) film depicted as a money oriented, only thinking about the profit from their job and dress neatly. After understanding the characteristic of punk and society, it can be seen that they reject TV because it is part of the popular culture that has a low quality, punk also leave their family as the form of Do It Yourself motto. Moreover, they also reject how society dress, for this reason, punk prefer to have a scruffy dress. Besides that, punk counter against the economic system as the dominant ideology, they are not money oriented. In addition, punk counter the previous music style by playing raw and aggressive music style. It could be concluded that punk in *CBGB* portrayed as a counter culture that criticize the society and the previous culture.

**Keywords:** punk, society, counter culture, Theodore Roszak, characterization.
APPROVEMENT

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The thesis entitled above has been defended before the Adab and Humanities Faculty's Examination Committee on July 20th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of Strata one.

Jakarta, July 20th, 2017

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, 30 Mei 2017

Zaki Ari Setiawan
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CHAPTER I
INTRODUCTION

A. Background of the Study

Counter Culture is one of the culture product which become the phenomena in cultural studies or sociology. The youth people in society start to think and reject the previous culture which represented by the “old” people in society. So it is not strange if this counter culture comes from youth.

Counter culture was introduced by Theodore Roszak in 1969 through his book *The Making of a Counter Culture*. The book explains that counter culture comes up from the young who find themselves cast as the only effective radical opposition within their societies (Roszak 1). It also becomes the struggle against dominant group (elite, strict social norms, oldster and etc.) The struggle can be determined through language, music, style or apparel. Rejection of the previous culture as David Platt stated in *Counter Culture* (2015) that Christ has been telling us to counter.

But what if Christ commands us to make these issues our concern? And what if Christ’s call in our lives is not to comfort in our culture? What if Christ in us actually compels us to counter our culture? Not to quietly sit and watch evolving cultural trends and not to subtly shift our views amid changing cultural tides, but to courageously share and show our convictions through what we say and how we live, even (or especially) when these convictions contradict the popular positions of our day. And to do all of this not
with conceited minds or calloused hearts, but with the humble compassion of Christ on constant display in everything we say and do (Platt. xiv).

Each generation is becoming a benchmark in the era, for this case, Hippies generation. Hippies¹ become an example of a counter culture and social movements in the 1960s. Hippies rejected middle-class values, opposed nuclear weapons and the Vietnam War. They embraced aspects of eastern philosophy and sought to find new meaning in life. Hippies were often vegetarian and believed in eco-friendly environmental practices. They championed free love and sexual liberation, particularly for women. They also promoted the use of psychedelic drugs which they believed expanded their consciousness (The Hippie Counter Culture Movement 1960’s).

In literature, *Beat Generation* known as a movement that called a subversive tradition in American literature, because some of the writers such as Jack Kerouac and Allan Ginsberg tend to be the enemy of corrupt, selfish, hypocritical, ruled by fear, and cliché (John P. Sisk 94). It means Beat Generation counter against the established culture in American literature.

Beside Hippies and Beat Generation, another model of Counter culture is Punk. Based on *A Dictionary of Cultural and Critical Theory* a book by Michael Payne and Jessica Rae Barbera as editor define that punk is a term used since the late 1960s.

¹ usually young person who rejects established social customs (such as by dressing in an unusual way or living in a commune) and who opposes violence and war; especially : a young person of this kind in the 1960s and 1970s (source: http://www.merriam-webster.com/dictionary/hippie)
Musical description, punk was originally deployed by American writers to describe a form of rough, aggressive, teenage rock and roll. The term (which derived from criminal street slang) described a sound (harsh, guitar-driven), an attitude (“get out of my way!”), and a form of production (cheap, do-it-yourself). When British musicians began to make a similar sort of music in the mid-1970s (often directly influenced by American bands) journalists gave them the same label. In Britain, though, punk took on other connotations (see Savage, 1992) (Payne and Jessica 585).

Punk, like other counter culture, is influenced art in the era, such as music or theater. There are several films which portray punk as counter culture. For instance, *Sid and Nancy* (1986), *American History X* (1998), and *CBGB* (2013). *Sid and Nancy* is a biographical story about frontman of punk rock band, Sid Vicious. The film produced by Initial Pictures in 1986 and directed by Alex Cox. *American History X* tells about neo-nazi people in America. The film produced by New Line Cinema in 1998 and directed by Tony Kayer. *CBGB*, an object in this research, makes the writer interested in addition to the latest punk Hollywood movie, *CBGB* presents the journey of early punk.

*CBGB* released in 2013. It was written by Randall Miller and Jody Savins, produced by Randall Miller and played by Alan Rickman and Malin Akerman (IMDB). *CBGB* takes setting in New York, United States. The film begins with a character named Hilly Kristal who judged bankrupt twice in running the business bar, he is back to try his luck in a suburban area of New York, America, who was in decline economically, Hilly named the bar with CBGB, an abbreviation of music genre;
Country, Bluegrass and Blues. The first day when the club open, a corpse is found lying at the front of the door, but no one cares about the corpse, even the hotel keepers-the hotel is where the body stayed in—or the police around.

The club is getting crowded with visitors and bands performer every day, although the bands who played in CBGB do not play any country, bluegrass, or blues, but harsh, noisy, and the lyrics contain denial or rejection and critics of society or politic. Also the appearance of some visitors and bands are interesting.

CBGB bar is getting popular, Hilly Kristal has a peculiar trait because he does not want to pay the rent for his club. On one occasion, he prefers to sponsoring a record and tour of a band called Dead Boys rather than paying off CBGB place. At the end, CBGB has to close because no one paid the rent. End of the story, Lisa Kristal, Hilly’s daughter, collects money from Hilly's colleague to help pay the rent of CBGB.

Based on the explanation above, issues such social resistance by a figure named Hilly Kristal and other characters in CBGB, the music and the lyrics that contain resistance, freedom, and equality, and also the appearance in writer opinion are counter culture. The writer uses counter culture by Theodore Roszak as a concept to analyze the text. He was regarded as a profound analysis of the youth movement. This research is purposed to expose beginning of punk society in America by analyzing CBGB film through counter culture concept. Moreover, this research also to suggest the rivalry and the denial between young and ‘adult’ in Western society.
B. Research Focus

From the explanations above, the focus of this research is to explain punk as counter culture in CBGB film through several characters. The writer analyzes the society in CBGB and find out what Punk counter for through dialogues and scenes in the movie.

C. Research Question

The research question is based on the background issues that have been described are as follows:

How Punk is portrayed as a counter culture through the characters in CBGB Film?

D. Research Objective

Based on research issues in background study, the objectives of this study is to explain what the punk culture is and what it is countered through Theodore Roszak counter culture concept in CBGB film.

E. Research Significance

This study is expected to provide a social perspective to explain the phenomenon of punk culture in CBGB film. Furthermore, the reader can improve the knowledge about counter culture which is also expected to be more attentive reader to the social circumstances.
F. Research Methodology

a. Research Method

Research for Punk as Counter Culture in CBGB film using qualitative methods. Qualitative methods give attention to the nature of data, the data in relation to the context of its existence. In ways that encourage qualitative methods are considered as multi-method research because in turn involves a large number of relevant social phenomena (Ratna 47). This research uses characterization by Joseph M. Boggs and counter culture by Theodore Roszak to understand punk in CBGB (2013).

b. Data Analysis Technique

The technique of data analysis in this research is descriptive analysis techniques. Descriptive analysis technique is conducted by describing and explaining the evidence found away, thus arrive at a final conclusion. There are two steps data analysis technique. First, the data were analyzed from the findings in CBGB will explain how punk culture is portrayed. Second, the result of the analysis could explain what is countered by the punk culture in the CBGB film.

c. Research Instrument

To achieve the research objective in CBGB film, the writer states issues, collect the data, analyze the characteristics of some characters, and answer the research question.
d. Unit of Analysis

The primary data used in this analysis is the soft copy version of the film entitled *CBGB*. *CBGB* is a film produced in 2013. It is written by Jody Savins and Randall Miller, produced by Randall Miller, and it is played by Alan Rickman and Malin Akerman. This film is adapted from a real story of Hilly Kristal in managing a bar called CBGB which has a major contribution in the music and culture movement.

e. Research Time and Place

This research began in academic year 2015/2016. Conducted in Faculty of Adab and Humanity, State Islamic University Syarif Hidayatullah, Jakarta.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

This chapter explains the previous research and the theory. The writer uses the concept of counter culture by Theodore Roszak in order to explain punk as a counter culture in CBGB (2013). To understand more about counter culture, there are a few examples of research that use the concept of counter culture that has been done before.

The writer had tried to find a similar research that had been done already in the form of libraries or digital. For the CBGB film, the writer found previous research about CBGB film by I Gde Pasek Kamajaya, Ni Ketut Alit Ida Setianingsih, and Ni Made Suwari Antara entitled *Illocutionary and Perlocutionary Acts in the Movie Script Entitled “CBGB”*. It was published on *Jurnal Humanis, Fakultas Ilmu Budaya Unud* (2017). The research focus only on language and communication in CBGB film. Moreover, the writer found some researches related to the counter culture; the first research is *The Beatles and the Counterculture* conducted by Jessica Corry in TCNJ Journal of Student Scholarship Volume XII. The second research is *Heavy Metal as Controversy and Counterculture* conducted by Titus Hjelm, Keith Kahn-Harris, and Mark LeVine in Popular Music History published by Equinox. The third research is a

The first research by Jessica Corry discusses one of the British popular music legend, The Beatles, that has a relation with counter culture in the research entitled *The Beatles and the Counterculture*. In this research, Corry analyzes The Beatles through three main attributes; the maturing sensibility of rock music, greater personal freedom as expressed by physical appearance, and experimentation with drugs. Using qualitative method, Corry collects the data about the Beatles and analyzes with descriptive analysis technique. The result of the research shows that The Beatles played a key role in establishing three main attributes of the embryonic counter culture. Corry’s research supports the writer research because those three main attributes present on *CBGB* film, and it emphasized punk in *CBGB* as a counter culture.

The second research by Titus Hjelm, Keith Kahn-Harris, and Mark LeVine discuss about Heavy Metal and counter culture entitled *Heavy Metal as Controversy and Counterculture*. The authors collect the data about heavy metal and analyze it using qualitative method. The research is divided into two parts, the first one present theoretical approach to controversies and examines the meaning of metal as ‘counter culture’ in a globalizing world. The second one is understanding metal as controversy and counter culture. Hjelm, Kahn-Harris, and LeVine argue that metal is not only a music, but has connected to cultural practices. Heavy metal has similarity with punk, both of them have an impact in cultural, what makes difference between *Heavy Metal*
as Controversy and Counterculture and this research is the writer only obtain the data from the CBGB film.

The third research is written by Sheila Whiteley who had wrote The Space between the Notes: Rock and the Counter-culture. The book discusses about the relation between rock music and counter culture. Using descriptive analysis technique, Sheila collects the data and using qualitative method. Sheila argues that rock music and counter culture are inseparable things. She discusses some band which played by young people at that time like Pink Floyd, Cream, and Jimi Hendrix-has a message about cultural and political significance. Even the object of the study is different, but in this book, Sheila quoting Richard Neville and Theodore Roszak, that matters help the writer to understand more about counter culture and application.

Afterward, researches that writer found are talking about counter culture and it relation to several objects. In The Beatles and the Counterculture by Jessica Corry describes The Beatles as a band and their role as embryonic counter culture. Second, Heavy Metal as Controversy and Counterculture by Titus Hjelm, Keith Kahn-Harris, and Mark LeVine examine Heavy Metal as a music genre and it controversy that constructs counter culture. Last, a book called The Space between the Notes: Rock and the Counter-culture by Sheila Whiteley analyze some rock band, their lyrics, and their music notes to showing counter culture.

What makes the material difference of those researches with CBGB film research is those are based on real data and observation to the object, while the CBGB analysis based on literary work. The other difference is the previous researches does
not giving deep understanding about counter culture, they are just giving basic understanding. It is also interesting when counter culture is reflected in literary work or film. Even the previous researches are real events, however, the three previous researches help out the writer to understand more about counter culture, the method, and the analysis technique.

B. Film and Character Theory

Film as a modern work of art growing rapidly in this era. Boggs stated that element in film is unlimited, it is not only the choice of the subject but also an approach in film material (Boggs and Petrie 4). For instance like theme, picture, scoring, plot, and one of the most important approach is characterization.

Characterization is the art and technique of representing fictional personage, depends upon action or plot as well as narration and point of view (Booth, Hunter and May 121). The relationship between character and plot is very vital, without character, the film will may not have a plot and story.

The term ‘Character’ found in many literary works such as fiction, drama, and Film. Because film presents its stories in dramatic form, it has even more in common with the stage play: Both plays and movies act out or dramatize, show rather than tell, what happens. Characters also to interest the reader or audience, so that character shall seem real, and understandable (Boggs and Petrie 41&51). Boggs and Petrie through their book The Art of Watching Film giving and explanation and divided into 8 characterizations of character in film.
1. **Characterization through Appearance**

Assuming formed after seeing the characters visually, because of their dress, mannerisms, way of move or their facial features. Our first impression on character appearance is an important thing to establishing the character. Even though it may be proven wrong as the story on progress (Boggs & Petrie 60).

The physical appearance of a character became the first appraisalment of a character when seeing a character. So that the appearance of a character is important, even though we are going wrong when assuming as the story goes. But physical appearance is very important to be taken into consideration.

2. **Characterization through Dialogue**

Through dialogue, someone’s characterization could be identified. From the way he talked, their thought, attitude and emotions can identify the characters. Other factors such as economic, social background or mental illness also be known of the use of the structure, pitch, pause patterns of the speech, or the choices words he uses when speaking. Boggs added to listening carefully not only to what is said but also to how it is said (Boggs & Petrie 61).

From the conversation and dialogue every characters, the audience can identify the characterization of each character. For example, the one who use academic language usually an educational person. So does the pitch and patterns of characters speech to be listened carefully.
3. Characterization through External Action

Perhaps the best reflections of character are a person's actions. It must be assumed, of course, that real characters are more than mere instruments of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. Thus, there should be a clear relationship between a character and his or her actions; the actions should grow naturally out of the character's personality. If the motivation for a character's action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality (Boggs and Petrie 62).

Boggs stated that the actions grow naturally out of the character’s personality, so that characterization through external actions is the best reflection of character personality, due to characterization through appearance may be proven wrong. Moreover, the action of character affects the plot of the story (Boggs and Petrie 62).

4. Characterization through Internal Action

Another dimension to determine the characterization is inner action of a character, such as thought, memory, dreams, fears, fantasies, or a secret; these things are important to understand their characters. The inner action is often described by the filmmaker visually or aurally into the mind of the character, whether it's remembering, imagining, or thinking something (Boggs & Petrie 63).

It can be concluded that soliloquy, musical score, or expressive face have a purpose on characterization through inner action. From that action, the audience can
identified what is in a character’s mind. Which usually not showed by the external action but actually the character thinking about it.

5. **Characterization through Reactions of Other Characters**

The information of character could be identify from the other character, even the main character has not appeared on the screen. Boggs also stated that the way other characters view a person has an excellent means of characterization (Boggs & Petrie 64).

The way other character act or move when talking or seeing other characters can help understand the characterization. Boggs give an example of a dog who ran and hide out when seeing a character comes to the barbershop. From that situation, we can identified that the character is a fierce or vicious person (Boggs & Petrie 64).

6. **Characterization through Contrast: Dramatic Foils**

Putting characters “black and white” is the most effective technique of characterization. The behavior, lifestyle, physical appearance, attitude, etc are the opposite of the main character. Boggs use an example of the tallest giant and the tiniest midget side by side at the carnival (Boggs & Petrie 64).

From the description above, it means this characterization can be identified when the antagonist has an opposite attitude, lifestyle, or appearance with the main character. So that the characters seem “black and white”. For instance is a nerd character who falls in love with a girl in school. But the girl have a boyfriend, usually the boyfriend is popular in school and has a bad attitude.
7. Characterization through Caricature and Leitmotif

To be easily remembered in our minds and memories, characters have a dominant personality traits, it is called caricature. Caricature is a technique in cartooning. Boggs also added characterization through leitmotif, is the repetition of a single action, phrase, or idea by a character until it becomes almost a trademark or theme song for that character (Boggs & Petrie 65-66).

To sum up, this technique is to make a character remembered by the repetition of action or phrase. For example, Master Yoda in Star Wars always switching the grammatical English structure. Ex: “My pleasure, it is.” This becomes a trademark of Master Yoda because none of Star Wars characters talking like that.

8. Characterization through Choice of Name

Boggs and Petries address characterization through the choice of name as one of an important method. They added the use of names possessing appropriate qualities of sound, meaning, or connotation. Screenwriter shall think out characters’ name very carefully (Boggs & Petrie 66).

For example, the name of character Darth Vader in Star Wars has a meaning father of evil. Because Darth in Star Wars means evil lord and Vader means Father in Germany. In the movie, Darth Vader-antagonist character-is a father of Luke Skywalker-protagonist character.
C. Counter Culture

Counter Culture is a culture that identifies with the rivalry between young and adult in Western society (Roszak 1). Young generation as the way of struggle against the dominant group (the elderly, the elite of society, strict social norms, and so on). The struggle is indicated through the form such as clothes, attitude, language, music, or style. Michael Payne and Jessica Rae Barbera tried to concretize it through their book A Dictionary of Cultural and Critical Theory (2010).

“Counterculture” referred, on the other hand, to a group of people, those people who because of their different ideas refused to live in “straight” society and “dropped out” of it. The counterculture thus described both new social practices – drug use, “free” sex, nondirective education, etc. – and the institutions that supported these practices – communes, alternative newspapers and magazines, free schools, “underground” festivals, etc. The counterculture is usually thought to have dissolved in the 1970s, the victim of its own (Payne and Jessica 152).

From Payne and Jessica’s explanation, Counter culture is a group of people with an idea to refuse in ‘straight society’. To synergize their idea, they are supported by commune, magazine, “underground” festivals, etc. 1970s became the era of counter culture based on hippies movement on Theodore Roszak essays.

Counter culture first introduced by Theodore Roszak, he is a historian in 20th century, his focus is on the effects of culture on behavior. Roszak born on November 15, 1933, he was graduated from University of California, Los Angeles and earned a degree in history, and a Ph.D. from Princeton. Beside culture, Roszak also thought
about eco-psychology, a new proposed of psychology and environmentalism. However, the most contributed work from Roszak was *The Making of Counter Culture (1969)*, where the term *Counter Culture* born. *New York Times* called this book as “book provided what many regarded as a profound analysis of the youth movement”.

Based on Hippies movement circa 60s, this book explicates about the phenomenon of young people who hesitating and sueing the previous culture. Roszak considers that the difference thinking young and elder occurred in the west, it triggers a counter culture. Stuart Hall on *The Hippies-an American ‘Moment’ (1968)* argue that “Hippie way of life represents definitions of the ‘situation’ different from, counter to, those which are maintained as valid and legitimate in the taken-for-granted routines of American middle class society: “an island of deviant meanings within the sea of its society.” The statement was strengthened by Roszak on *The Making of a Counter Culture*.

The struggle of the generations is one of the obvious constants of human affairs. One stands in peril of some presumption, therefore, to suggest that the rivalry between young and adult in Western society during the current decade is uniquely critical. And yet it is necessary to risk such presumption if one is not to lose sight of our most important contemporary source of radical dissent and cultural innovation. For better or worse, most of what is presently happening that is new, provocative, and engaging in politics, education, the arts, social relations (love, courtship, family, community), is the creation either of youth who are profoundly, even fanatically, alienated from the
parental generation, or of those who address themselves primarily to the young (Roszak 1).

According to Roszak, youth have an important role in the struggle of a generation of young and adult. He also thinks the majority of what is currently happening, such as politics, education, the arts and social relations is the creation of a youth generation that is alienated from the previous generation.

The reference of this book is primarily to America, but it is headline news that generational antagonism has achieved international dimensions. Throughout the West (as well as in Japan and parts of Latin America) it is the young who find themselves cast as the only effective radical opposition within their societies. Not all the young, of course: perhaps only a minority of the university campus population (Roszak 1-2).

Observing America as a key reference Roszak in his research, he also noticed that only a small percentage of young people in university campus population who take a stance of opposition in the societies. Each young generation has its own characteristics, the generation that dared to resist the thought of the old people and directly or indirectly create a culture of its own that could be said to be a counterculture which is a phenomenon that attempted captured by Roszak. He also thought that counterculture disaffiliated from the mainstream assumptions of society, but takes on the alarming appearance of a barbaric intrusion (Roszak 42).

The young radicals of Europe still tend to see themselves as the champions of "the people" (meaning the working class) against the oppression of the bourgeoisie (meaning, in most cases, their own parents) (Roszak 2).
Roszak added, the young radical in Europe even take the fight against the oppression of the bourgeoisie which in some cases are the parents themselves. He also describes several examples of the movement of young people who do resistance in German, English, and French.

Roszak opines that Hippies against technocracy, he defines a technocracy is a social form more highly developed in America than in any other society and he also thinks that technocracy aspires to become purely technical, and requires professional to handle it (Roszak 4-6).

In addition Roszak also cites Herbert Marcuse and called hippies as a great refusal, because it is considered authentic and has a revolutionary potential. They are also considered to be successfully separated generation. Then Hippies also has the characteristics of childish and filled with a sense of playfulness.

However lacking older radicals may find the hippies in authenticity or revolutionary potential, they have clearly succeeded in embodying radical disaffiliation-what Herbert Marcuse has called the Great Refusal-in a form that captures the need of the young for unrestricted joy. The hippy, real or as imagined, now seems to stand as one of the few images toward which the very young can grow without having to give up the childish sense of enchantment and playfulness, perhaps because the hippy keeps one foot in his childhood… Is it any wonder that the best and brightest youngsters at Berkeley High School (just to choose the school that happens to be in my neighborhood) are already coming to class barefoot, with flowers in their hair, and ringing with cowbells? (Roszak 40).
Furthermore, Hippies also counter the previous culture through appearance, as Roszak says that Hippies coming to class without shoes and using cowbell and put the flowers in their hair. Because childish and sense of playfulness become the characteristic of Hippies to counter the technocrat.

Resistance through counter culture is not without purpose, usually people are ideologically / specific purpose or disagree with the ideology that has been applied in the community. Politics, education, the arts, social relations become a facet that tried to be negotiated by the young generation.

What makes the youthful disaffiliation of our time a cultural phenomenon, rather than merely a political movement, is the fact that it strikes beyond ideology to the level of consciousness, seeking to transform our deepest sense of the self, the other, the environment (Roszak 49).

Based on Roszak opinion above, young people who rejected the previous cultures assume other than a political movement, ideology can also strike at the deepest level of consciousness about themselves and the environment. Furthermore, the words that shall be highlighted from counter culture is to questioning and try to replace the previous culture-in Hippies is technocracy-with a new culture, a culture that comes from youth who hesitate and dare to demand a new culture.

Perhaps the young of this generation haven't the stamina to launch the epochal transformation they seek; but there should be no mistaking the fact that they want nothing less. "Total rejection" is a phrase that comes readily to their lips, often before
the mind provides even a blurred picture of the new culture that is to displace the old (Roszak 44).

A gap of generation makes a cultural change. Counter culture comes from youth who resist and questioning the existing cultural in society. The form of resistance can come in art, music, physical appearance, or act. The aim is to replace the existing culture were considered not well compatible for the current youth.
CHAPTER III
RESEARCH FINDINGS

This chapter is purposed to answer the following research question in the previous chapter; *How Punk as a Counter Culture is Portrayed in CBGB Film?* The data in this chapter taken from the CBGB (2013). *CBGB* was released in 2013. It was written by Randall Miller and Jody Savins, produced by Randall Miller and played by Alan Rickman and Malin Akerman (IMDB). To support the analysis, dialogue and the pictures are attached in this chapter. The data analysis is conducted based on theoretical framework’s chapter.

*CBGB* takes setting in New York, United States. It begins with a character named Hilly Kristal who judged bankrupt twice in running bar business, he keeps trying his luck in a suburban area of New York, America, which economy is going bankrupt. Hilly named the bar with CBGB (Country Bluegrass Blues), an abbreviation of music genre. The first day when the club open, a corpse is found lying at the front of the door, but the society is careless because no one cares about the corpse, even the hotel keepers-the hotel is where the body stayed-or the police around, because they prefer to work according to their job.

The club is getting crowded by visitors and the bands, even the bands who play in CBGB not playing any country, bluegrass, or blues music but harsh and noisy, thus the lyrics contain denial or rejection of society, politic, or television. The appearance of the visitor also unique.
Even CBGB becomes popular, Hilly Kristal has a peculiar trait because he does not want to pay the rent of his club. On one occasion, he prefers to financing a record and a tour of a band called Dead Boys rather than paying off the rental place. At the end, CBGB had to close because no one paid. End of the story, Lisa Kristal, Hilly’s daughter, collecting money from Hilly's colleague to help pay the rent of CBGB.

In this subchapter, the writer analyzes the data in CBGB film to find out how punk is portrayed. First, the writer analyzes some of the characters in CBGB to find out the different of punk culture and the society it also describe punk characteristic and society characteristic. Second, the writer analyzes what is countered by punk based on the characters in CBGB film.

1. Characters Analysis

This sub-chapter will analysis Hilly Kristal as the main character in CBGB. He is the man who built a bar called CBGB, it becomes a gathering place of dozens of bands and young people in New York. Thus, it is important to analyze some major and minor characters that attached with Hilly and CBGB’s club such as Lisa Kristal, Dead Boys, Idaho, Police Officer, Hotel Owner and Debt Collectors. Some of the characters will identify the society that time which helps the analysis to portray punk as a counter culture in CBGB film.

a. Hilly Kristal

Hilly Kristal is the main character in CBGB so that it is important to analyze every action because affect the plot of a story (Boggs & Petrie 62). Hilly characteristics
can be seen clearly that he is the figure of a rebel, does not follow the rules and does not listen to other people's suggestion. Albert Camus states in his book that a rebel is a man who says no, but his refusal does not imply a denial (Camus 13). Hilly never refuse other people’s suggestion, but he does what he wants. Some of the actions in CBGB film displaying Hilly’s characteristics as a rebel.

Judge : And this is your second failed attempt to run a bar.
Hilly : A club.
Judge : Divorced and two bankruptcies. Perhaps you should try something else.

(Dialogue 1, 00:05:43)

At the first appearance of Hilly Kristal, he is narrated facing divorce trial, then the judge asks Hilly status that he already did a divorce and twice a failure in running a bar. In the dialogue above, Hilly confirm that it is not a bar, but a club. After that, the judge suggests Hilly to run a new business. On the contrary, Hilly looking a new place to build a new bar instead. From the dialogue 1, it can be seen that hilly does not listen to people’s advice. Even the judge suggests him to try another business, he keeps trying to run a club business.

More precisely, Hilly be known as someone who does not want to pay rent off.

Hilly : (ask Lisa Kristal) Call Leslie. Number is on the wall.
Debt Collector : (entering club) Hilly Kristal? My understanding is that there is a problem with the rent. And when the rent doesn't get paid, it comes to me to collect. But you see, I'm forced to double it to cover my overhead. So now, we have a compounded problem.

(Dialogue 2, 01:05:48)
Hilly prefers not to pay his rent, even debt collector come over to Hilly to collect rent, but Hilly chooses to call his friend, Leslie, to help repel debt collector. From dialogue 2, the debt collectors ask to double up the rent to cover debt collector overhead. Not took a long time, Leslie came with his friends and repel the debt collector. Hilly prefer the profit of the club to support the recording of a band called Dead Boys instead of paying rent. After that, Lisa Kristal, take over the CBGB financial records because she is worried if her father does not pay the rent can endanger Hilly’s live.

Lisa : You paid the rent, right?
[DOOR OPENS, CLOSES]
Shamai Kristal : Everything all right?
Hilly : Why wouldn’t it be? I wrote a rent check last week.
Lisa : So, it was a misunderstanding?
Hilly : I didn’t send it.
Lisa : What? Why not?
Hilly : I forgot.
Lisa : Dad!
Hilly : What?
Lisa : I am taking over the books whether you like it or not. Because if I don’t, someone is going to come here and kill you.
Hilly : Okay.
Lisa : Okay?
Hilly : Yeah. Okay.

(Dialogue 3, 01:07:21)

Even though dialogue 3 showing Hilly’s reason that he forgets to send a check he had made to pay for the rent, but it was just an excuse. Furthermore, instead of following his proposal to reorganize the finances, he remains interested in sponsoring Dead Boys band to recordings. In fact, Shamai Kristal, brothers and Hilly’s colleague
in dialogue 4 supports Lisa’s suggestion to give more attention to CBGB financial. However, Hilly keeps to his own decision to support Dead Boys and does not care with the suggestion.

Lisa: We need to have billing cycles. Look here. Okay? This is what you’re spending on toilet paper.

Hilly: I don’t believe that.

Lisa: You’re getting it from the deli. A lot of it. If you buy it in bulk, you can get it for a fraction of the price. This is what you’re spending on beer. This is what you are bringing in on the bar in general. Too many customers are drinking for free.

Hilly: This is bullshit.

Shamai: Hilly, cut it out.

Hilly: What are we talking about toilet paper? I have Genya Ravan out there, ready to produce the Dead Boys album. You’re wasting my time.

Lisa: Fine. [away from Hilly]

Shamai: Goddamn it, Hilly.

(Dialogue 4, 01:14:07)

dialogue 4 showing Hilly nature that he does not listen to other people’s advice and carry out his responsibilities, he prefers to follow his desire even it is disadvantageous for his place because the rent is not getting paid. Lisa finally decided to leave CBGB because her father does not listen to her. Does not matter how hard Lisa convince Hilly to manage CBGB and not to be wasteful, but he keeps asking Genya to produce Dead Boys.

Hilly: Come on, Genya. They’re charming.

Genya: Hilly, they’re punk and they’re charming?

Hilly: I want you to produce them. I think they’re special.

(Dialogue 5, 01:12:28)
Hilly urged Genya Revan, a well-known producer to producing Dead Boys. In dialogue 5, Genya hesitates to produce Dead Boys because they are too messy. But she keeps producing Dead Boys because Hilly successes to convince her. Some evidences above prove that Hilly do what he wants to do.

Rebel characteristic of Hilly can be seen also at the beginning of the story. When little Hilly escaped from his bed and ran as far as 3 miles. This scene can be an allegory that Hilly is a rebel, even since childhood he was already fled out of bed and run for a long distance for a child.

[Hilly ran away from his baby box]

Farmer Girl : (talk in phone) Hilly Kidnapped? Bertha, no one kidnaps from the poor.
Farmer Boy : What?
Farmer Girl : Hilly’s missing. Get your truck.

[BRAKES SCREECH]

[Found Hilly in Farm field]

Farmer Boy : How did he get here?
Farmer Girl : He must have walked.
Farmer Boy : Three miles?
Farmer Girl : It's two and a half.
Farmer Boy : That is not normal.

(Dialogue 6, 00:04:49)

Little Hilly who run away founded by a couple of farmers who are contacted by Hilly parents via telephone. In dialogue 6 can be known that Hilly age is 2,5 years old, it makes the farmer couple surprised due to the distance that takes 3 miles from Hilly house.

Although Hilly has a rebel characteristic, but Hilly do not judge someone status, even a homeless he just met.
Hilly : *Do you play?*
Idaho : *Used to.*
Hilly : *Me too. Mother required it. Hilly Kristal.*
Idaho : *They call me Idaho.*
Hilly : *Why's that?*
Idaho : *I like potatoes.*
Hilly : *Buy you a drink?*

(Dialogue 7, 00:07:20)

One day Hilly met with a homeless man in front of a bar. The homeless named Idaho, he was repairing his broken violin. Hilly acquaintance and asked him for a drink and treats him at the bar. Despite the appearance of Idaho as a hobo. From the dialogue 7, it can be seen that Hilly had a high sense of caring.

Furthermore, Hilly often give something for free to everyone without judge his or her status. It makes Lisa annoyed because Hilly often give free beer to his customers, it makes a loss for CBGB. There are evidences to prove Hilly as someone who considering everyone as an equal.

Lisa : *It's called a cover charge. You gotta pay to enter.*
Audience : *I don't have any money.*
Audience : *Thanks.*

(Dialogue 8, 00:40:33)

When CBGB is getting famous and crowded, on the other hand, Hilly does not see that as a huge opportunity to attract more advantage. Instead, he let the visitor to watch the band for free. No matter he/she is a special customer or ordinary customer. It shows that Hilly inverted with his daughter, because Lisa expecting audience to pay “cover charge”.
Hilly also portraying social awareness. It depicted when he opened CBGB in the morning and found a corpse in front of his bar. Next to the corpse, Hilly met Idaho and gave a clue that the corpse was coming from the hotel next to his bar.

Hilly: *There's a dead body outside. Do you wanna come see if it's one of your guests?*

Hotel Owner: *Not particularly. That guy stabbed in the shower here last month. Big mess. Had to call the cops three times. Pain in my ass. What? You want a room? [Hilly left hotel]*

Hilly: *(seeing police arrested Idaho) What's goin' on, Stan?*

Police: *I'm arresting this man...under suspicion of murder.*

Hilly: *Whose suspicion?*

Police: *Look, Kristal...let me do my job, okay?*

Hilly: *What about the body? [the police drive off]*

(Dialogue 9, 00:19:54)

Hilly then headed to the hotel which is located in front of the bar and inquire about the corpse. It turned out that the corpse is one of the residents in the hotel, but the hotel owner reluctant to take care of the body. Police also not concerned with the corpse, Even Idaho said “Cops don't care too much about dead guys in the Bowery.” after Hilly come from the hotel, Hilly saw Idaho arrested by the police due to the suspicion murder of the body instead of taking care of the body. From dialogue 9 it can be seen that Hilly was the only one who concerned with the body, and the society seems do not care.

Dialogue 9 can also portray the society at that time, the one that not really care with the neighborhood around. It was like the hotel owner who prefers to offer the room service than help the corpse whereas the body is from his hotel. In addition, the police
also do not take care of the body. Hilly’s character inverted with the society who only think about their job only, even there’s a dead body on the street.

It can be concluded that Hilly is a rebel person, but he does not judge someone from the status, and he is aware with a social matter. His characteristic is different with the society that time like characteristic of police officer, Lisa Kristal, and hotel owner. That makes the Hilly’s characteristic is unique.

b. Dead Boys

Rebel characteristic also finds in other characters, Dead Boys band. Dialogue 10 showing dialogue between Hilly and the members of Dead Boys after an audition in CBGB.

Hilly Kristal : Where are you guys from?
Cheetah Chrome : Cleveland, sir.
Hilly Kristal : Well, I'm impressed with the youth of Cleveland.
Cheetah Chrome : You shouldn't be.
Hilly Kristal : Why not?
Cheetah Chrome : Lot of losers.
Hilly Kristal : Well, you...you seem awfully polite.
Terry Ork : Yeah, well... We were altar boys.
Cheetah Chrome : Yeah. That was a while ago.
Stiv Bators : Look, Mr. Kristal We get the gig here or not?
Hilly Kristal : Yeah.
Stiv Bators : No shit.
Terry Ork : Holy fuck.
Hilly Kristal : Spoken like a true altar boy.

(Dialogue 10, 00:52:12)

From the dialogue above, it can be seen that Dead Boys come from Cleveland and they were altar boys. On the contrary, they talk very rude. From dialogue 10, it can be concluded that they are rebel persons, even though they come from the religious
society in Cleveland they do not act like religious persons. When Hilly impressed with
the youth from Cleveland, Cheetah Chrome said that there are a lot of losers in
Cleveland. Dead Boys does not pride with their hometown, they are just mocking it. In
short, Dead Boys portraying rebel characteristic.

c. Idaho

Idaho become another character that showing social awareness in CBGB. He is
a homeless man. Even he is a hobo, he is trying to help Hilly by offering his violin and
gold teeth when Hilly got bankrupt.

Idaho : Want you to have this. It's all I got
[Giving his violin].
Idaho : I have a-- Don't tell anybody. I have a gold filling in my tooth
in the back. You could probably take it off like this.
Hilly : Thanks, Idaho. Looks like I'm not gonna need either of those.

(Dialogue 11, 01:33:18)

Even Idaho is a homeless, he wants to help Hilly that bankrupt with all things
that he owns. He only has a violin and a gold teeth that no one know. Hilly refuses his
offer because he thinks he already helped by other friends. Idaho portray the social
awareness in CBGB club.

d. Police Officer

In spite of Hilly, Dead Boys, and Idaho characteristic, some characters such as
Lisa Kristal, police officer, debt collectors, Nicky Gant, and hotel owner have a similar
characteristic. From the evidence above, they are such a money oriented person, they
also do not care about the environment as long as they do their job and get the profit.
Other evidence is the police officer who fine Hilly’s truck because New York is bankrupt.

Hilly: Hello there.
Police: Kristal. This your truck?
Hilly: You know it is.
Police: I’m gonna have to write you up.
Hilly: Why?
Police: Did you read the sign?
Hilly: You and I both know... how long this truck has been parked here-- in this exact spot-- without getting a ticket.
Police: New York is going bankrupt. There's pressure to bring in some revenue.
Hilly: Well—

(Dialogue 12, 01:08:04)

Hilly find that his truck been a long time parked in there without getting fine. Due to New York economic situation, it urges police officer to get some revenue. Even the police officer knows that Hilly’s truck already parked there. It shows that New York as a city gives a pressure to society to earn more revenue. It makes the society become money oriented.

e. Characters Appearance

Moreover, Character appearance in CBGB film is important to be analyzed, because some of the characters have the appearance that shows something different with some characters. As Boggs states that character appearance is an important thing to establishing the character (Boggs & Petrie 60). Some of the characters prefer to wear something scruffy and other characters prefer to dress neatly.
The dress they wear is becoming their own identity, they show it through appearance of each characters. The appearance of Hilly, Idaho and Dead Boys in picture 13 are scruffy. Hilly mostly wear a flannel improperly and Idaho-as a hobo-wear a dirty clothes. Both of them wear a crumpled clothes. In addition, Dead Boys wear eccentric clothes, wearing a shirt, choker necklace, and sleeveless. On the other hand, the debt collectors and Nicky Gant-a music producer-dressed neatly, wearing wide shirt collar, coat, and tie.

After several analysis above, it can be seen the difference characterizations between Hilly and some minor characters. It can be concluded that Hilly Kristal, Dead Boys, and Idaho in CBGB are rebel persons, they do not want to listen other people's advice and do what they want to do. Moreover, they do not judge someone from his/her
social status and they are concern to the social matter without expecting the profits back. On the other hand, Lisa Kristal, police officer, debt collector, and hotel owner are depicted as established society: money oriented, only considering the profit from their job, and dress neatly.

2. Punk as a Counter Culture

In this subchapter, it explains that *CBGB* is given a description about the beginning of punk. It portrays that punk is denying the money oriented society and counter against previous culture such as the way the society dress and established musical style. Roszak states, counter culture comes from the young people who take a radical opposition in society. In sub-chapter 1, characterization of Hilly Kristal and some characters can reflect punk culture in *CBGB* film. On the other hand, some characters like police the officer, Hotel owner, and Lisa Kristal also depicted a society. Rebel characteristic in Hilly and Dead Boys is a form of radical opposition in society. As Roszak states that it is the young who find themselves cast as the only effective radical opposition within their societies. Not all the young, of course: perhaps only a minority of the university campus population (Roszak 1-2).

In *CBGB*, majority of the audience and the performers are young people with a similar spirit and passion which gather in there. Such a Dead Boys when Hilly commending location where they come, Cleveland, but they disagree. They think Cleveland people are poor. Moreover, they say they were altar boys, it means they
come from a religious society. In contrast, they are acting and talking very rude. Their attitude is a form of radical opposition from their society.

Though punk culture came from the young people as Roszak stated, the writer found a fact that is unique from this film. Hilly Kristal is a parent who counters against his own daughter’s, in this case, Hilly reject the suggestion and advices from Lisa. In addition, Hilly Kristal prefers not to pay the rent is also a form of radical opposition. Because Hilly prefers to support Dead Boys record and tour. It depicts the radical opposition of his society. He does not really care about his responsibility as CBGB owner. Just like when Hilly prefers to contact his friend, Leslie to repel the debt collector rather than pay the rent.

Hilly argue that Dead Boys have ‘something special’, so that he wants to support them. It is more interesting than paying rent. Hilly keeps on his decision even though his daughter and other people had suggested him fix the financial in CBGB. Hilly prefers to take radical opposition of his daughter and other people’s advice, it means he is also an opposition of society system by not paying rent.

Furthermore, Roszak also argues that young radical is someone who feels as a champion and counter against bourgeoisie oppression, in this case, is the parents. He says that the young radicals of Europe still tend to see themselves as the champions of "the people" (meaning the working class) against the oppression of the bourgeoisie (meaning, in most cases, their own parents)” (Roszak 2).

The bourgeoisie as Karl Marx calls is an exploiting and ruling class (Marx 8). But Roszak adding parentheses to explain more about bourgeoisie, what he means is
parents, the main controller in a family. Parents become the heir of the existing culture, and young people try to fight the oppression of them. But there is an exception in *CBGB* because in Hilly cases that he as the parent against the oppression of his daughter, because his daughter always oppressed him with several suggestion that he does not want to do it. It means the opposition not only comes from the youth but also from the adult who think and reject their previous culture.

Furthermore, there is a few lyrics as a sample in CBGB, it shows how young people “against the oppression of the bourgeoisie”. These lyrics played by Dead Boys and Television, it is just a fragment of a lyric to see what kind of lyrics contain in CBGB performer.

*Television lyric:*

*I used to have such sweet dreams*
*Now it’s more like an air raid*
*I see the opposition clear*
*I set up flare*
*I don’t care*
*All that matters to me*
*I don’t care*

*Dead Boys lyric:*

*I’m so sick of TV*
*You know, I’m gettin’ bored of the tubes*
*And I’m so sick of romance*
*...Sick of you*
*I wanna get on out of here*

*Dead Boys lyric:*

*I don’t need anyone*
*Don’t need no Mom and Dad*

(Lyrics 14, 00:16:22, 01:17:17, 01:12:20)
The lyrics above are taken from a backsound or live performance of Television and Dead Boys band. From the lyrics fragment above, Television (band) lyric can be seen, “I don’t care” does not mean they ignore the society, but they are see something wrong, so that they prefer “set up flare”. According to Oxford Dictionary, flare is usually a signal. Television use Flare to give a signal to the opposition that they are there. Another definition of flare is to become more violent. From Dead Boys lyrics, it is very clear to convey how they are fed up with TV (television) because television is the symbol of popular culture, it constructs, produces, and broadcasting popular culture. Television and popular culture have a similar characteristic: light, momentary, and shallow. To reach the public, they decrease the quality of TV shows (Marsinto: 11).

In addition, they also confidence to separate from parents and society. They are such young people who fight the oppression of the society and parents, just like Roszak stated. It also a form of Do It Yourself motto, the one who seek an alternative lifestyle to thrive (Moran 58). D.I.Y is not depending on other people, in this case they want to leave their parents. The lyrics becomes the critic to society because the bands-as the youth-believe they are not convenient with the society that time.

Besides rebel characteristic and the lyric containing denial of society, punk in CBGB showing equality without judge social status, power, or uniform. The example is when Hilly greet Idaho which is a homeless and ask him to treat a drink. Other audience showing similar behavior.
Punk has a scruffy appearance, contrary to society that time. This is an allegory of Punk against the established in society, in this case is someone who dress neatly.

Nicky Gant  : *Excuse me! Could I get through? Let me in. Let me in. Let me in. I'm Nicky Gant. I produce records. You want me in your club.*
Visitor    : *[RETCHEs]*
Nicky Gant : *I hate the Bowery.*

(Dialogue 15, 00:41:38)

One night, CBGB is full of people watching bands, gathering, or just drinking beer. Seeing CBGB become a birthplace of many bands, Nicky Gant, a record producer comes up in CBGB. But when he arrives, one of the visitor retches in front of him. From the dialogue 15, the appearance of Nicky Gant dissimilar with other visitors in CBGB. Nicky wearing coat and tie, on the other hand, the other visitors wearing only shirt and jeans. Although Nicky uses formal wear, the other visitor look Nicky equal with other. Even Nicky yelling about his job as record producer while shoving other visitor to get in CBGB, no one give him a way. Disparity appearance and a retches is a form of allegory that the other visitor does not care with Nicky status.

It becomes a form of resistance against the establishment by older generation, a job title, and a uniform to see someone status. Therefore one of the CBGB visitor do not care to throw up near Nicky Grant. Other visitors also do not give an attention when Nicky mention himself as a record producer and still do not give a space for Nicky to pass. In CBGB, they are equal.
Moreover, the way punk dresses become a form of resistance. For instance is tight jeans and torn, it means they got a pressure and limit of space. So that the torn in the jeans become the independence of action and idea (Setyanto: 55).

Other resistance of punk is countering economic ideology. Hilly confesses that society nowadays are thinking too much about the economy.

Hilly: *Talks about how economics has become... the dominant ideological force in society. How we need to rethink that... with art, music—*

(Dialogue 16, 00:22:49)

From Hilly dialogue above, it can be understand that Hilly disagree with society that time. He prefer to rethink that economy as dominant ideology. Bagus Takwin citing Althusser assumes that ideology is a trust that has been planted unconsciously (Takwin xvii). Another argument is John Gerring who quoting Adorno, he states that ideology is a way of thinking about society, it talks about individual’s ideology with respect to some areas of social life such as politics, economic, or religion (Garring 958). It means economical ideology is a form of ideology that point out economic as the basis society thought.

In sub-chapter 1, Society in *CBGB* depicted as established society: money oriented, only considering the profit from their job. According to Nur Sayyid Santoso in *The History of Ideology*, after widening wings of liberalism and capitalism ideology, the world has been touched this ideology with pragmatism, consumerism, hedonism, materialism, and individualism. These things inflict issue until the smallest social unit,
such as weakening emotional relation in family or social organization (Santoso 44). Hilly realize it and reject, he wants to rethink that with art, to be specific is music.

The resistance of economic as dominant in society can found in some evidence, for instance, when Hilly let the visitor enter CBGB for free and Hilly also known to give a free beer. Even New York got bankrupt and some of people get a pressure to revenue.

Not following New York economical system, Hilly is doing a resistance. Because he does not following society to earn more money. Moreover, an alternative way to collect money found out in CBGB.

(Picture 17, 01:01:04)

In picture 17 there is a group of young people collecting money to buy a magazine in CBGB. Young people in CBGB start collecting money together to buy a things. Not to enrich themselves, dissimilar with the police who fined to get money. Things like this also happen when CBGB going bankrupt because Hilly does not pay the rent, but Shamai and Lisa make effort to help CBGB.

Shamai : Lisa and I made a few calls.
Lisa: *A lot of calls.*
Shamai: *And people wanted to help.*
Genya: *Yeah, like people that you helped, even when you didn’t have money.*

(Dialogue 18, 01:32:53)

Shamai and Lisa calling all of Hilly’s friend to help CBGB from bankruptcy, so they collecting money from them. Dialogue 18 showing that people who help Hilly is the one that Hilly had helped even when Hilly did not have any money. In punk, they support every members to keep active for the creation of the movement itself (Moran 63). A solidarity is to help countering economical system in society, so that they are not thinking about himself but for every members in punk movement.

In addition, John and Mary are editor in Punk magazine, they discuss about punk in CBGB and analogize it as the world is ending, just say what you think like sex, drugs and violence are part of punk music.

Mary: *Punk isn’t about decay. It’s about the apocalypse. It’s about annihilation.*
John: *Nothing works, so let’s skip right to Armageddon.*
Mary: *If the world is ending, you might as well do away with pretense and say what you think.*
John: *Uncensor sex. And drugs. The violence! Just everything.*
Mary: *Decadence sounds great right now...*

(Dialogue 19, 01:11:44)

Besides explaining about punk music, Mary explains that decadence sounds great, it means the sound of punk against the established sound in music that time. So that punk becomes the counter to previous music with new sound. Worley quoted from Sounds Magazine, he argues that Punk is a purest form of rock n roll that sounds raw,
aggressive and threatening (Worley 7). It is very different with popular music that time which played with high musical technique such as Led Zeppelin and Eric Clapton. John and Mary had similar conversation that talk over about previous music which are old-fashioned.

John : I'm an illustrator, and I'm starting a magazine.
John’s friend : Yeah, it's called Punk
Mary : Hmm. And your Punk magazine is going to hold forth the losers as winners... deify the freaks and outcasts of the underground--I mean downtown music scene.
John : Yes.
Mary : Thou shalt keep no gods... especially fossils like Eric Clapton and Zeppelin.

(Dialogue 20, 00:33:37)

From the dialogue 20, Mary says “Thou shalt keep no gods” it means to kill the idol, especially established idol such Eric Clapton and Led Zeppelin. From the dialogue above, punk magazine which owned by John and his friend interested to deify the freaks and the outcast, they appreciate the weird and someone who not accepted by the society.

Some people in CBGB have an effort of the cultural change, on Cultural Context by Patrick J. Dubbs and Daniel D. Whitney, they divided three reason why social system change, one of them is ‘corollary consideration is the society’s encouragement or repression of individual inquiry, creativity, or experimentation with different ideas’ (Dubbs and Whitney 270). People in CBGB have different idea and
view about society. They also experience repression from society, so that, punk naturally formed.

According to the analysis above, it can be concluded that punk in CBGB is a counter culture because punk have similar view seeing the world and trying to deny it. So that punk portrayed in this film as a culture that criticizes the society and counter against the previous culture; money oriented society, economic system as the dominant ideology, the parents, dress neatly and established musical style that time.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

*CBGB* is a Hollywood film based on a true event of CBGB bar in New York, this film tells about the beginning of the bar and how the bar create a punk culture. Hilly Kristal as the main character can reflect his rejection of society through his attitude and the bands that played in CBGB.

This research uses qualitative method and descriptive analysis to understand punk as a counter culture in *CBGB* film. First, the writer analyzes characters through character theory. Petrie to find the characteristics of some characters. Second, the writer uses counter culture concept by Theodore Roszak to understand punk as a counter culture by analyze the characteristic of punk and society in the film.

Hilly Kristal as the owner of CBGB club and other characters such as Dead Boys and Idaho reflected characteristic of rebel and do not want to listen to other people’s advice and prefer to do what they want to do, dress scruffy, and they do not judge someone from the status, they also aware in social matter.

On the other hand, some characters also depicted the society that time, like the police officer, hotel owner, debt collector, and Lisa Kristal. They have similar characteristic to reflect established society: money oriented, only considering the profit from their job, and some of them dress neatly.
After understanding the characteristics of punk in *CBGB* and society that time, there are many pieces of evidence prove how punk portrayed as counter culture. For instance, some bands which played in CBGB have lyrics that criticize the society; the parents and tv. Besides lyric, the bands in CBGB also have a different musical style, they sound raw without thinking too much about the technique, it is very different with some bands that already being popular. Moreover, punk also countering the economic system as dominant ideology, they do not think money oriented and they are aware with social matter. Punk also disagree with how the society dressing that time, they prefer to wear what they want to wear, without dressing neatly to reputed as high class society. In short, punk born to countering the previous society that already established, they criticize the society and previous culture. Hilly Kristal as the main character become the symbol that resistance of punk is not just about the age. However, punk is a spirit or energy.

**B. Suggestion**

Besides counter culture, there is another issue in *CBGB* film that is interesting to be observed. From the evidences that have been collected, it found that punk in this film has different ideology with the established society. So that, it is interesting to analysis punk in *CBGB* film through ideology concept, to understand the ideology of punk culture and also enrich the analysis of punk in *CBGB* film.
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