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Student představí kulturní a historickou charakteristiku britské společnosti druhé poloviny 20. století. Vymezí také pozici tzv. counterculture ve vztahu ke kultuře mainstreamové, zejména v oblasti populární kultury. Postoje vyhraňující se proti mainstreamovým hodnotám bude student analyzovat ve vybraných dílech populární kultury.

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Annotation

This bachelor's thesis deals with analysing the subcultures of punk rock, post-punk and gothic rock of 1970s United Kingdom, examining how the social and political happenings in the United Kingdom affected the counterculture. The theoretical part breaks down the social and political sphere of the 70s that affected the younger generation's culture and describes each individual subculture. The subjects of the analysis are song lyrics and controversies of the bands the Sex Pistols, Joy Division and the Clash, with the main focus being on their ideologies, thoughts and themes that were directly impacted by their times.

Keywords

The United Kingdom, 1970s, politics, social issues, subculture, music, punk rock, post-punk, gothic rock

Anotace

Tato bakalářská práce se zabývá analýzou subkultur punku, post-punku a gotického rocku 70. let Spojeného království a zkoumá, jaké měly sociální a politické události ve Spojeném království odraz na tyto kontrakultury. Teoretická část rozebírá sociální a politické dění 70. let, které měla dopad na kultury mladé generace, a charakteristiky jednotlivých subkultur. Předmětem analýzy jsou texty skladeb a kontroverze skupin the Sex Pistols, Joy Division a the Clash se zaměřením na jejich ideologie, myšlenky a témata, které byly přímým odrazem jejich doby.

Klíčová slova

Spojené království, sedmdesátky, politika, sociální problémy, subkultury, hudba, punk rock, post-punk, gotický rock

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Introduction

The decade of 1970s was one of the most turbulent and depressing times in the modern history of the United Kingdom. The Cold War was still moving at full throttle and people all around the world lived in constant fear of nuclear missiles suddenly landing and detonating in their cities. After the mostly peaceful and happy 60s full of stability, improvement of living conditions, booming economy and technical modernization, everything came crashing down and lives of many citizens of the United Kingdom suddenly became a lot harsher, especially those of the lower social classes. The generational gap between parents and children inside households grew deeper than ever before and the disillusioned youth's goals for life could not be further from their predecessors. There may have been many subcultures that youth partook in prior to the 70s but in this decade, the youth movements became more reflective of the negative aspect of the current times.

The entire decade was filled with civil unrest, fear of a nuclear war, frustration with the mainstream culture, division amongst classes in society and economic downturn. The conservative government was failing the population which led to a sudden turn in the ideologies of the subcultures, now choosing an anti-establishment and nonconformist approach in their art.

This paper's goal is to assist the reader in understanding how the political sphere and social happenings in the 1970s helped shape the many diverse subcultures of that decade, mainly focusing on the punk rock, post-punk and gothic rock movements, their art and music genres of choice.

The focus of the paper shifts to exploring and dissecting the subcultures and underground music genres of the decade. The do-it-yourself ethos of the countercultures made them stand out from their predecessors, literally and figuratively. The youth did not want the establishment's help because it only restricted their artistic freedom, and they would rather not conform to what was not considered taboo in their society. The younger generation felt intense frustration with the social and political spheres and the 'stale' mainstream culture.

And at last, the paper analyses the lyrical content and public reception of some of the most popular bands of the genres of punk rock, post-punk and gothic rock like the Sex Pistols, the Clash, Joy Division and more. The focus of the analytical part of the paper is on the way their times and environment shaped their musical production, and social, emotional, cultural and political commentary of the bands. The paper will also dissect the bands' public appearances as their anti-establishment and individualist approach to life created many big controversies across the United Kingdom and the rest of the world.

1. The Social and Political Sphere of the United Kingdom in the 70s

The seventies are still to this very day considered to be some of the strangest times in the modern history of the United Kingdom. As many British people remember, the seventies were probably the gloomiest period since the end of World War II as the seventies are placed between the positive and overall happy Swinging Sixties and the eighties, which were defined by the iron rule of Margaret Thatcher. The seventies were also a decade of strikes and workers' uprisings for better pay and improved working conditions, especially those from the lower classes. Even household relationships were on the decline; as Arthur Marwick points out, the number of divorced men of all age groups in 1971 was nearly double that in 1961.¹ The people of Great Britain suffered many hardships during this decade, stemming from economic, social, and political problems, resulting in civil unrest and the public's opinion starting to sway against the government. As the decade barely started, the United Kingdom started on the wrong foot, starting with decimalizing its currency in 1971, and continuing at the start of 1972 with a tragedy that still seems fresh in the memory of the United Kingdom.

The Bogside Massacre, better known as the Bloody Sunday of 1972, is considered one of the most horrifying and brutal events in the modern history of the United Kingdom. The event occurred on 30 January 1972 in Derry, Northern Ireland and eventually led to the British soldiers opening fire on 26 unarmed Catholic civilians, ultimately killing 14. Other forms of brutality were used on the protestors; there were cases of civilians being shot with rubber bullets, being run over by vehicle, beating with batons and many other force-induced injuries. About 30,000 people gathered in the city to protest and demand their civil rights. The British forces were already in the city to overlook the streets and violence was initiated later that day between both sides. Many sources differ on the happenings of the conflict, mainly on if the shot protestor held any firearms. Still, Lord Widgery confirms that the evidence in the form of photography shows that none of the civilians had firearms or bombs and then continued to dismiss the actions of the British soldiers.² The government never officially apologized for the actions taken by their forces on that day, at least until the year 2010, when the now-former minister David Cameron apologized on behalf of the government and the country.³ The violent conflict between the government and the IRA terrorist organization called the Troubles

¹ Arthur Marwick, *British Society Since 1945* (London: Penguin, 2003), 137.

² Lord Widgery, "An Official Report by Lord Widgery", *International Journal of Politics* 10, no. 1 (1980): 52.

³ BBC News NI, "BBC News NI: What was Bloody Sunday?" March 15, 2019, Youtube Video, 2:51. <https://www.youtube.com/watch?v=00pnIEsxA9A>.

continued to brew for another two decades on the Irish Republic and Northern Ireland territory. However, this was not the only case of emerging troubles for the government outside the landscape of Great Britain.

The October of 1973 was the starting point of the first worldwide oil crisis, also called the first oil shock (as there was another oil crisis following in 1979), beginning with the leader of members of the Organization of Arab Petroleum Exporting Countries (OAPEC), King Faisal of Saudi Arabia, pushing an oil embargo targeting nations that had supported Israel during the 1973 Arab-Israeli war.

These nations were initially the United Kingdom, The United States, Canada, Japan and the Netherlands, although later the oil embargo was extended to the Republic of South Africa, Portugal and the Republic of Rhodesia. The way Andrew Marr puts it, the oil embargo was basically the final nail in the coffin that was Prime Minister Ted Heath's Conservative Party government, overwhelming them with an economic downturn and inflation.⁴ The price per barrel of oil increased fourfold in just few months and that was not nearly the end of it all. Because of the constantly rising pricing, oil and products made from it became scarcer and many industries like manufacturing and transportation were affected by it.

Ordinary people and their households were affected as well by using less household heating, encouraging fuel rationing, reducing street lighting and taking advantage of other fuel and energy saving capabilities to battle the rising oil prices. The first oil crisis, unfortunately for the Brits, came around about the same time as the coal industry strikes, leaving the country in ever more of a tougher spot with even fewer energy sources available than before. The entire energy crisis made the United Kingdom realize its prior mistakes of being reliant on imported oil and that diversifying their energy sources is of considerable importance.

Economist Charles Issawi implies that the Western world was counting too much on the limitless availability of cheap oil and ignored the possibilities of other energy sources. Coal production during 1950-1970 declined sharply in Europe, faced stagnation in the United States and nuclear power was facing unexpected difficulties, skyrocketing costs and environmental setbacks.⁵ Even though the first oil embargo lasted barely half a year, ending in March 1974, it made a lasting negative economic and political impact on Western Europe, the United States and many other countries around the globe.

⁴ Andrew Marr, *A History of Modern Britain* (London: Macmillan, 2007), HAROLD, TED AND JIM: WHEN THE MODERN FAILED, Authority Undermined paragraph 7.

⁵ Charles Issawi, "The 1973 Oil Crisis and After." *Journal of Post Keynesian Economics* 1, no. 2, (Winter 1978-79): 11.

India was one of the most important colonies of the British Empire, if not the most valued one, and their gain of independence in 1947 was a significant loss to the economy of the United Kingdom because of the import and India's resources. This seemed to be the start of the decay and crumbling of the British Empire, which lost its superpower status to the United States and the Soviet Union. According to Dr John Darwin, the loss of India also meant a substantial loss of Britain's world power, as they lost a major chunk of British military forces east of the Suez Canal, though Britain decided to back out of many colonies because the Empire found it extremely expensive to protect them.⁶ This started a trend in form of a domino effect as many British colonies continued to leave the British Empire. In the seventies, mainly countries of West Asia, the Caribbean area and the Pacific decided to abandon the British Empire and gain governmental independence. 1971 was the year of independence for Bangladesh and United Arab Emirates, then the Bahamas and Dominica joined in 1973 and 1978 respectively. The island nations of Fiji, Solomon Isles and Kiribati gained independence in 1970, 1978 and 1979 respectively. Many more overseas territories gained independence from the British Empire this decade and many more were still to come in the next two decades. Time would show that not only people from overseas colonies were not exactly content with the British government.

The seventies are also infamously known as the decade of strikes and workers' uprisings as the British government spent the entire decade battling with high rates of inflation by capping the pay rises of the public sector. To battle this decision, many trade unions were started and expanded to the majority of the industries, most notably the coal mining industry, which was an essential source of the country's fuel and energy. Dr Andrew Crossland points out that in the seventies, the United Kingdom in was dependent on the constant mining of coal to make electricity as most the country's energy was produced by using coal, biomass and open cycle gas.⁷ These events escalated further and the government, which was led by the Conservative party with Edward Heath as their Prime Minister, took some measures to conserve energy by limiting the use of electricity to three consecutive days a week in 1973 and 1974, though some services deemed essential like hospitals and supermarkets were exempt from such measures. This meant that the larger part of the week, the homes and families in the United Kingdom were unlit and gloomy. As stated by Kenneth O. Morgan, the strikes in 1972 resulted in a total surrender to the workers' demands of higher wages and the strikes in 1974 led to a national

⁶ Dr John Darwin, "Britain. The Commonwealth and the End of Empire," *BBC*, March 3, 2011.

⁷ Dr Andrew Crossland, "A brief history of British Electricity Generation," *MyGridGB*, March 18, 2017

state of emergency, ending with the unions total victory and the resignation of Heath.⁸ The Three-day Week period was hardly an alienated case of worker's unhappiness and unrest during the entire decade. Another period of large-scale strikes and unions demanding larger pay raises was called the Winter of Discontent, which took place between November 1978 to February 1979. The Winter of Discontent was effectively the end of the period of strikes. James Callaghan, the Prime Minister at the time and a Labour Party member, tried to fight and control inflation by offering pay raises, though the set limit was lower than trade unions demanded. As Tara Martin puts it, there were more unionized workers at the end of this decade than at any other time in British history.⁹ The income policy that the workers demanded was pushed aside, and the Labour Party was defeated in the next elections by the Conservative Party, led by Margaret Thatcher. The victory of Margaret Thatcher was the end of a brighter era for many working-class civilians.

This melancholic period was full of tragedies, civil unrest and discomfort for the citizens of the United Kingdom, especially for those of the lower classes. From domestic tragedies, massacres to losing of land overseas, both the Conservative and Labour Parties' governments kept on letting the citizens down, resulting in great mistrust of politicians. Workers' uprisings and strikes happened on the regular, the most devastating for the United Kingdom's economy being the coal and railroad industry strikes. This and the first oil crisis in 1973 made the United Kingdom realize its dependency on imported sources of energy and take drastic austerity measures to keep the country afloat. Soaring inflation and economic downturn affected the country as a entire, the outcomes reflected on the lives of ordinary citizens whose living standards were constantly lowering. As if the age gap inside family households was not normally enough to create a rift between parents and their children, the values and goals of the younger generation differed significantly. The mostly positivity-centred subcultures of the sixties like the hippies started to slowly vanish from the public's point of attention. The youth's view of the country's current economic situation left them disenchanted and pessimistic about the United Kingdom's and their own future. Differing from the upbeat 1960s, the 1970s were an era of unrest, civil rage, turbulent and melancholic emotions and that aspect of the decade made its imprint upon the mainstream culture, subcultures and the music they indulged in. Music of the younger generation of this period was a tool used to express the frustrations,

⁸ Kenneth O. Morgan, "Britain in the Seventies – Our Unfinest Hour?" *Revue Française de Civilisation Britannique*, XXII- Hors série (2017): 3

⁹ Tara Martin, "The Beginning of Labour's End? Britain's "Winter of Discontent" and Working-Class Women's Activism." *International Labor and Working-Class History*, No. 75, Rethinking the Left in Victory and Defeat (Spring 2009): 49.

discontent, desperation and rejection of all that came before them. Punk rock, post-punk and gothic rock made their appearance on the United Kingdom's music scene, and they expressed exactly what the Generation Jones was feeling at the time.

2. The Subcultures in the United Kingdom of the 70s

Prior to the era of 70s, the United Kingdom already was a hotspot for many different subcultures like the mods, skinheads, hippies and many others. Many of these subcultures were also closely connected to different kinds of music genres and subgenres.

Mods were a subculture that enjoyed its prime in the decade of 60s but had a small revival in the 70s. Tony Jefferson and Stuart Hall argue that mods can be defined as working-class teenagers living mainly in London and who could be identified by their characteristic hairstyles and clothing, although the term is very loose and art-college students with outrageous outfits could also partly fit the term.¹⁰ The slick Italian look is what most mods went for, wearing mostly fitting slim suits, thin ties, Chelsea boots or loafers, button-down collar shirts, hairstyle imitating French New Wave film actors and riding Lambretta scooters. The subculture of mods enjoyed a small short-lived revival in the late 1970s, attempting to adopt and revive the by then almost dead scooter aesthetic of the early to mid-1960s. Just like the hippies, many mods indulged in substance abuse, although they switched from mind-altering and psychedelic drugs like LSD and marijuana to then still legal amphetamines that would help them stay up till morning to enjoy their nights out and provide them with awareness. Dr Andrew Wilson argues that the usage of amphetamines was alarming and in the Soho scene, it was seen as evidence that the legal drug was very likely to be abused and after the availability of pharmaceutically manufactured amphetamines was reduced (and outlawed in 1964), it negatively affected the scene and pushed the market towards criminal exploitation.¹¹ A large number of new mod and mod inspired punk bands like the Jam, the Specials, the Lambrettas, Secret Affair and many more were started during the mod revival period, and almost all of them had a run as short-lived as the mod revival period itself. Like many other subcultures of the 1970s, the mods rejected mostly everything about the generations prior, utilizing a style they considered new, fresh, cool, controversial and exciting. The mods also took inspiration from the black culture of the Jamaican and British Jamaican diaspora's rude boys, and music genres of ska, rocksteady and even reggae later in the 1970s. Dancing and dressing up were a big part of being a mod so most of the mod hotspots were bars and night dance clubs.

The skinhead subculture had its first wave take roots back in the 1950s after the post-war economic boom. The youth could finally save up some money to invest into clothing and stand out from the rest with their own fashion sense. First there were the mods, who developed

¹⁰ Stuart Hall, Tony Jefferson, *Resistance Through Rituals: Youth Subcultures in Post-War Britain* (Abingdon, Oxon: Routledge), The Meaning of Mod p. 2.

¹¹ Dr Andrew Wilson, "Mixing the Medicine." *Internet Journal of Criminology* (2008): 17.

into multiple different branches. Some of the mods adopted the nickname smooth mods because they wore the latest and very expensive clothing and were not really inclined towards violence. On the other hand, there were the hard mods, mostly working-class youth that wore work or army style boots (often Doc Martens), suspenders, straight fitting jeans or trousers and short hair or buzzcuts. Arthur Marwick argues that skinheads' exaggerated haircuts were a reaction to the long hairstyles of the sixties.¹² Keeping their hair short could have also been simply for practical reasons, like being a hindrance in industry job positions and work, or just getting in the way of their faces while fighting on the streets. Stuart Hall and Tony Jefferson remark that the skinhead style represents an attempt to recreate a traditional working-class community through 'mob-like' groups as a substitution of the working-class that was in decline.¹³ Stuart Hall And Tony Jefferson also comment on the territorial and community centric aspect of the skinheads as they usually formed in groups centred around a single locality which they defended from other groups.¹⁴ During this period, skinheads branched off to multiple different groups. Some became a part of the football hooligan culture while the others shaved even more of their hair and became more inclined towards the punk rock subculture and the most alienated fringe parts of skinheads became politically far right and started affiliating with neo-nationalist and fascist political parties like the British Movement and the National Front. There are plenty of opinions about the interconnection and overlap of punks and skinheads since they often shared similar clothing styles and even music, despite there being an individual subculture for both of them and their overall music taste and fashion were somewhat distinct. Jesse Prinz observes that despite the overlap, skinheads (those associated with the far-right) often had violent clashes with punks solely for them being punk rock.¹⁵ Andrew Marr points out that the extremist group of skinheads attached themselves to the National Front movement by the mid-seventies.¹⁶ The extremists' music genre of choice became Nazi punk and hatecore, both being offshoots of punk rock and hardcore punk respectively. Nazi punk and hatecore are both musically the same as their preceding genres, only the songs' lyrics become themed mostly with national socialism, racism, ethnic hatred and white pride. Like the mods, the skinhead subculture was heavily influenced by Jamaican rude boy culture and music, especially ska, reggae and rocksteady.

¹² Arthur Marwick, *British Society Since 1945* (London: Penguin), 206.

¹³ Stuart Hall, Tony Jefferson, *Resistance Through Rituals: Youth Subcultures in Post-War Britain* (Abingdon, Oxon: Routledge), The Skinheads and the Magical Recovery of Community p. 1.

¹⁴ Stuart Hall, Tony Jefferson, *Resistance Through Rituals: Youth Subcultures in Post-War Britain* (Abingdon, Oxon: Routledge), The Skinheads and the Magical Recovery of Community p. 4.

¹⁵ Jesse Prinz, "The Aesthetic of Punk Rock." *Philosophy Compass* (September 2014): 4.

¹⁶ Andrew Marr, *A History of Modern Britain* (London: Macmillan), HAROLD, TED AND JIM: WHEN THE MODERN FAILED, Peasants' Revolt: Two, the Left p. 1.

Although with the coming of the 1970s and the second wave of skinhead subculture, some skinhead members shifted from their original music genre inclination towards the genre of punk rock.

Punk subculture in the United Kingdom can be traced back to 1976 when many now considered classic punk albums and singles were released. America's self-titled Ramones album became a hit even overseas and singles New Rose and Help from the British band The Damned became a template for punk rock to come. Jesse Prinz comments that the punk subculture is very heterogenous as it emerged from multiple different sources like the garage music movement, pub rock, mods, ska and rockabilly.¹⁷ The original meaning of the word punk is speculated to come from prison slang, being a term for a worthless person, a hoodlum or a young ruffian.

The word was nonetheless adopted by the punks, they did not care about the negative connotations, or maybe they even liked it. Punk subculture contains many political ideologies, most being left wing or far-left to far-right skinheads. There are big differences between different branches of punks, but most still uphold the ideas of nonconformity, individualism, absolute freedom, authenticity, anti-authoritarianism, anti-consumerism, anti-corporatism and anti-capitalism, never "selling out" for profit or fame and a do-it-yourself ethic. Punk art was not only music, but it was also its own brand of ideology, film, the pogo dance, visual collages and covers, and literature. The typical punk fashion consists of spiked hair, mohawks, brightly coloured hair, tartan pants, safety pins, ripped jeans, band t-shirts of choice, Doc Martens boots or Converse All Star sneakers, spiky leather jackets, chains used as jewellery, sleeveless denim jacket with band patches, and body modifications like tattoos and piercings. Jesse Prinz writes that both waves of the punk movement of the United States and United Kingdom contributed significantly towards punk fashion, including their respective bands.¹⁸ Although the biggest punk fashion icon is undoubtedly Vivienne Westwood and her clothing brand of the same name who provided clothes for the Sex Pistols and created many of the now classic punk styles and looks, clothing, make-up and hairstyles included. Fashion and music were not the only form of artistic expression for punk youth and as Jesse Prinz states, many fanzines started emerging on the British scene, most notably the fanzine Sniffin' Glue appeared in 1976 and it reflected the aesthetic and perspective of London's upcoming punk rock scene.¹⁹

¹⁷ Jesse Prinz, "The Aesthetics of Punk Rock." *Philosophy Compass* (September 2014) : 1.

¹⁸ Jesse Prinz, "The Aesthetics of Punk Rock." *Philosophy Compass* (September 2014) : 2.

¹⁹ Jesse Prinz, "The Aesthetics of Punk Rock." *Philosophy Compass* (September 2014) : 2.

Fanzines, as the name hints, are fan made magazines which was the perfect fit for punk subculture. They utilized photocopying, hand cropped photos, chaotic layouts, collages, cropped letters from newspaper, it was the perfect style for a movement that emphasized a do-it-yourself approach to art. Many fanzines followed soon after and the same went for band as well. Matthew Worley reports that most of punk fanzines copied the Sniffin' Glue template and lasted only for a handful of issues even when printed in very small batches.²⁰ The British public, especially the older generations, viewed the punk style as very silly, obscene and abrasive, but after all, that was the entire point of. Distinguishing oneself from the rest, being an individual, not following the mainstream and its norms. Consumerism, religion, celebrities, public figures, politicians and sexual norms of their times became a frequent target for critique and ridicule among the subculture while somewhat glorifying those who opposed the system, namely famous criminals.

The rise of punk rock was a starting point for a large number of offshoot subcultures. Some punks found themselves not enjoying the harshness, abrasiveness and chaos of regular punk rock as much as before and felt the need to turn up the ante of the heaviness and speed of punk music, creating the much more violent and manic hardcore punk movement. Another branch of punk called post-punk blossomed out right around the same time that the main branch of punk started creating waves. A short period of time after that, gothic music and subculture emerged from post-punk.

Post-punk as a subculture existed in a much smaller manner than punk rock and gothic style, mainly focusing on the musical style itself. Post-punk fashion for the most part rejected the original punk art and fashion aesthetic of torn clothes, tartan clothing, safety pins, and crazy hairstyles and hair colour. At the start the post-punk style was often very minimalistic and closer to the normal everyday formalwear. Button-up shirts, sleek-fitting pants, loafers and coats completed the standard post-punk look. Some of the post-punk subcultures later adopted a rather futuristic, artsy, avant-garde and unconventional styles. Stuart Hall and Tony Jefferson point out that unlike in punk rock and previous subcultures there was an observable convergence of class and gender, particularly in club cultures.²¹

The movement retained the anti-establishment and do-it-yourself mindset of punk, although the approach was more intellectual and introspective, focusing more often on oneself.

²⁰ Matthew Worley, "Punk, Politics and British (fan)zines." *History Workshop Journal Issue 79* (March 2015): 78.

²¹ Stuart Hall, Tony Jefferson, *Resistance Through Rituals: Youth Subcultures in Post-War Britain* (Abingdon, Oxon: Routledge), Introduction p. 9.

Post-punk art explored themes of alienations, loneliness, mental illnesses and existentialism. Harsh social commentary and critique, searching for your personal identity and questioning social norms were all a part of the post-punk ideology and attitude. Roger Sabin notes that melancholic post-punk and gothic post-punk music and style developed revolving around the single 'Bela Lugosi's dead' from the band Bauhaus, making a major influence on post-punk music forever.²² Just like punk rock, post-punk was a very heterogeneous culture. Some branches combined the style of post-punk, dance-punk and art punk to create a poppier and more approachable sound. The most notable example in the United Kingdom was Gang of Four which was more similar to the sound of American bands like Television and Talking heads. Even their sense of fashion differed from the darker branch of post-punk, usually sporting a casual look.

Some of the most important post-punk bands are Joy Division, The Cure, Siouxsie and the Banshees, Public Image Ltd, Wire, Gang of Four, the Slits, Bauhaus, Killing Joke and later in the 80s the Chameleons and the Sisters of Mercy. Some band like the Damned started out with producing punk rock music and later in their career shifted towards post-punk and gothic rock. Many of these band are considered both post-punk and gothic as the genres are closely intertwined, goth subculture grew out of the post-punk subculture and both goth and post-punk styles started around the same time.

Gothic subculture started as a darker and much more melancholic offshoot of post-punk, focusing ever more on the emotional state of the individual and their negative emotions. Goths embraced introspection, romanticism and the macabre and the themes of gothic art are often associated with obsession with death, darkness, the mysterious, the occult, the supernatural and the very depths of human emotions. A big inspiration for the gothic subculture was gothic literature of horrors and mysteries like the works of Edgar Allan Poe, Shirley Jackson, Bram Stoker, Mary Shelley, Howard Phillips Lovecraft and others. Lauren Goodlad and Michael Bibby argues that David Bowie was the de facto predecessor of gothic styles by "playing dress up", using makeup and costumes, and developing theatrical implications of rock music.²³

When it comes to gothic fashion the use of dark colours like black, dark grey and dark navy was the most popular, only rarely enriching the outfit with a sprinkle of white. There was significant difference between the gothic styles of men and women, unlike with punk rock in which differences between styles of the sexes were not as dramatic.

²² Roger Sabin, *Punk Rock: So What?* (London: Routledge, 1999), 60

²³ Lauren Goodlad and Michael Bibby, *Goth: Undead Subculture* (North Carolina: Duke University Press, 2007), 129.

Gothic women, and to a lesser extent even men, used bold facial makeup to create their key style. Paul Hodkinson describes the goth look as consisting of pitch-black back-combed fuzzy spiky hair complemented by accentuating the eyes, cheekbones and lips with heavy dark makeup.²⁴ A large amount of white powder was applied to the entire face to make it look very pale, almost ghostly, and large amounts of black eyeliner were applied around the eye area. Black highlighter was used on eyebrows and sometimes sparkles, and small amounts of colourful makeup were used as well. The pale gothic face created a big contrast when compared with the bold black eyeliner, highlighters and dark cherry or black lipsticks. Ansgar Jerrentrup explains that gothic women had a much richer assortment of clothing than men like pleated skirts, bustiers covered with lacquer, laces and brocade inserts.²⁵ Fishnet sleeves and stockings, black dresses, large coats and leather jackets, and buckled high heel leather shoes were essential of the female goth wardrobe.

If gothic men during the rise of gothic subculture wore makeup, it would normally be just a small amount of it, usually just a bit of white powder to make their faces look a bit paler, some eyeliner around the eyes and dark lipsticks. Ansgar Jerrentrup notes that the classic gothic clothing for men consisted of wide coatmen coats or Dracula capes, loose corsair shirts ruffled blouses, latex or leather tight fitting pants, leather boots with buckles and pointy shoes, all used in differing variations.²⁶ For women, there were many gothic fashion icons from the past like the fictional Morticia Addams, but the most influential one from the gothic movement itself was Susan Janet Ballion, professionally known as Siouxsie Sioux, from the band Siouxsie and the Banshees. Her use of fetish, bondage, BDSM and glam attire inspired both punk rock and gothic styles. For gothic men, there were also many inspirations from the past such as the fictional Dracula played by Bela Lugosi, but the biggest male gothic icon of the 70s was Robert Smith from the band the Cure. His combination of sloppy red lipstick, dark eyeliner and long fuzzy backcombed hair became an inspiration to many goths at that period. Ansgar Jerrentrup remarks that goths often wore shiny silver jewellery with decorated skulls, bones, crosses, vampire bats, spiders and other dark signifiers that connected them to horror, to contrast their black garment, especially chains, finger rings, studs, bracelets, necklaces, pins and belts.²⁷

²⁴ Paul Hodkinson, *Goth: Identity, Style and Subculture* (Oxford: Berg, 2002), 36.

²⁵ Ansgar Jerrentrup, "Gothic and Dark Music: Forms and Background." *The World of Music* Vol. 42, No. 1, (2000), pp. 25 —50: 30.

²⁶ Ansgar Jerrentrup, "Gothic and Dark Music: Forms and Background." *The World of Music* Vol. 42, No. 1, (2000), pp. 25 —50: 30.

²⁷ Ansgar Jerrentrup, "Gothic and Dark Music: Forms and Background." *The World of Music* Vol. 42, No. 1, (2000), pp. 25 —50: 31.

Punk rockers, post-punk movement members, goths and all other subcultures of the 70s had their own distinct style, art and fashion sense. All share some level of similarities like their anti-establishment, counter-cultural and individualistic ideology. With their preferred music genre of choice is where their subcultures splinter off the most. Post-punk and gothic rock both started off as a subgenre and offshoot of punk rock and even though they share some aspects of the music itself, they developed to be much more complex musically and sonically.

3. The Music of Subcultures in the United Kingdom of the 1970s

The punk rock subgenre emerged in the mid to late 1970s in the United States of America, United Kingdom and Australia as a response to the commercialised and overly emotional and sentimental rock music of years prior. The roots of the punk genre and movement took place almost a full decade earlier in the 1960s United States of America, starting with the music genres of proto-punk and garage rock and bands like The Stooges. According to Matthew Worley, early punk rock bands were dedicated to play the lowest possible genre of rock music, as low as the streets.²⁸ Punk rock was created very much in the spirit of do-it-yourself movement, so the necessary musical and instrumental knowledge was very low. The sounds of punk rock guitars and drums are often described as deranged, loud, noisy, manic and chaotic. Playing out of tune in the wrong key or scales was somewhat typical for punk bands since they rarely cared about having perfect or just good instrumentations. Their music equipment was mostly very cheap because the bands couldn't afford anything better, which had an gritty impact of the music they produced. The vocals were considered by outsiders as whiny, yelled out, shouted out and the lyrics were not received much better. Lyrics of punk rock songs consisted mostly of political and social commentary, ridiculing the powers that be and religion, profanities and sometimes even just pure nonsense and gibberish.

Post-punk music evolved from punk rock to incorporate elements of other music genres like art rock, new wave and even some electronic influences. Unlike punk rock, post-punk relies on creating a cold atmosphere and a more intelligent approach of using instrumentals. Relative musical simplicity of punk rock was kept as an aspect of post-punk, although unlike the simplistic and easy to understand punk rock lyrics and song structure, post-punk relies on more intelligent song-writing and lyrical content. Lyrical themes deal with much more serious subject matters like mental illnesses, feeling of isolating, lacking the meaning of existence. Even more importance is placed on creating a melancholic atmosphere via echoing musical landscapes.

Vocalists have a tendency to sing in a deep tone, sounding monotone and in some extreme cases, creating an almost robotic sound. Stoically cold vocals create a major contrast to the yelled and shouted harsh vocals of punk rock. Differentiating from punk rock, post-punk bands frequently incorporate influences from genres of krautrock, art rock, electronic and experimental rock. Having art rock and experimental rock at the back catalogue meant that post-

²⁸ Matthew Worley, "Punk, Politics and British (fan)zines." *History Workshop Journal Issue 79* (March 2015): 77.

punk had significantly bigger musical sound potential than punk rock which relied on fast playing of instruments and harsh shouted vocals. Minor key melodies with spiky angular lead guitar lines created the cold and melancholic tones which post-punk is most known for. Some post-punk bands decided to create a poppier sound with dance-punk which was more appropriate for dance floor in music clubs, rejecting the dark and melancholic sound of other post-punk bands. Colwave, another post-punk offshoot is a genre that enjoyed a substantially larger fanbase in continental Europe than in the United Kingdom. It started around the same time as post-punk did, but they relied on heavy utilization of minimalistic atmosphere and synthesizers to create an equally electronic and post-punk sound.

Gothic rock shares many same characteristics as post-punk. It generally uses a more distinct rhythmic bass sound than punk and the guitars heavily utilize chorus and echo guitar effect pedals. More guitars are generally used like the rhythm guitar with sound modified to make a sharp vibrating tone. Taking inspiration from synth pop, synth machines are often included in the bands' instrumental repertoire. Vocals are mostly deep, tormented and dramatic sounding, using lower tones and echoing effects. David Bowie's theatrical voice is thought of as the biggest inspiration for post-punk and gothic rock vocal performances. Drums are less manic and chaotic than in punk, creating a rhythmic sound more akin to jazz rock.

For a while, the song "Bela Lugosi's Dead" became a template for the standard gothic rock sound. The genre depends on creating an ominous, ethereal, surreal sonic imagery and atmosphere. Punk influence later came back into gothic rock to create the genre deathrock, a heavier version of gothic rock with lots of guitar distortion and echoing. Deathrock enjoyed bigger popularity in the United States, but some bands in the United Kingdom like Specimen and Alien Sex Fiend got mildly popular. The band Cocteau Twins went the other way around and pioneered the new genre ethereal wave, focusing on a softer and lighter guitar sounds, atmospheric guitar soundscapes, and romantic and lush vocals.

4. Analytical Breakdown of Lyrical Content and Public Perception of the Bands the Sex Pistols, Joy Division and the Clash

In the analytical part of the paper the aim is to dissect the lyrical content of songs of the bands the Sex Pistols, Joy Division and the Clash and analyse the groups' background, controversies and happenings around the bands that may have influenced their music.

The public presence of the Sex Pistols was filled with controversies since the very start of the band. Even their name was somewhat controversial because of the word sex being in it and the entire band name could be understood as a double meaning. The name was suggested to them by their Manager, Malcom McLaren, who was trying to promote the fashion store Sex, which was owned by him and Vivienne Westwood, who supplied the Sex Pistols with many controversial articles of clothing. Even though the band's messaging and ideology was leaning towards the left to an anarchic standpoint, majority of the members often wore articles of clothing with Nazi symbolism. They did not agree at all with national socialist ideology of Hitler's World War II Germany, but the Nazi imagery helped them stir up controversy and shock around the band.

As provocative and shocking as it may have been to see such offensive imagery barely 30 years after the most destructive and heinous conflict in human history, most punks just used the swastika armbands as a fashion accessory, shocking and offending the general public, and since they were opposed to the ideology, they used the symbols in an "ironic way". Clothing with Nazi symbolism was not the only connection the band had with Nazi Germany as Johnny Rotten did a photoshoot wearing Nazi insignia while doing the Nazi salute and multiple members wore Vivienne Westwood's famous "Destroy" t-shirt with the Nazi swastika on a pink background instead of the original red, which was supposed to make the actual Nazis angry. The last member to join the Sex Pistols, Sid Vicious, also often wore clothing with the Nazi insignia only to sometimes change it for a communist hammer and sickle t-shirt. Jon Savage notes that a part of the group's shock tactics was wearing fetish t-shirts and other sexual items of clothing which later blurred the lines of provocative fetish wear and high fashion.²⁹ Such as a t-shirt with a picture of women's breasts on it or two gay cowboys with no pants touching each other with their penises.

Jon Savage argues that the band also like to wear clothing that referenced to Anarchist heroes and to the events of 1968: 'Prenez vos désirs pour la réalité' and 'A Bas Le Coca Cola',

²⁹ Jon Savage, *Sex Pistols and Punk* (London: Faber and Faber, 2012), 55.

and finishing the final touches with placing small rectangular portraits of Karl Max on the side of the chest and on the other side an inverted flying swastika, the entire look being finished with an armband with 'Chaos' written on it to create an explosion of contradictory and shocking signs.³⁰

Jesse Prinz remarks about punk rock's irreverence often manifesting in the vocal performances that can sound like sneering insults and angry protest, and use of obscene language. For an example, the Sex Pistols' Johnny Rotten and Siouxsie Sioux from Siouxsie and the Banshees were no strangers to frequent use of profanities and swearing and they shocked the 70s's audiences by using foul language on live television.³¹ This was not the only time Siouxsie Sioux and her band got into hot water because of their antics as their first single "Hong Kong Garden" quickly became controversial because of accusations of racism in the lyrics "Slanted eyes greet the bright sunrise, a race of bides small in size".

As Jon Savage points out, the great publicity stemming from controversies worked as a double-edged sword for the Sex Pistols because just as more people knew about them, the reports about the acts of violence surrounding them caused the band getting banned from the venues Marquee and the Nashville.³²

Jon Savage argues that there were many cases of the band and the people around them using shocking imagery as Vivienne Westwood and their manager Maclaren used the swastika on their clothes, but they also owned a large stock of Nazi memorabilia.³³ Malcom McLaren especially was in awe of the Nazi symbolism, starting from the swastikas and continuing into extremely rare World War II era artifacts like the Nazi Youth badges, rings, SS division wedding rights, the straight wing badges and many more. Some of these artifacts, memorabilia and replicas were available to buy in their clothing store Sex since the store's main idea and goal was to break all possible taboos and social conventions. Pamela Rooke, better known as Jordan or Jordan Mooney, was a model that frequently worked with Vivienne Westwood and the Sex clothing store. She went to many of the earliest Sex Pistol shows and was generally often around the vicinity of the band, even visiting bars with them. Jesse Prinze notes that Jordan herself said that once when visiting an all-night club, the Candy Box, with Johnny Rotten and Sid Vicious, in which they all had memberships created, she wore a shirt with the anarchy

³⁰ Jon Savage, *Sex Pistols and Punk* (London: Faber and Faber, 2012), 55.

³¹ Jesse Prinz, "The Aesthetics of Punk Rock." *Philosophy Compass* (September 2014): 4.

³² Jon Savage, *Sex Pistols and Punk* (London: Faber and Faber, 2012), 37.

³³ Jon Savage, *Sex Pistols and Punk* (London: Faber and Faber, 2012), 56.

symbol printed on it and someone took offence to it, leading to an argument and then their memberships getting terminated.³⁴

One of the most controversial moments in the history of the Sex Pistols was their appearance on the Today live programme hosted by Bill Grundy by Thames Television. They were a last-minute replacement for the band Queen, filling in the empty spot thanks to Freddie Mercury's dental appointment. Before the show, the band and their accompanying followers, including Siouxsie Sioux from Siouxsie and the Banshees, were served alcoholic drinks. The host Bill Grundy also drank alcohol before the show, even commenting at the start of the broadcast "They are as drunk as I am" and a conflicting clash between the two parties was imminent. Right of the bat, Bill Grundy started with making fun of the members of the band by saying that he heard they received 40,000 pounds as a label advance payment from their record company and that it seems to be somewhat conflicting of their anti-materialistic view of life, to which the band responded that they spent it all already.³⁵ Johnny Rotten then quietly uttered a vulgarity on live broadcast, to which Grundy said to repeat the word he said. The conflict got only worse when Grundy said, "We'll meet afterwards, shall we?" to Siouxsie Sioux saying she always wanted to meet him.³⁶ The nasty comment made Steve Jones very disgusted, responding to him with profanities and insults like "You dirty sod" and "You dirty old man". The resentful exchange continued with Jones insulting Grundy and Grundy making ironic remarks back at Jones, continuing almost until the end of the broadcast. This incident was but a start of many more controversies involving the band. Using profanities on live broadcasts was a big taboo at the time, but the Sex Pistols didn't care to conform to the rules of the media and use self-censorship because they wanted absolute freedom both in life and in their art.

The live interview created a great buzz about the band and pushed punk rock into the United Kingdom's mainstream and public awareness, but many of their upcoming shows were cancelled as a result of the vulgar programme and it started an avalanche of attacks from journalist all over the country. The interview was broadcasted only in London and the surrounding areas, but many big tabloid newspapers mocked the Sex Pistols for days to come. In Steve Jones' view, he reminisces about the profanity ridden incident very negatively, saying that Bill Grundy disliked them from the start and did not treat them like equals, talking down to them and acting like they were dirty peasants, which reminded him of the old British class

³⁴ Jon Savage, *Sex Pistols and Punk* (London: Faber and Faber, 2012), 56.

³⁵ ThamesTV. "Swearing |Sex Pistols interview |Today Show |Thames TV | 1976." Today. May 28, 2012. TV programme, 0:09—0:38, <https://www.youtube.com/watch?v=LtHPHvHJ7Rs&t=31s>.

³⁶ ThamesTV. "Swearing |Sex Pistols interview |Today Show |Thames TV | 1976." Today. May 28, 2012. TV programme, 1:33—1:36, <https://www.youtube.com/watch?v=LtHPHvHJ7Rs&t=31s>.

system.³⁷ Steve Jones further notes that the bands' appearance on Bill Grundy's show was the big dividing line in the history of the Sex Pistols as prior to the incident, they were only interested about making their music and after the broadcast, things took a turn towards the media attention.³⁸

The controversies of the Sex Pistols did not cause trouble only outside of the band but inside as well. Since punk rock was all about not conforming to the society and breaking taboos, drug use was quite rampant in the group which became one of the reasons of the eventual split up of the band. Steve Jones remarks that he tried heroin multiple times during his time with the Sex Pistols to self-medicate and help him get through his struggles, although his real addiction started only after the band collapsed on itself.³⁹ The one most infamous for his heroin addiction was Sid Vicious who picked up the drug habit with his girlfriend Nancy Spungen, although these unhealthy vices preceded their relationship. The press soon turned its focus on the couple and their erratically violent acts and followed them for the entire duration of their turbulent relationship which ended in 1978 with her death.

Vicious himself caused much trouble for the band and contributed very little as he never learned how to play bass and was only the poster boy for the band. He got the band's contract terminated after a wild party at the A&M Records' offices, attacked fans during shows and once he cut himself on the stage so badly he had to be transported to a hospital. He and other members of the group even had troubles with getting their visas to play overseas because of their criminal histories.

Not just their on and off-stage behaviour created controversies, their music was just as controversial as the band itself. Their music explored the themes of absolute freedom, nihilism, individualism, breaking social taboos, challenging the set-in place norms, anti-establishment and anti-authority ideology, consumerism and critique of social and political structure of the United Kingdom. The Sex Pistols' first and only album "Never Mind the Bollocks Here's the Sex Pistols" contains many lyrics that shocked the general public.

An example that best represents the shocking nature of their music is "Belsen was a Gas" (Appendix no. 1):

Belsen was a gas I heard the other day
In the open graves where the jews all lay

³⁷ Steve Jones. *Lonely Boy: Tales from a Sex Pistol* (Boston: Da Capo Press, 2016), 128.

³⁸ Steve Jones. *Lonely Boy: Tales from a Sex Pistol* (Boston: Da Capo Press, 2016), 131.

³⁹ Steve Jones. *Lonely Boy: Tales from a Sex Pistol* (Boston: Da Capo Press, 2016), 155.

Life is fun and I wish you were here
They wrote on postcards to those held dear

The song was written by Sid Vicious for his prior group the Flowers of Romance and it while it was performed a few times by the Six Pistols, it was never officially released. Even the name of the song is a direct reference to the Nazi concentration camp Bergen-Belsen built in northern Germany. “Belsen was a gas” references the gas chambers which the Nazis used to send countless Jews, Czechs, Poles, Roma, Christians and others who opposed the World War II Germany’s regime to certain death. Although many people perished in Bergen-Belsen, there were no actual gas chambers. The text continues with “Life is fun and I wish you were here, they wrote on postcards to those held dear” which ironically pokes at the situation most of the prisoners found themselves in, creating a shocking response from most listeners at that time. The conditions of living in all concentration camps were beyond inhumane and very rarely did the imprisoned people live through to the end of the war to see their families.

Oh dear
Sergeant majors on the march
Wash their bodies in the starch
See them all die one by one
Guess it's dead, guess it's glad

The next portion of the song comments on the prisoners slowly dying one by one. Many of the prisoners were sent to other concentration camps like the Auschwitz-Birkenau, where they actually used gas chambers to kill the prisoners, under a false pretence that they were to be sent to a more humane camp, only to be murdered right after coming off the train. The main causes of death in the Bergen concentration camp were malnourishment and starvation, lack of care, diseases and inhumane mistreatment by the guards who were indifferent towards the fates of their prisoners. This is shown in the text “Guess it’s dead, guess it’s glad”.

So bad
Belsen was a gas I heard the other day
In the open graves where the jews all lay
Life is fun and I wish you were here
They wrote on postcards to those held dear

The part “In the open graves where the Jews all lay” references the many mass graves which were dug by the British forces that liberated the prisoners which endured the horrors of the camps. The overall victim count of the camp was in the tens of thousands and there were mass graves with thousands of dead bodies of the prisoners each. The gas they reference is a pun on the Zyklon B gas, the word “gas” is also refencing a slang meaning fun time.

Oh dear
Be a man
Be a man
Belsen was a gas
Be a man, kill someone, kill yourself
Be a man, be someone, kill someone
Be a man, kill yourself

The song was not very accurate, and it was not really trying to be, the main point was to make a song with darkly ironic and shocking lyrics. The substance of the song is very purposely provocative, confrontational, offensive and pushing the boundaries of what was okay to sing about in their times.

The song that displays their disdain for the establishment is “God Save the Queen” (Appendix no. 2):

God save the queen
The fascist regime
They made you a moron

The song starts off with Johnny Rotten ironically pronouncing “God save the queen”, a common phrase used in the United Kingdom and the name of the national anthem of the United Kingdom used when a queen sits on the throne. Rotten also compares the British monarchy to a fascist regime, criticising the oppression their opposition and the natural social hierarchy of the United Kingdom. Challenging the British monarchy and questioning its existence, he also suggests that the monarch is a symbol of fascist oppression and control.

God save the queen
She’s not a human being
and There’s no future
And England’s dreaming

Johnny Rotten includes his anti-authoritarian mindset when he mocks the biggest authority in the United Kingdom, the queen Elizabeth II., saying that she’s not a human being. She is no human being because of her social status, being seen by the band as a heartless monarch. This was a bold statement especially in their decade when the love for the queen was very high. Rotten continues with the statement “and there’s no future and England’s dreaming” expressing his nihilistic outlook on life, thinking that there’s no future for United Kingdom’s youth. The phrase “England’s dreaming” constitutes that the entire country was turning a blind eye towards the society’s problems, offering only apathy.

Don’t be told what you want
Don’t be told what you need

There's no future
No future
No future for you

“Don’t be told what to do, don’t be told what you need” is a clear call for disobedience of the establishment and powers that be, embracing absolute freedom, anarchy, rebellion and rejection of social norms. The band also expresses the need to be individualistic, living your life the way you want to live it and calls for a civil revolution of sorts.

God save the queen
'Cause tourists are money
And our figurehead
Is not what she seems

Rotten continues to mock the queen, calling her a figurehead that’s faking her public presence and her show of power. The phrase “'Cause tourists are money” references tourists from all around the world coming to the United Kingdom to celebrate the queen’s Silver Jubilee and spend their money. The monarchy earned a lot of profit from the celebrations but in their eyes, she would not do anything to help the poor.

Oh God save history
God save your mad parade
Oh Lord God have mercy
All crimes are paid

In “Oh God save history, God save your mad parade” the band requests God with a bit of irony to save the mad parade, meaning the poor people that celebrate the Jubilee of the Elizabeth II. The word mad is used because the celebrations were made to be a great event for the entire country, but the social condition of the people was a stellar contrast since many working-class people were living very poorly.

Oh when there's no future
How can there be sin
We're the flowers
In the dustbin
We're the poison
In your human machine
We're the future
Your future

Rotten comments “Oh when there’s no future, how can there be sin” that for them, there is no future, no hope, there’s nothing to look forward to in their lives, so maybe the working-class people should just die and stop making sins against God. He compares the youth to flowers that grow from a trashcan which symbolizes the entire country and their terrible surroundings. It

shows Johnny Rotten's despair and loss of hope because of the monarchy, terrible working conditions, such as underpaying positions, stressful and inflexible jobs, and unemployment. He says that the young unemployed generations is the poison for the system put in place by the monarchy, further destroying the country. He then remarks that the young generation is the future of the United Kingdom, which means that they are also the future of the monarchy, and as he said before, there is no future. If the young generation is crushed by the government and the social environment, the entire country's future will be a failure. John Lydon notes that despite many people calling the lyrics of the song fascist in nature, the song is actually against fascism.⁴⁰

The song was released around the Silver Jubilee and became an instant hit with anyone who felt at least a little bit of relatability within the song's lyrics. Even though it was banned from the BBC and many radio stations, it reached high positions on musical charts in the United Kingdom and even got close to becoming the number one single on UK Singles Chart with some arguing that it would have taken the first place if the charts were not fixed to prevent it from going number one. Steve Jones remarks that the song pushed them towards fame about as much as their infamous interview with Bill Grundy.⁴¹

Another song from the Sex Pistols that ended being very controversial is called "Bodies". The main topic of the song is abortion and the way it was written made both sides of the strongly opinionated spectrum disgusted and angry (Appendix no. 3):

She was a girl from Birmingham
She just had an abortion
She was a case of insanity
Her name was Pauline, she lived in a tree

The issue of abortions was a highly polarizing and debated topic of the 70s in the United Kingdom. The song starts with a highly mentally unstable woman named Pauline having an abortion. Steve Jones notes that he and Lydon knew the woman the song is about and that she was indeed very mentally ill.⁴² One day, she was supposed to come to Lyndon's house with a see-through plastic bag with her dead foetus inside of it which made such a lasting impression on Rotten that he ended up writing this song.

She was a no-one who killed her baby
She sent her letters from the country

⁴⁰ John Lydon. *Rotten: No Irish, No Blacks, No Dogs*, (London: Hodder & Stoughton, 1994), 93

⁴¹ Steve Jones. *Lonely Boy: Tales from a Sex Pistol* (Boston: Da Capo Press, 2016), 145

⁴² Steve Jones. *Lonely Boy: Tales from a Sex Pistol* (Boston: Da Capo Press, 2016), 138

She was an animal
She was a bloody disgrace

This excerpt of the song creates a shocking graphic image of a mother killing her own child before it was born. Since the woman was heavily mentally ill, she did not realize about the seriousness of her own actions. This may also be a critique of the way mentally ill people were treated in the 70s and how the government offered little to no help as she resorted to having an abortion in a factory. Abortion may have been legal, but the way that people looked on women who had the medical procedure was still largely negative.

Dragged on a table in a factory
Illegitimate place to be
In a packet in a lavatory
Die little baby screaming

Body, screaming, fucking, bloody mess
Not an animal, it's an abortion

Body I'm not an animal
Mummy, mummy, mummy, I'm an abortion
Throbbing squirm, gurgling bloody mess

I'm not a discharge
I'm not a loss in protein
I'm not a throbbing squirm

This part of the song comments on the healthcare availability for women in need of abortions. The woman in question goes to factory to have an abortion, placing the dead foetus inside a plastic bag in a sink after the act. The graphic depiction of the act and the description of the dead foetus itself provoked both sides.

Ah! Fuck this and fuck that
Fuck it all the fuck out of the fucking brat
She don't wanna a baby that looks like that
I don't wanna a baby that looks like that

Body, I'm not an animal
Body, an abortion

John Lydon stated that he is neither pro or against abortion, he said that he would not interfere with a woman's choice.⁴³ Almost all of their music had some form of shocking and provocative nature to it and the passionately debated topic seemed just right to use for the band. The explicitly graphic depiction of the procedure and the result of it ended up triggering both sides and as a result, many shops refused to sell their album. The song was not made for either of the

⁴³ John Lydon. *Rotten: No Irish, No Blacks, No Dogs* (London: Hodder & Stoughton, 1994), 180.

sides but to express the pain a woman goes through when she has an abortion and the passion and rage both sides of coin carry when debating the heavy issue.

The Sex Pistols song that symbolised the band's rebellion against the norm, punk rock identity, hatred for United Kingdom's governmental establishment and social structure, and need for radical change the most is "Anarchy in the U.K." (Appendix no. 4):

Right now
Oh I am an anti-Christ
And I am an anarchist
Do not know what I want
But I know how to get it
I want to destroy passer-by
'Cause I, I want to be, anarchy
No dogs body

The first excerpt from the song starts with Johnny Rotten proclaiming that he is the anti-Christ, meaning he is the enemy of the Catholic Church, the Church of England and Christians as entire. The religion of Christianity in the 70s in the United Kingdom still dictated and created many of the social norms and taboos the punk rock movement fought against. Both of the United Kingdom's Churches represented another side of the establishment that repressed the people's absolute freedom. Johnny Rotten proclaims that he wishes for anarchy to take over the city, a society with no governing power and total abolition of traditional forms of the established government and institutions. A system of anarchy could mean absolute chaos, but it could also create a perfect world for individualists that are oppressed by governments and institutions, giving the people absolute freedom over their lives. "Do not know what I want, but I know how to get it" represents the uncertainty of the youth's future and their certainty that the country needs change.

Ha ha ha ha ha ha
There are many ways to get what you want
I use the best, well I use the rest
Well I use the enemy
I use anarchy
'Cause I, I want to be, anarchy
Fuck the rat race man

With the phrase "I use the enemy" Johnny Rotten means the NME magazine, enemy being a homonym of NME, which covered new rock music releases and later in the 70s focused on the punk rock youth revolution, using the Sex Pistols multiple times on their magazine covers. Rotten wanted to brand to feature their song in the magazine, which they ended up doing. At the end of the excerpt, Rotten uses "Fuck the rat race man" as a way to reject the normal

mainstream way of living centred around consumerism, conformity, getting a job with a low wage and competing with others that share the same living situation.

Is this the M.P.L.A
Or is this the U.D.A
Or is this the I.R.A?
I thought it was the UK
Or just another country
Another council tenancy

The song is a call for action to all young people who feel left behind and oppressed by the powers that be and want to rule their own lives and be independent of the state. Johnny Rotten comments on the continuing conflict called the Troubles, which at the time seemed like it could rip the country apart. The UDA was the largest paramilitary army on the side of anti-unification of the Northern Ireland leading the conflict against the IRA, a paramilitary organisation working to unite Ireland and gain independence from the United Kingdom by any means necessary.

The song is a clear rejection of the establishment, government, religion, social norms and conformity. Because of the lyrical contents, the song was often censored and even banned by radio stations. Steve Jones notes that despite the single selling surprisingly well, the record company EMI dropped them shortly after the band replaced Queen on the Bill Grundy interview.⁴⁴

Like many other members of the punk and post-punk movement, members of the band Joy division were all born into working-class households which would leave a big impact on their musical impact in the future. The mastermind behind Joy Division's lyrical content is their singer and frontman Ian Curtis. Curtis was a deeply mentally troubled man struggling with depression, his own identity and the world around him from an early age. When he was a teenager, he performed social services by visiting elderly people as a part of his school's programme, although he was not doing it mostly for a good cause as he and his friend had a nasty habit of stealing any prescription drugs that they could find and later consumed them together in a group to get high. There was one occasion when he took too many of the stolen antipsychotics and dropped down on his bedroom's floor unconscious, only being found later by his parents and immediately, he was transported to the hospital to get his stomach pumped. The world was too harsh for Curtis, so he decided to self-medicate to get by without his depression, sense of loneliness, alienation and emptiness getting in his way. After finishing his studies, he went to work as a civil servant, an employee of the state. He got married to Deborah

⁴⁴ John Lydon. *Rotten: No Irish, No Blacks, No Dogs* (London: Hodder & Stoughton, 1994), 133.

Woodruff at the age of 19 and later had a baby with her, but that did not stop his mental problems (and later even physical) from slowly ruining his life. Despite Curtis proclaiming the love he had for his wife, he began an affair with Annik Honoré, a music promoter and journalist, which only accelerated his mental downward spiral because of his conflicting feelings towards the women and a feeling of deep guilt. He claimed to love both women, but he could choose which one he should stay with and after his wife realised that Curtis was cheating on her, their relationship started to fall apart. The pair separated after a disagreement and Deborah later started divorce proceedings. Curtis returned to a state of solitude, which further escalated his mental turmoil. The troubles of his life were far from over however, in 1978 he started having episodes of epileptic seizures and in early 1979, he was diagnosed with a severe condition of epilepsy. He had many epileptic seizures during the band's stage performances which he adopted into his signature awkward and shaky dancing style. The difficulties of life and intense touring scheduling ended up with Curtis trying to make an attempt to take his own life, unfortunately succeeding only a month later. The lyrical themes of Joy Division's musical output are often reflected by the misery Ian Curtis endured during his life.

Like the Sex Pistols and other punk rock band of 70s, the band had a bit of a controversial history. They did not wear or use Nazi symbolism, but they referenced the World War II regime several times. The name Joy Division (Freudenabteilungen) is taken from the book "House of Dolls", referencing the names of a separate wings of concentration camps where the Nazis kept female prisoners as sexual slaves. The cover art of the band's first extended play "An Ideal for Living" depicts a blond Hitler Youth member banging on a drum. Coupled with the band's new name Joy Division, which they recently changed from Warsaw, made people guess if they were sympathetic towards Nazism.

The song that best reflects the mental state of Ian Curtis is "Disorder" (Appendix no. 5):

I've been waiting for a guide to come and take me by the hand
Could these sensations make me feel the pleasures of a normal man?
Lose sensations, spare the insults, leave them for another day
I've got the spirit, lose the feeling
Take the shock away

The first excerpt expresses Curtis' alienation and the feeling of being lost in the world, he is waiting for someone to guide him through the troubles in his life and help him overcome them. His depression made him feel empty and dull, longing to feel the happiness, satisfaction and

enjoyment of everyday life of a normal human being, but he is willing to keep his fighting spirit and not give up.

It's getting faster, moving faster now
It's getting out of hand
On the tenth floor, down the back stairs
It's a no man's land
Lights are flashing, cars are crashing
Getting frequent now
I've got the spirit, lose the feeling
Let it out somehow

The second excerpt reflects on Curtis' perception of life, time starts going faster and faster and the longer he lived, the more aspects of his life went wrong. "Lights are flashing, cars are crashing, getting frequent now" may also be a reference to his epileptic condition which got only worse and more frequent with time.

What means to you, what means to me
And we will meet again
I'm watching you, I'm watching
Oh I'll take no pity from your friends
Who is right? Who can tell?
And who gives a damn right now?
Until the spirit new sensation takes hold
Then you know

In the last excerpt with the lyrics "What means to you, what means to me" Ian Curtis expresses that he starts to feel misunderstandings between him and the people around him. He does not want the people around him to pity him and his condition, which reflects the way he kept his depression, epilepsy and suicidal feeling from his friends and family for a long time. His depression started taking over him and because of his illness, he feels like the people surrounding him and even he himself stopped caring.

The decade of 70s was a very bleak time for the United Kingdom. The economic downturn was especially hard for the people of the lower classes and the youth was not looking towards future in a positive way. There was not much of a help from the government when it came to mentally ill people and mental health issues were hardly discussed in the public. Ian Curtis was brought up in harsh conditions and his mental turmoil made his struggle in life even that much harder. His bandmate Peter Hook comments that Ian Curtis was the one most eager to be successful in the band but was often worried about his mental illness getting in the way of them making it big.⁴⁵

⁴⁵ Peter Hook. *Unknown Pleasures: Inside Joy Division* (UK: Simon & Schuster, 2012), 250.

Another song from Joy Division that deal with mental and social problems is “Transmission” (Appendix no. 6):

Radio, live transmission
Radio, live transmission

Listen to the silence, let it ring on
Eyes, dark grey lenses frightened of the sun
We would have a fine time living in the night
Left to blind destruction, waiting for our sight

The song starts with someone listening to a radio doing nothing but listening to the silence of his home, barely getting out of the house because they are stuck and addicted to one of the only sources of entertainment available for almost everyone in the United Kingdom in the 70s. Even if there was only night and no day, the people would not notice because they are always stuck at home and listening to the radio. They are so addicted to listening to the radio they turn a blind eye towards the destruction and misery all around them.

We would go on as though nothing was wrong
Hide from these days, we remained all alone
Staying in the same place, just staying out the time
Touching from a distance, further all the time

The listeners ignore all the problems that surround them, keeping reality at bay and choosing loneliness and alienation. They would never grow as a person, always stay stagnant in life and ignore the passing of time as they are ignoring their miserable surroundings. The real world is never to be grasped and they are going further from it by each passing day. This excerpt expresses the disconnection of a person to other people, the person in question is no longer able to make a genuine connection because of the constant bombardment of distracting information.

Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio

This is a critique of the overwhelming influence of the media and social pressure, the people are doing and thinking whatever the media wants them to. Since the person in question is stuck at home and breaking away from reality, the only thing that they can do is dance to the music coming from the radio. The delivery of this excerpt sounds exceptionally desperate as if it’s urging people to break through the alienating social barriers, stop their unhealthy habit and create a real human connection.

Well I could call out when the going gets tough
The things that we've learnt are no longer enough
No language, just sound, that's all we need know
To synchronize love to the beat of the show

The song ends with Curtis proclaiming that he's thinking about calling for help if his living situation gets too hard to handle for him. Everything that he's learned throughout his entire life is now useless to him because of the hard situation he's in and he feels like the words coming from the radio are no longer a comprehensible language, just some gibberish and he accepts the fact that he does not need to know anything else. The things said in the radio do not need to make sense anymore, the average person just needs to consume the entertainment and not think about it at all. This could also be a mocking gesture towards the music that was played in the 70s on the radio stations with Curtis viewing them as empty and dull sound with no meaning and not provoking the listener to think about what he hears.

The United Kingdom in the 70s was not a nice place to live in if you were poor. The working-class could not afford many sources of entertainment and the radio was found in almost every household of the United Kingdom. Radio and television stations ruled and dictated the culture everyone consumed, and this fact made everyone's hobbies very homogenized. The average media consumer was stuck in their living situation and had no interest in moving forwards in any shape or form. Their ideology, interests and connections became dictated by the media and the establishment. The band viewed the act of listening to the radio as a way to slowly dull your mind and soul, killing the person in the process. Peter Hook comments that it was one of their first songs that made their audience at a show to stop dancing and pay full attention to the band's thought-provoking lyrics.⁴⁶

The Clash were a controversial band purely because of their heavily left-wing and socialist-leaning opinions and lyrics. Among the punk rock community, they were hated by some 'punk rock purists' after the release of their debut self-titled album and the subsequent "Give 'Em Enough Rope" because they decided to include and mix other musical genres like reggae, ska and rockabilly into their punk rock music. The detractors of their newfound sound and popularity would call them sell outs and traitors of the punk rock movement and sound which were against the mainstream culture.

A perfect example of their social and political commentary, and a voiced calling for a cultural revolution of the youth is the anthem "London Calling" (Appendix no. 7):

⁴⁶ Peter Hook. *Unknown Pleasures: Inside Joy Division* (UK: Simon & Schuster, 2012), 106.

London calling to the faraway towns
Now war is declared and battle come down
London calling to the underworld
Come out of the cupboard, you boys and girls
London calling, now do not look to us
Phony Beatlemania has bitten the dust
London calling, see we ain't got no swing
Except for the ring of the truncheon thing

The track begins with Strummer saying 'London Calling' which is a phrase with a long history in the United Kingdom and abroad, afterwards he continues to pronounce that another war has been started yet again. Barry Miles comments that 'London calling' was known as the BBC World Service's station identification which gained notoriousness abroad during World War II radio news broadcasts to occupied countries.⁴⁷ Strummer rejoices that the biggest spike in popularity of the Beatles is finally gone because their music was not genuine enough. It could also represent the band's dire financial situation and their fights with their recording company wanting them to be selling just as well as the Beatles did.

The ice age is coming, the sun's zooming in
Meltdown expected, the wheat is growing thin
Engines stop running, but I have no fear
'Cause London is drowning
I live by the river

Another war started and now the apocalyptic end of humanity comes, contrasting the freezing temperatures of the ice age and the Sun coming closer to Earth with scorching heat. The end of human civilization is near and even the humanity's food supplies are getting shorter and shorter. Everything on Earth starts to break down but Strummer ironically states he does not fear it, because he lives right next to the river Thames which starts to overflow and flood takes over the city of London, choosing to wilfully ignore the problems the world is facing.

London calling to the imitation zone
Forget it, brother, you can go it alone
London calling to the zombies of death
Quit holding out and draw another breath
London calling and I don't want to shout
But while we were talking, I saw you nodding out
London calling, see we ain't got no Hyde
Except for that one with the yellowy eye

⁴⁷ Barry Miles. *London Calling: A Countercultural History of London Since 1945* (London: Atlantic Books, 2010), Introduction 1.

The phrase ‘zombies of death’ is probably referring to the members of the punk rock movement with the most nihilistic and negative outlook on life, those with the biggest substance abuse issues. The last part of this excerpt “London calling, see we ain't got no Hyde Except for that one with the yellowy eye” references Mr Hyde, a character from the novella *Strange Case of Dr Jekyll and Mr Hyde*, an animalistic and violent alter ego of the Dr Jekyll. Strummer comments that there are no violent animals among the punk rock movement except for Sid Vicious, a friend of the Clash, who was easily identifiable by his yellowy eyes since he often suffered from hepatitis that was contracted to him by sharing needles with other heavy addicted users of heroin. The track continues with Strummer calling for change, a revolution, but others are still sleeping.

The ice age is coming, the sun's zooming in
Engines stop running, the wheat is growing thin
A nuclear error, but I have no fear
'Cause London is drowning
I, I live by the river

In this excerpt Strummer comments on the fear of a nuclear catastrophe or an attack. The Cold War was still in full throttle and ordinary citizens were deathly scared of both nuclear power and nuclear weapons. Barry Miles comments that there were many activist hoping for a nuclear disarmament even prior to the 70s.⁴⁸

London calling, yes, I was there, too
And you know what they said? Well, some of it was true
London calling at the top of the dial
And after all this, won't you give me a smile?

I never felt so much alike, alike, alike, alike

The last excerpt of the song begins with Strummer saying the he was there when the British punk rock movement started, responding to the band’s critics and detractors from the same movement. He accepts that maybe some of their points of critique were valid and with “and after all this, won’t you give me a smile?” he lightly mocks the critics.

“London Calling” is a track made of many different genres of music and lyrical themes. Joe Strummer wrote the main theme of the single to be about a sense of impending doom, end of human civilization, a natural or a man-made catastrophe in the form of ice ages, scorching heat, famine, war and even an apocalyptic nuclear disaster. The sense of frustration and

⁴⁸ Barry Miles. *London Calling: A Countercultural History of London Since 1945* (London: Atlantic Books, 2010), 146.

disillusionment of the young generation of the 70 is present throughout the track, calling them to gather and start a revolution that stops the horrible future that could await them.

The band's perspective on the life and struggles of working-class people is best reflected in "The Guns of Brixton" (Appendix no. 8):

When they kick at your front door
How you gonna come?
With your hands on your head
Or on the trigger of your gun

The track starts with a police raid coming into someone's home and the resident deciding whether he should turn himself in to the police peacefully or grab his gun and try to shoot his way out. Harsh mistreatment from the police or just outright police brutality were rampant in the 70s United Kingdom and the punk rock movement was very wary of the police because it. The punk rock movement perceived police forces as a militant and violent organization that did not hesitate to brutalize or kill ordinary citizens. The police also enforce laws that were passed by the government the punk rock movement hated. Paul Simonon fantasies about the idea of rioting against the powers that be in a possibly suicidal act of final rebellion.

When the law break in
How you gonna go?
Shot down on the pavement
Or waiting in death row

Simonon asks himself whether he should dye bleeding out on the pavement in an act of revolting against the tyrannical police enforcement and ending his life as a free man or getting executed in a prison tied up a slave.

You can crush us, you can bruise us
But you'll have to answer to
Oh-oh, the guns of Brixton

Simonon proclaims that in the end it does not matter if the police brutalize or kill them because the people will revolt against them, and justice will be served.

The money feels good
And your life you like it well
But surely your time will come
As in Heaven as in Hell

This excerpt discusses the social inequalities between the rich and the poor. If you had money in the 70s, chances are you were content with your life, but money will not save you from dying and wealth will not matter in the afterlife.

You see, he feels like Ivan
Born under the Brixton sun
His game is called survivin'
At the end of The Harder They Come

Simonon references the Jamaican crime movie “The Harder They Come” in which the lead character Ivan changes from a struggling musician to a reluctant criminal and dies in a shootout with the police by the end. Parallels can be made between the failed musician and the Brixton youth who were deeply affected by the economic recession and high unemployment rates.

You know it means no mercy
They caught him with a gun
No need for the Black Maria
Goodbye to the Brixton sun

If you were caught with a gun, the police were most likely to shoot you dead without mercy. Black Maria was a slang term used for the black wagons used by the police to detain criminals and as there is no need for it, the police probably used excessive force and killed the man that was compared to Ivan, ending up the same way he did. The protagonist says goodbye to freedom or his life as the song continues with the main character of the song thinking where he should rebel against the police and die or be executed in a death row prison wing. Barry Miles argues that the Clash were the band that utilized punk rock the most successfully as a drive for sending a political message and inspiring change in the United Kingdom, especially with this track.⁴⁹

The movements and music genres of punk rock, post-punk and gothic rock all represented the attitude of the youth of the 70s. The decade seemed dark, and the future looked ever grimmer with the economic recession, social unrest, instability, failures of politicians, threat of a nuclear catastrophe and violence all around them. The harsh conditions of living were sure to make an impact on the youth’s view of the world and the new countercultures of punk rock, post-punk and gothic rock reflected a nihilistic, anti-establishment, anti-government, nonconforming, and anarchic outlook on life. The youth’s circumstances also affected the new genres of music they played.

⁴⁹ Barry Miles. *London Calling: A Countercultural History of London Since 1945* (London: Atlantic Books, 2010), 345.

Conclusion

At the start, the theoretical part of the paper establishes that the 70s, unlike the 60s, were a decade full of social discontent, economic downturn, fear of a nuclear disaster, social and political crises, worker's uprising, and overall gloominess. The living conditions of an ordinary working-class citizen dropped significantly because of inflation, high unemployment rates and lacklustre wages, lack of energy sources and unwise choices made by politicians.

The second part of the theoretical chapter deals with a few individual countercultures of the 70s with the focus being on mods, skinheads, punks, post-punks, and goths. The subcultures of the younger generation in the 70s were all based on their sense of nonconformity, going against the mainstream and individualism, wanting to stand out from the older generation and even their peers by means of unique fashion. The mods of the 70s are mostly characterized by their love of Italian scooters, Italian cinema inspired sleek fashion sense and culture of clubbing on legal amphetamines. Skinheads were a subculture much more impacted by their working-class status as the members kept short hair and wore work boots and clothing. Punks can be characterised by their crazy hairstyles, distressed and shocking clothing, do-it-yourself approach to art and anti-establishment, socially nonconforming and anarchic attitude. The subcultures of gothic rock and post-punk are generally typical for their nihilistic outlook on life, dark clothes and music based on atmospheric melancholy.

The last part of the theoretical chapter deals with the music of the 70s, focusing on punk rock, post-punk and gothic rock. Punk rock relied on the use of cheap musical instruments, fast, manic and noisy guitar tones, fast drum work and provocative, harsh, politically infused and yelled out vocals, which in combination created the perfect sound of rock music for the streets. Post-punk used the same do-it-yourself method of art, but they utilised a more intelligent approach to songwriting and lyrics and rhythmic bass and drum sound to create a cold, melancholic atmosphere. Gothic rock started as an offshoot of post-punk, but the genre multiplied the atmospheric melancholy and added themes of obsession with death, romanticism and the macabre.

The lyrical content of the Sex Pistols was highly controversial because of their depicting of socially taboo topics like abortion and Nazism, and their anti-establishment and nonconforming views. The Sex Pistols also used breaking established social taboos such as swearing on live broadcasts, distinct fashion sense and use of Nazi symbolism on their clothes to spark controversy to promote themselves and to push absolute artistic freedom free of censorship. The band Joy Division broke away from the original punk movement to create more

melancholic and gloomy music that reflected their nihilistic view of their country, including media, and the frontman Ian Curtis' own emotional turmoil. The Clash's tracks were often themed with inequality between the social classes of the United Kingdom, the struggle of the working class, distrust of the authorities, nihilistic outlook on the country's future which stemmed from the band's working-class origin. They advocated for left-leaning and social focused politics, and a cultural and social revolution.

As a conclusion, the music of the newly formed countercultures and its bands like the Sex Pistols, Joy Division and the Clash was heavily influenced by the political and social structure, events, and overall state of the United Kingdom of the 70s. The movements capitalized on the youth's disillusionment with the state the country and the mainstream culture surrounding them. The countercultures of punk rock, post-punk and gothic rock offered the younger generation to express their anxieties and discontent. The negative events of the gloomy decade helped shape the countercultures and their music.

Resumé

Tématem této bakalářské práce jsou subkultury anti-establishmentu ve Spojeném království v 70. letech 20. století. Práce je konvenčně rozdělena na analytickou a teoretickou část, která se skládá ze tří kapitol. Cílem práce je popsat politické a sociální dění ve společnosti v 70. letech 20. století ve Spojeném království, analyzovat subkultury modismu, skinheadů, punk rocku, post-punku a gotického rocku, a texty písní významných skupin hudebních žánrů jednotlivých subkultur punk rocku, post-punku a gotického rocku a zjistit, jaké mělo toto politické a sociální dění dopad na tvorbu skupin the Sex Pistols, Joy Division a the Clash.

První teoretická kapitola této práce se zabývá popisem sociálního a politického dění v této dekádě se zaměřením na energetické krize, stávkou dělníků, ztrátu území a násilné revoluce. Všechny tyto aspekty měly vliv na vytváření nových kontrakultur v 70. letech. Práce dochází k závěru, že 70. léta 20. století ve Spojeném království byla dekáda plná krizí, nerovnosti mezi sociálními třídami, inflace, nestabilitou politického vedení, nepohodlí a snížení podmínek pro život, což ohrozilo nejvíce dělnickou třídu.

V druhé kapitole teoretické části se práce zaměřuje na popis subkultur modismu, skinheadů, punku, post-punku a gotiků. Jak bylo zjištěno, mladí členové těchto subkultur často cítili pocity odcizení od společnosti a měli potřebu se odlišit od předchozích generací i od svých vrstevníků jako formu exprese sama sebe v podobě odlišného módního vkusu, umění a hudby.

Členové modů byli známi především svojí zálibou k italským skútrům, v slušné módě inspirovanou italskými filmy a častým chozením do klubů. Skinheadi jsou nejvíce výrazní tím, že jejich smysl pro módu byl přímým odrazem jejich dělnickým původem, jelikož nejčastěji nosili kožené pracovní boty a pracovní kalhoty. Dále práce zjistila, že punk rockeři byli známí svým anarchistickým, svobodným, provokativním a nonkonformním přístupem k životu. Jejich móda se skládala z roztrhaného oblečení, šiléných nabarvených účesů, kožených bund a tenisek či kožených bot. Subkultura post-punku byla nejvíce známá svojí hudbou a běžným slušným oblečením, ale v některých případech i avantgardní módou. Gotická kontrakultura byla známá skrz módní vkus zaměřený na tmavé barvy, světlé pudry, rtěnky, zvýrazňovače, stříbrné šperky a doplňky, ale obsesí s horrorem, romantismem, smrtí a vším podivným a morbidním.

V závěru třetí kapitoly teoretické části tato práce popisuje jednotlivé hudební žánry kontrakultur punk rocku, post-punku a gotického rocku. Hudba těchto subkultur byla nejdůležitějším aspektem celé jejich mladické kultury. Všem těmto hudebním žánrům panovala mentalita „udělej to sám“, což v tomto případě znamená bez větší pomoci známých institucí a hudebního průmyslu.

Jak práce zjišťuje, punk 70. let byl značně jednodušší než žánry rockové hudby přechozích let, spoléhal se hlavně na jednoduché hudební složení písní i jejich textů, vyřvané nebo vyječené vokální projevy, levné hudební nástroje a vybavení a texty plné sociální, politické a náboženské kritiky. Punk rock měl kořeny už v 60. letech zejména v žánrů garážového rocku a proto-punku. Na hraní punku nebylo třeba znalostí hudební teorie a ani být lehce pokročilý v hraní na hudební nástroje.

Práce vyzorovala, že post-punk se odlišoval od punku tím, že se soustředil na inteligentnější psaní písní a textů, relativně komplikovanějším hraním na nástroje a témata textů skladeb. Zpěváci v žánru post-punk používali místo vyřvaných a vyječených vokálů spíše hluboký, stoický a v extrémních případech až robotický zpěv. Hlučnost a rychlé tempo punku nahradilo zaměření na vytvoření temné, melancholické a chladné sonické atmosféry. Nejvýraznější hudební část post-punku je rytmické využití basové kytary a bicí soupravy. Gotický rock se moc nelišil od post-punku, ale zaměřil se na zvětšení chladné melancholické hudební atmosféry a témata smrti, horroru, mentálních nemocí a osamocení.

Analytická část bakalářské práce rozebírá kontroverze, veřejné výstupy a texty písní skupin the Sex Pistols, Joy Division a the Clash se zaměřením na kritiku společnosti, společenských tabu a neakceptovatelných témat, vlády, politického dění, rozdíly mezi sociálními třídami a provokativní, nonkonformní, anti-establishment, anarchistické, individualistické, svobodné a nihilistické smýšlení.

Jak práce dále zjistila, skupina the Sex Pistols byla stejnou mírou známá svoji hudební krací stejně jako jejich mnohými kontroverzemi. Členové kapely často nosili oblečení s nacistickými insigniemi, přestože s touto ideologií vůbec nesouhlasili. Jednalo se pouhý módní výstřelek, který konfrontoval a provokoval širokou veřejnost kvůli historii použití těchto symbolů. Často porušovali sociální tabu a pravidla, například používali nadávek v živém vysílání a v skladbách, a vzniklou kontroverzi používali jako reklamu. Jeden z nejznámějších momentů skupiny the Sex Pistols je, když byli místo kapely Queen pozváni na rozhovor s Billem Grundym a všichni přišli do televize opilí. Jejich basista Sid Vicious byl známý především tím, že byl silně závislý na heroinu a že neuměl hrát na basu. Analýza textů skladeb *Bodies*, *God Save the Queen*, *Anarchy in the U.K.* a *Belsen was a Gas* objevuje, že texty kapely the Sex Pistols byly plné názorů proti vládě, proti sociálním konvencím, pocitů odcizení od společnosti, nonkonformismu, provokativních a tabu sociálních témat.

Jak práce objevila, doprovod kontroverze se zcela nevyhnul ani kapele Joy Division, jelikož samotné jméno jejich kapely je odkazem na knihu *House of Dolls*, ve které píše o „oddílech pro radost“, což je označení pro křídla koncentračních kempů za druhé světové války,

ve kterých byly ženské vězenkyně využívány jako prostitutky. K dalšímu spojování kapely Joy Division s nacismem došlo při vydání jejich EP *An Ideal for Living*, jehož obal alba zobrazoval Hitlerovu mládež bijící na buben. Nihilistické a temné texty písní Iana Curtise byly ovlivněny jeho životními zkušenostmi jakožto dítě z chudé dělnické rodiny, ale také jeho silné epileptické záchvaty a duševní problémy, které ho doprovázely od útlého věku. Curtis avšak měl problémy i v osobním životě, jelikož dlouhodobě vedl romantickou aféru i přestože měl ženu a dítě. Jeho deprese, stále sílící epileptické záchvaty a rozpad jeho manželství nakonec dovedl Curtise až k sebevraždě. Práce při analýze písní *Transmission* a *Disorder* vyzorovala, Ian Curtis v textech svých písní často zmiňoval pocity odcizení, osamělosti, deprese a melancholie, ale také v textech kritizoval média.

Po analýze tvorby skladeb *London Calling* a *The Guns of Brixton* kapely the Clash práce dochází k závěru, že texty skupiny byly silně zaměřené na individualismus, sociální a politickou kritiku, odpor proti institucím jako je policie, ideu revoluce, a levicové a sociálně zaměřené názory. Skupina byla kontroverzní primárně kvůli tomu, že její členové hlásali silně levicové názory a věřili v sociální a kulturní revoluci, ale také protože v určité malé části punk rockové kontrakultury byli označováni za zaprodance mainstreamové kultury, jelikož po dvou albech opustili zvuk čistého punk rocku a začali míchat do svého zvuky i žánry jako reggae, rockabilly a ska.

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Appendices

Appendix No. 1: The Sex Pistols: Belsen Was a Gas

Belsen was a gas I heard the other day
In the open graves where the jews all lay
Life is fun and I wish you were here
They wrote on postcards to those held dear

Oh dear
Sergeant majors on the march
Wash their bodies in the starch
See them all die one by one
Guess it's dead, guess it's glad

So bad
Belsen was a gas I heard the other day
In the open graves where the jews all lay
Life is fun and I wish you were here
They wrote on postcards to those held dear

Oh dear
Be a man
Be a man
Belsen was a gas
Be a man, kill someone, kill yourself
Be a man, be someone, kill someone
Be a man, kill yourself

Appendix No. 2: The Sex Pistols: God Save the Queen

God save the queen
The fascist regime
They made you a moron
A potential H bomb

God save the queen
She's not a human being
and There's no future
And England's dreaming

Don't be told what you want
Don't be told what you need
There's no future

No future
No future for you

God save the queen
We mean it man
We love our queen
God saves

God save the queen
'Cause tourists are money
And our figurehead
Is not what she seems

Oh God save history
God save your mad parade
Oh Lord God have mercy
All crimes are paid

Oh when there's no future
How can there be sin
We're the flowers
In the dustbin
We're the poison
In your human machine
We're the future
Your future

God save the queen
We mean it man
We love our queen
God saves

God save the queen
We mean it man
There's no future
In England's dreaming God save the queen

No future
No future
No future for you

No future
No future
No future for me

No future
No future
No future for you

Appendix No. 3: The Sex Pistols: Bodies

She was a girl from Birmingham
She just had an abortion

She was a case of insanity
Her name was Pauline, she lived in a tree

She was a no-one who killed her baby
She sent her letters from the country
She was an animal
She was a bloody disgrace

Body, I'm not an animal
Body, I'm not an animal

Dragged on a table in a factory
Illegitimate place to be
In a packet in a lavatory
Die little baby screaming

Body, screaming, fucking, bloody mess
Not an animal, it's an abortion

Body I'm not an animal
Mummy, mummy, mummy, I'm an abortion
Throbbing squirm, gurgling bloody mess

I'm not a discharge
I'm not a loss in protein
I'm not a throbbing squirm

Ah! Fuck this and fuck that
Fuck it all the fuck out of the fucking brat
She don't wanna a baby that looks like that
I don't wanna a baby that looks like that

Body, I'm not an animal
Body, an abortion
Body, I'm not an animal
Body, I'm not an animal
An animal
I'm not an animal
I'm not an animal, an animal, an-an-an animal
I'm not a body
I'm not an animal, an animal, an-an-an animal
I'm not an animal
Mummy! Uh!

Appendix No. 4: The Sex Pistols: Anarchy in the U.K.

Right now
ha ha ha ha ha...
I am an Antichrist
I am an anarchist
Don't know what I want but I know how to get it
I wanna destroy passer by
Cause I wanna be anarchy
No dogs body

Anarchy for the UK
It's coming sometime and maybe
I give a wrong time stop at traffic line
Your future dream is a shopping scheme
Cause I, I wanna be Anarchy
In the city
How many ways to get what you want
I use the best
I use the rest
I use the enemy
I use anarchy
Cause I wanna be anarchy
It's the only way to be
Is this the M.P.L.A
Or is this the U.D.A
Or is this the I.R.A?
I thought it was the UK
Or just another country
Another council tenancy
I wanna be anarchy
And I wanna be anarchy
Know what I mean?
And I wanna be an anarchist
Get pissed
Destroy

Appendix No. 5: Joy Division: Disorder

I've been waiting for a guide to come and take me by the hand
Could these sensations make me feel the pleasures of a normal man?
Lose sensations, spare the insults, leave them for another day
I've got the spirit, lose the feeling
Take the shock away

It's getting faster, moving faster now
It's getting out of hand
On the tenth floor, down the back stairs
It's a no man's land
Lights are flashing, cars are crashing
Getting frequent now
I've got the spirit, lose the feeling
Let it out somehow

What means to you, what means to me
And we will meet again
I'm watching you, I'm watching
Oh I'll take no pity from your friends
Who is right? Who can tell?
And who gives a damn right now?
Until the spirit new sensation takes hold
Then you know
Until the spirit new sensation takes hold

Then you know
Until the spirit new sensation takes hold
Then you know

I've got the spirit
But lose the feeling
I've got the spirit
But lose the feeling
Feeling, feeling, feeling, feeling, feeling, feeling, feeling, feeling

Appendix No. 6: Joy Division: Transmission

Radio, live transmission
Radio, live transmission

Listen to the silence, let it ring on
Eyes, dark grey lenses frightened of the sun
We would have a fine time living in the night
Left to blind destruction, waiting for our sight

We would go on as though nothing was wrong
Hide from these days, we remained all alone
Staying in the same place, just staying out the time
Touching from a distance, further all the time

Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio

Well I could call out when the going gets tough
The things that we've learnt are no longer enough
No language, just sound, that's all we need know
To synchronize love to the beat of the show

And we could dance

Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio
Dance, dance, dance, dance, dance, to the radio

Appendix No. 7: The Clash: London Calling

London calling to the faraway towns
Now war is declared and battle come down
London calling to the underworld
Come out of the cupboard, you boys and girls
London calling, now do not look to us
Phony Beatlemania has bitten the dust
London calling, see we ain't got no swing
Except for the ring of the truncheon thing

The ice age is coming, the sun's zooming in
Meltdown expected, the wheat is growing thin
Engines stop running, but I have no fear
'Cause London is drowning
I live by the river

London calling to the imitation zone
Forget it, brother, you can go it alone
London calling to the zombies of death
Quit holding out and draw another breath
London calling and I don't want to shout
But while we were talking, I saw you nodding out
London calling, see we ain't got no Hyde
Except for that one with the yellowy eye

The ice age is coming, the sun's zooming in
Engines stop running, the wheat is growing thin
A nuclear error, but I have no fear
'Cause London is drowning
I, I live by the river

The ice age is coming, the sun's zooming in
Engines stop running, the wheat is growing thin
A nuclear error, but I have no fear
'Cause London is drowning
I, I live by the river

Now get this

London calling, yes, I was there, too
And you know what they said? Well, some of it was true
London calling at the top of the dial
And after all this, won't you give me a smile?

I never felt so much alike, alike, alike, alike

Appendix No. 8: **The Clash: Guns of Brixton**

When they kick at your front door
How you gonna come?
With your hands on your head
Or on the trigger of your gun

When the law break in
How you gonna go?
Shot down on the pavement
Or waiting in death row

You can crush us, you can bruise us
But you'll have to answer to
Oh-oh, the guns of Brixton

The money feels good
And your life you like it well
But surely your time will come
As in Heaven as in Hell

You see, he feels like Ivan
Born under the Brixton sun
His game is called survivin'
At the end of The Harder They Come

You know it means no mercy
They caught him with a gun
No need for the Black Maria
Goodbye to the Brixton sun

You can crush us, you can bruise us
But you'll have to answer to
Oh-oh, the guns of Brixton

When they kick at your front door
How you gonna come?
With your hands on your head
Or on the trigger of your gun

You can crush us, you can bruise us
And even shoot us
But oh-oh, the guns of Brixton

Shot down on the pavement
Waiting in death row
His game was survivin'
As in Heaven as in Hell

You can crush us, you can bruise us
But you'll have to answer to
Oh-oh, the guns of Brixton
Oh-oh, the guns of Brixton