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Punk Music Group Movement in Jakarta: Marjinal Band, 2001–2009

ABSTRACT: Punk is a socio-cultural movement that communicates its expressions through music and mainstream media. Punk music, that had developed in Jakarta, Indonesia, had generally been criticizing lyrics toward various government's policies. Such critical character was also shown by one of the punk bands in Jakarta, who used the name "AA" or Anti-ABRI (Armed Forces of the Republic of Indonesia), and "AM" or Anti-Military, at the beginning of its birth, with the same personnels. Then, in 2001, they changed the band's name to "Marjinal [Marginal] Band". Therefore, this research uses the qualitative approach and historical method, through the sociological perspective regarding cultural-social movements and hermeneutics to analyze the contextuality of the lyrics. The findings showed that "Marjinal Band" and its Community of "Taring Babi" (Pork Fangs) as one of the agents of change. As the result of its novelty, the impact of both could be identified within the three elements of punk music (fashion wear, music genre, and movement-maverick) on the development of punk music in Jakarta. Furthermore, wider impact could be seen in 2008, with the emergence of "Peccary" punk community in Kalibata, South Jakarta; and, then, they managed to form a punk music group called "Kerusakan" (Damage) in 2009.

KEY WORD: Punk Muzik Group; Marjinal Band; Taring Babi Community; Socio-Cultural Movement; Againts the Government Policy.

IKHTISAR: "Gerakan Grup Musik Punk di Jakarta: Marjinal Band, 2001-2009". Punk merupakan gerakan sosial-budaya yang mengkomunikasikan ekspresinya melalui musik dan media arus utama. Musik punk, yang berkembang di Jakarta, Indonesia, umumnya memiliki lirik yang mengkritik berbagai kebijakan pemerintah. Karakter kritis tersebut juga ditunjukkan oleh salah satu band punk di Jakarta yang menggunakan nama "AA" atau Anti-ABRI (Angkatan Bersenjata Republik Indonesia), dan "AM" atau Anti-Militer, pada awal kelahirannya, dengan personel yang sama. Kemudian, pada tahun 2001, mereka mengganti nama menjadi "Marjinal Band". Oleh karena itu, penelitian ini menggunakan pendekatan kualitatif dan metode sejarah, melalui perspektif sosiologis tentang gerakan sosial-budaya dan hermeneutika untuk menganalisis kontekstualitas liriknya. Hasil kajian menunjukkan bahwa "Marjinal Band" dan Komunitas "Taring Babi"-nya merupakan salah satu agen perubahan. Akibat kebaruannya, dampak keduanya dapat diidentifikasi dalam tiga unsur musik punk (gaya busana, genre musik, dan pergerakan-nyentrik) terhadap perkembangan musik punk di Jakarta. Dampak yang lebih luas terlihat pada tahun 2008, dengan munculnya komunitas punk "Peccary" di Kalibata, Jakarta Selatan; dan, kemudian, mereka berhasil membentuk grup musik punk bernama "Kerusakan" pada tahun 2009.

KATA KUNCI: Grup Musik Punk; Band Marjinal; Komunitas Taring Babi; Protes Sosial; Melawan Kebijakan Pemerintah.

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INTRODUCTION

According to Simon During ed. (2007), and other scholars, the initial development of punk music in the UK (United Kingdom) was a mere reaction toward the overwhelming trend in the music industry that had been heavily occupied by rock genre and domination of heavy metals and glam rock; while the hippie movement among the working class was starting to fade to black (During ed., 2007:126-127; Ferdinandi, 2010; and Trott, 2018). Punk, both in the UK and the USA (United States of America), had hit the spotlight since the early 1970s, with the rise of punk bands and musicians, such as *Television*, *Patti Smith*, *Talking Heads*, *Sex Pistols*, and *The Clash* (Kitson, 2008; Ferdinandi, 2010; and Hurmerinta, 2014).

As the trend shifted in both countries, punk entered the stage of popularity, in which it was rapidly spreading all across the world as a fresh tone for many ears to indulge, including in Indonesia, and especially in the metropolitan capital city, Jakarta. The *Ramones* was one among many punk bands that had been idolized, as it was written as the centerpiece of *AKTUIL* (Actual) magazine, on 13th December 1976 edition (Wallach, 2008 and 2017; Bradford, 2019; and Dalziel, 2019).¹

¹Read also, for example, the articles entitled "Ramones" in magazine of *AKTUIL*, No.220, on 13th December 1976, p.22; and "Aktuil London: Lima Malam Disarang Punk-Rock" in magazine of *AKTUIL*, No.220, 2nd May 1977 and magazine of *AKTUIL*, No.221, 16th May 1977, pp.36-37. There was also an interview with Cherry Vanilla, a punk musician from the USA (United States of America), who was in London at that time by Agus Djohari, in which they discussed about the story of Cherry Vanilla who started their punk life from spectating gigs to actually become a punk musician itself, as shown in an article entitled "Sex Pistols Kini Ngumpet" in magazine of *AKTUIL*, No.226, 1st Agustus 1977, p.12. Other than those mentioned above, there were a number of news that featured punk as cover stories, such as in magazine of *AKTUIL*, No.228; magazine of *AKTUIL*, No.238; and magazine of *AKTUIL*, No.241 editions. On 5th September 1977 edition, No.228, the magazine of *AKTUIL* published an article about punk in the front page with title "Mengenal Belantika Punk" [Get Acquainted with Punk]. At last, there was an article

Hence, during the decade of 1980s, there were various numbers of punk bands on the rise, such as *Vacant*, *The Stupid*, and *Antiseptic*, as well as *Tongkrongan* (a loosely-fitted hang out place or lounge) for punk communities in Jakarta, Indonesia. One of the most famous *Tongkrongan* is *Pid Pub* at Pondok Indah, South Jakarta (Bakkalapulo, 2007; Wallach, 2008 and 2017; and Albar & Darmawan, 2020).

During the year of 1990 until 1996, we could see some punk communities were flourishing in various area of Jakarta, such as *Young Offender*, *Subnormal*, and *Sid Gank* in the east and north; *Slumber Neo Epileptions* and *Meruya Barmy Army* in the south; *Swindle Revolution* at Ciputat; *Miracle* at Ciledug; as well as *PLN* near Blok M area in Jakarta (Wallach, 2008 and 2017; Gumilang, 2010:76; dan Albar & Darmawan, 2020).

As a prior development benchmark, we could see the active movement was finally came to a momentum, when *Jakarta Pop Alternative Festival* and *Pesta Pelajar Jakarta* (Jakarta Students Party) were held in 1996, as a music festival that accomodates further punk genre penetration in music performances. Some visitors were sporting punk look and mohawks with no doubts (Wallach, 2008 and 2017; Gumilang, 2010; and Smith, 2010).²

Furthermore, in 1996, marked as the most festive time for Jakartan *punkers* (an appellation for the "followers" of punk music) as there was *Green Day's* concert in 2nd February 1996. *Green Day* was one of the most famous punk band from the USA of that time.

entitled "The Clash" in magazine of *AKTUIL*, No.238, 30th January 1978; and "Sex Pistol di Amerika" in magazine of *AKTUIL*, No.241, 13th March 1978.

²See also, for example, "Jakarta Pop Alternative Festival" in magazine of *HAI*, Jakarta: 23 January 1996, pp.11 and 13-15; "Pesta Pelajar Jakarta: Rambut Landak itu pun Basah" in magazine of *HAI*, Jakarta: 30 April 1996, p.13; and "Sejarah Komunitas Punk". Available online at: www.jakartabeat.net [accesses in Depok, West Java, Indonesia, on 19 December 2017, at 08:16 PM].

Other bands were robust in catching up with the hype, making Jakarta as busy and noisy as it could be with their gig's schedules, such as: *The Sabotage*, *The Idiots*, *Ina Subs*, *Dead Germ*, *Total Destroy*, *Sexy Pigs*, *Dislike*, and *Cryptical Death* (Wallach, 2008 and 2017; Dukut, 2018; and Albar & Darmawan, 2020).³

However, at the same time of the year, there was a rather different punk band born in Jakarta with the name of *Anti-ABRI* [*Angkatan Bersenjata Republik Indonesia* or Armed Forces of the Republic of Indonesia], a very provocative and bold statement toward the military institution of Indonesia under the New Order administration, 1966-1998. *Anti-ABRI* band was a group of four who bravely set the idea of criticizing Soeharto's regime through their work of music, as they considered it to grow even more authoritative and military repressive toward the people of Indonesia as citizens who consently own their rights. They introduced their music as the way of communication, a media for them to let their aspirations out aloud, especially in observing the reality of social, cultural, and political sphere of Indonesia. The quartet consisted of Romi Jahat as the vocalist, Mike as the guitarist, Bobby as the bassist, and Steven as the drummer of the band, even though there were some other band mates who tentatively went on tour with the band, such as Cemong and Acay (Bhakti, Yanuarti & Nurhasim, 2009; Wallach, 2008 and 2017; and Albar & Darmawan, 2020).

In 1999, the band decided to refine their name into AM (*Anti Military*), and then released two albums in the

following consecutive years: *Satu Bumi Tanpa Penindasan* (One Earth Without Oppression) in 1999 and *Anti Rasis Fasis* (Anti Racis Facis) in 2000. AM grew larger in 2001, thus changing their name again for the second time into *Marjinal* [*Marginal*] *Band*. However, there had been a slight change in the formation as they were rather a trio then, with Mike on vocal and guitar, Bobby on bass or ukulele, and Proph on drum (Bakkalapulo, 2007; Al-Ramadhan, 2012; and Munn, 2014).⁴

Moreover, this article tries to elaborate certain issue and challenge regarding the development of punk music in Jakarta, with *Marjinal Band* as the subject of such case study. This research analyze the steadfast growth of the band from the earliest period of their establishment to the time, when modernity hits in the 2000s that persuaded them to carry out some changes in 2001, as well as discover underlying impacts delivered by the band toward the evolution of punk in Jakarta, up to 2009 (cf Al-Ramadhan, 2012; Munn, 2014; and Albar & Darmawan, 2020).

RESEARCH METHOD

The method used in this research is mainly the method of historical writing that consists of four stages of reviewing and elaborating historical sources, all of which are *heuristic*, critics, interpretation, and historiography. In the stage of *heuristic*, this article carries out literature studies and reviews on gathering many important and relatable sources, to both discover

³About the highlight on Green Day's concert in Jakarta, see also, for example, "Nama dan Peristiwa: Green Day" in newspaper of *KOMPAS*, Jakarta: 2 February 1996, p.20; Interview with Fathun Karib at the Butfirst Café, South Jakarta, Indonesia, on 27 February 2019; Interview with Erlangga, as *Young Offender*, through phonecall, on 4 April 2019; and Interview with Sawur, a punker, at the Studio Muzik in Ciputat, South Tangerang, Banten, Indonesia, on 28 January 2019.

⁴See also, for example, "Satu Bumi Tanpa Penindasan by Anti Military Band in 1999". Available online at: <https://www.discogs.com/Anti-Military-Anti-Military/release/10173124> [accessed in Depok, West Java, Indonesia: 8 March 2019, at 01:48 PM]; "Anti Rasis Fasis by Anti Military Band in 2000". Available online at: www.discogs.com/Anti-Military-Satu-Bumi-Tanpa-Penindasan/release/9100607 [accessed in Depok, West Java, Indonesia, on Friday, 8 March 2019, at 01:48 PM]; and "Mereka yang Menjadi Marjinal". Available online at: www.jurnalruang.com [accessed in Depok, West Java, Indonesia, on 10 March 2019, 04:18 PM].

prior researches and enrich the article itself, regarding the development on punk music, bands, and communities in Jakarta. In this stage, we discover primary sources, such as actual newspapers and magazines from Yayasan Irama Nusantara, National Library of the Republic of Indonesia, and a magazine shop around Blok M, Jakarta. Other primary sources used in this article are interviews with the personnel of *Marjinal [Marginal] Band*, *Taring Babi [Pork Fangs] Community*, and many others, who were deemed capable and competent enough to narrate past occurrence as it was happened in the past. These primary sources mentioned above are also accompanied by secondary sources, such as various text books, articles, and published journals (Lapian, 1992; Sjamsuddin, 2014; and Febrian, 2018).

The second stage of the method is critics, in which all of the sources gathered are examined both internally and externally, to eventually verify their authenticity and validity. There are actually two kinds of critics in this stage. Firstly, internal critic is carried out to examine the facts and data of a document as a source, to test over its validity. Secondly, external critic is utilized to give assurance of document's authenticity. As an example, we analyzed through magazine of *AKTUIL* by comparing it to other sources in the documents to eventually limit our explanation to be as reliable as possible, and to reassure ourselves to only work on authentic documents. However, it is quite hard to check on the accuracy of many sources regarding the topic, especially when there is not much sources about punk are available, making the work of comparison even harder (Golafshani, 2003; Zohrabi, 2013; and Sjamsuddin, 2014).

Then, the third stage of this method is interpretation, which is the process of understanding the context of past event to explore the significance and

how it is perceived inside the mind of a historian. The interpretation process is conducted and relies heavily on the historian's subtlety and objectivity in integrating the information gathered from sources available. In this stage, we are interpreting the information gathered from old newspapers, books, journal articles, archives, and photographs, in collaboration with Piotr Sztompka (2007)'s sociological perspective regarding cultural social movements; and Wilhelm Dilthey (2010)'s hermeneutics to analyze the contextuality of the lyrics (*cf* Dilthey & Jameson, 1972; Sztompka, 2007; Dilthey, 2010; Glaeser, 2014; and Sjamsuddin, 2014).

The fourth and the last stage of the method is historiography, the process of historical writing according to the research conducted by historian, based on the rules applied. In this stage, we aims to reconstruct past event into an interpretative, chronological, comprehensive, and systematic writing regarding the development and the struggle of existence of punk in Jakarta, within the case of *Marjinal Band* in a particular temporal aspect, from 2001 to 2009 (Sjamsuddin, 2014; Firouzkouhi & Zargham-Boroujeni, 2015; and Hardiman, 2015).

In the means of getting a well-rounded analysis, this research borrows Piotr Sztompka (2000 and 2007)'s concept in explaining social movement, which are actually consisted of two movements: the social movement that generates social change; and the agential movement that triggers social change. The social change could be caused by a socio-political or socio-cultural movement (*cf* Soekanto, 1990; Sztompka, 2000 and 2007:333; and Sjamsuddin, 2014). According to Piotr Sztompka (2000 and 2007), and other scholars, socio-cultural movement is a movement that focuses on intangible aspect of regular social life, such as the shift in religious belief,

faith, values, norms, symbols, and lifestyle (Sztompka, 2000 and 2007; Sjamsuddin, 2014; and Azevedo, 2016).

If we tried to bring a good sense on Piotr Sztompka (2000 and 2007)'s perspective, it is obvious that the flourishing of punk has gone into the context of socio-cultural movement, by generating the idea as the counter culture of prior social and cultural concept, the Hippies (Shuker, 1998:236; Sztompka, 2000 and 2007; and Azevedo, 2016).

To understand more about punk, Craig O'Hara (1999), and other scholars, make a clear definition regarding how this genre could lead to a robust counter culture toward dominant prior culture. Firstly, punk as a part of teenage lifestyle in the shape of influential fashion and music trend. Secondly, punk as a dauntless and rebellious *zeitgeist* of the movement. Thirdly, punk as an example of a well-established group that could create their own genre of music, community, lifestyle, and cultural settings (O'Hara, 1999:4; Al-Ramadhan, 2012; and Donaghey, 2016).

Moreover, Stacey Thompson (2004), and other scholars, identified punk as a phenomenon, in which it could be properly recognized through five artefacts that consisted of prime element of punk, such as: music, fashion, newly adapted words in the printed media (such as *fanzines* or *zine*),⁵ films, and any other group activities (Shuker, 1998:119; Thompson, 2004:3; and Al-Ramadhan, 2012).

Therefore, this research aims to focus on discovering the development of punk in Jakarta, especially within the three selected artefacts according to Stacey Thompson (2004), namely:

⁵*Fanzines* is one of publication media created by a private person or group, apart from the printed media publisher in general. *Fanzines* is not a commercial publication as the content of such publication is focused to the discussion about music and political culture. See, for comparison, *Crawdaddy* in 1960s and *Sniffin' Glue* in 1970s are both famous *fanzines* of the time.

music, fashion, and group activities, as the basic elements on analyzing *Marjinal Band* as our case study. *Marjinal Band* is one of many punk band that rose from the actual condition that had a great time in enhancing its potential, to eventually be able on pioneering studio records for punk band, making them recognized as the leading persona in the punk genre in Jakarta. *Marjinal Band* were also successful in establishing a punk community, *Taring Babi [Pork Fangs] Community*, that works on many advocation process regarding many social issues (Thompson, 2004; Al-Ramadhan, 2012; and Donaghey, 2016).

Moreover, this article is also expected to comprehensively analyzed the lyrics of *Marjinal Band*'s songs through the approach of hermeneutics by Wilhelm Dilthey (2010). In this context, Wilhelm Dilthey (2010)'s hermeneutics, and other scholars, are based on three concept: *Erlebnis*, *Ausdruck*, and *Verstehen* that genuinely gathered all of our attention on probing our past experience, the reality of history, as well as understanding the nature of our knowledge about the past (Dilthey & Jameson, 1972; Dilthey, 2010; Hardiman, 2015). To quote a little from Wilhelm Dilthey (2010), he uttered that:

What I have had experienced, I see it as the light of my own past, for the light on my own past depends deeply on my most recent experience that I'm experiencing at this moment (Dilthey, 2010).

There are reciprocal impacts between past and recent experience before we could came to a true or genuine impression (*erlebnis*). Here, we could see how text interpretation could act as the initial step of the hermeneutic process. The equal standing between text interpretation and the structure of *Erlebnis* is the main focus of Wilhelm Dilthey (2010)'s thought. Wilhelm Dilthey (2010) also argued that the human characteristic could

be defined from the way he/she makes a connection between the past and the present reciprocally or *zusammenhang*, as following here:

Reality is a real situation, where we lie conscious inside of it, and let our internal experience organize the whole circumstances (Dilthey, 2010).

Thus, it could be the underlying reasons why such honest musician would create or produce a rather firm and reciprocal works that rely heavily on his/her personal identity and characteristic. Musicians would eventually produce such works of art according to the actual stimulants he/she experiences in the social reality, making them able to absorb the genuine perception and contextuality. Wilhelm Dilthey (2010)'s approach, and other scholars, on hermeneutics is utilized in analyzing the lyrics of two *Marjinal [Marginal] Band*'s songs, such: *Marsinah* or "Woman Worker Victim" in 2002 and *Negeri Negeri* or "Land of Horror" in 2006 (cf Dilthey & Jameson, 1972; Ankersmit, 1987:159-160; Dilthey, 2010; Al-Ramadhan, 2012; and Donaghey, 2016).

FINDINGS AND DISCUSSION

Since the beginning of its first formation, *Anti-ABRI [Angkatan Bersenjata Republik Indonesia* or Armed Forces of the Republic of Indonesia], then *AM (Anti-Military)*, was a musical band that had certain and particular objectives and direction that actually differed them from any other bands formed of their time. There was never a strict or rigid membership of the band, due to the fact that they wouldn't hesitate on adding some extra band mates as vocalists. Moreover, there was one specific objective of the band,



Picture 1:

"Marjinal Band Dressed in Their Punk Attire"
(Source: <https://streetpunkberandalokajaya.wordpress.com/2012/02/25/sejarah-band-marjinal>, accessed in Depok, West Java, Indonesia, on 10 May 2019, at 09:03 PM)

which they want to be a part of the 1990s protestors, especially as the encouragement through delivering performances in front of them (Wilson, 2012; Yuda, 2012; and Albar & Darmawan, 2020).

In the year of 2001, the *AM Band* changed its name to *Marjinal [Marginal] Band*, according to the idea proposed by Mike, who got so inspired by the case of *Marsinah*, a female labor activist from East Java who were daring and courageous in defending the rights of her community. Through their songs, Mike and his band mates sought after public recognition and acknowledgement toward the irregularities in the investigation, especially after the death of *Marsinah*, which it is remain unknown and undiscovered. *Marsinah* was the sole inspiration for the band at that time (Wilson, 2012; Sitepu, 2017; and DCDC, 2019).⁶ See picture 1.

⁶See also, for example, Interview with Mike Israfil, one of the *Marjinal Band* members, at the Komunitas Taring Babi [Pork Fangs Community] in Srengseng Sawah, Jakarta Selatan, Indonesia, on 15 April 2019.

As we could see from the image in the picture 1, *Marjinal* [Marginal] Band regularly dressed in their punk attire to associate themselves to the term “punkers”. The outfit had to be matched with other attributes, such as mohawk hairstyle and boots, as we could see been sported by Mike and Bobby. They also preferred to wear outfits that had been embellished by patches and stickers, as well as adorning their skins with tattoos, even though tattoos are not associated to punk cultures at all. All of these attributes were presented to identify themselves as a part of art, a part of a community of performing arts, rather than individual characteristic, which often generally associated with criminals during the New Order era, 1966-1998 (cf Siegel, 2000; Donaghey, 2016; and Albar & Darmawan, 2020).

Marjinal Band’s popularity continued to soar up, up, and away as two of their albums were launched, namely: *Termarjinalkan* [Marginalized] in 2002 and *Predator* in 2005. *Termarjinalkan* in 2002 was their first album as *Marjinal Band*, recorded on tape cassette format and launched for the first time in 2002 (left) with red colored cover, where the picture of *Marsinah* was out for provocative display. It was later relaunched on 2003 (right) with monochromatic colored cover, both in cassette and compact disc format (Alpito, 2017; Bobhil, 2018; and Albar & Darmawan, 2020).⁷ See picture 2.

There are at least fourteen songs inside the album, self-written by the personnels themselves, such as: *Marsinah* (Female Labor Victims),

⁷See also, for example, Interviews with Bobby Firman Adam, one of the *Marjinal Band* members; and Umam, one of the *Taring Babi* [Pork Fangs] Community members, at the Taring Babi Community, in Srengseng Sawah, South Jakarta, Indonesia: 24 March 2019.



(left)

(right)

Picture 2:

“Cover of Marjinal Band’s *Termarjinalkan* in 2002 and 2003” (Source: <https://www.discogs.com/Marjinal-Termarjinalkan/release/8552554>, accessed in Depok, West Java, Indonesia, on 9 March 2019, at 09:04 PM)

Cinta Pembodohan (Foolish Love), *Mahakebo* (Great Stupid Buffalo), *Godam Rakyat* (People Sledgehammer), *Manusia Bersenjata* (Armed Man), *May Day*, *Bergerak* (Move), *Natal Berdarah* (Bloody Christmas), *Hukum Rimba* (Mob Rule), *Sampit* (Place of Conflict in Kalimantan), *Lawan Diktator* (Fight Dictators), *Belajar Sama-sama* (Study Together), *Anarki Bukan Barbar* (Anarchy is Not Barbarian), and *Politik Kekuasaan* (Power Politics). Therefore, it is very obvious that the band had great concerns toward the social sphere of that time, along with numerous political, economic, as well as regional conflict issues. The portrait of *Marsinah* at the cover of the album legitimized the band’s persistence and willingness on defending human rights (Donaghey, 2016; Alpito, 2017; and Albar & Darmawan, 2020).⁸

The next album after *Termarjinalkan* was *Predator* that was launched in 2005, recorded on tape cassette and compact disc, published twice as two volumes containing thirteen and fourteen songs each. There are actually some songs on *Termarjinalkan*

⁸As an *Anti-Military Band*, the band had produced an album with many songs that were not self-written by the personnels, such as: *Darah Juang* (Struggle Blood), *Revolusi-Buruh Tani-Revolusi* (Revolution-Peasant Labour-Revolution), and *De Internasional*. Unlike the first and second album of *Marjinal Band*.

that were included in their second album, such as *Marsinah* and *Cinta Pembodohan*. However, as we went through the record, we could tell the difference apart between the first and the second album. *Predator* has better audio quality than its predecessor (Alpito, 2017; Anggara, Syofiani & Gusnetti, 2019; and Albar & Darmawan, 2020).⁹

It was also relaunched in 2006, in the format of compact disc. The first volume of the album consists of songs titled: *Yang Penting Ku Suka* (the Important Thing is I Like it), *Negeri Negeri* (Land of Horror), *Negara Dunia ke-3* (Third World State), *Banyak dari Teman-temanku* (Many of My friends), *Predator*, *Boikot* (Boycott), *Marsinah (New Version)*, *Bener-bener Rumah Sakit!* (Hospital Really!), *Kereta Kelas Ekonomi* (Economy Class Train), *Buruh Migran* (Migrant Workers), *Koruptor = Rajanya Maling* (Corruptor = King of Thieves), *Do It Yourself*, and *B.E.B.A.S.K.A.N. or R.E.L.E.A.S.E.D* (Anggara, Syofiani & Gusnetti, 2019; Albar & Darmawan, 2020; and *ibidem* with footnote 7).

The second volume of the album consists of songs titled: *Luka Kita* (Our Wounds), *Globalisasi* (Globalization), *Go to Hell with Your Aid!* (popular statement of President Soekarno to USA in 1960s), *Aku Mau Sekolah Gratis!* (I Want Free School!), *Kerja Bakti* (Work Activity), *Tang Dung Dung Tang Dung Des!*, *1+1 = 8*, *Cinta Pembodohan Bagian 2* (Second Part of Foolish Love), *Berdce* (Chuckled), *Suara Reality* (Reality Sound), *Otot Kawat Tulang Baja* (Steel Bone Wire Muscle), *Masberto* (Javanese Name), *Rakyat Biasa* (Ordinary People), and *Rencong Merencong* (Chopped Chopped), meaning that “Rencong” is Acehnese people's pride weapon when they

fought against the Dutch colonialists in Indonesia (Anggara, Syofiani & Gusnetti, 2019; Albar & Darmawan, 2020; and *ibidem* with footnote 7).

The transfer of media, from being recorded on tape cassette to compact disc, marked the evolution on technology by adopting a more sophisticated and digitalized format of the recording. They also made better cover illustration, using such illustrator software that was later issued with machine printing. Observing the development in artistic visual design and the quality of the recording of their albums, including those launched in their *Anti-Military* times, we could see the evolution in the recording studio and their post-creative process, even though all of those albums were similarly recorded in the same recording studio that belonged to one of their friends (Martin-Iverson, 2011; Alpito, 2017; and Albar & Darmawan, 2020).

Going further, we are moving to the part of this article, where we manage to analyze the lyrics by using the approach of hermeneutics provided by Wilhelm Dilthey (2010), in *Marsinah* in 2002 and *Negeri Negeri* in 2006. The lyrics of *Marsinah* is following here:

Marsinah (Termarjinalkan, 2002).
Kulihat buruh perempuan berkeringat
membasahi bumi yang gemerlap//
Energi yang kau curahkan, begitu
besar tak kurasakan//Terhanyut
dalam kesombongan, terlupakan//
Gemerlap cahayamu membentangi garis
kehidupan//Ada darah, rintih, caci-maki,
kau hadapi//Keringat dan ketegaranmu
mengalir deras tak ternilai//Hanya tetes
darah dan air mata yang kau terima//
Ooo ... Marsinah kau termarjinalkan//
Ooo ... Matimu tak sia-sia.¹⁰

Translation:

Marsinah (Marginalized, 2002).
I see a female worker (a labor) whose

⁹See also, for example, “Predator in 2005”. Available online at: <http://katuamidruta.blogspot.com/2012/01/marjinal-predator.html> [accessed in Depok, West Java, Indonesia: 10 March 2019, at 08:34 PM].

¹⁰See “Termarjinalkan in 2002”. Available online at: <https://www.discogs.com/Marjinal-Termarjinalkan/release/8552554> [accessed in Depok, West Java, Indonesia, on Saturday, 9 March 2019, at 09:04 PM].

sweat dripping down to the gleaming land//The energy soaring out of you, so big that I barely can feel//Overshadowed by arrogance, forgotten//Your radiant shine lights up the living//There's blood, groan, curse, you take it all// Your sweat and steady heart preciously flowing//Blood and tears, that's all they gave you//Ooo ... Marsinah you are marginalized//Ooo ... you're dead but not in vain.

From the lyrics above, we could grasp the idea on how the band took the case of *Marsinah* beyond aspirational discourse, especially on the first: "*Kulihat buruh perempuan berkeringat membasahi bumi yang gemerlap*" (I see a female worker [a labor] whose sweat dripping down to the gleaming land); and second: "*Energi yang kau curahkan, begitu besar tak kurasakan*" (The energy soaring out of you, so big that I barely can feel) line of the lyrics. On the next lines, *Marsinah* was seen as a strong and indomitable individual, who was able to go beyond her femininity, even though it had cost her the biggest fortune, her own life (Kusuma, 2017; Albar & Darmawan, 2020; and Astika, 2020).

Going back to the first line of the lyrics, on the phrase "*bumi yang gemerlap*" (the gleaming land), we could practically perceive that the lyric obviously gave a nudge to the act of violence that violates human rights during the year of 1993-2002 in Indonesia. Over such temporal reach, the Indonesian government had unmistakably failed to enforce the law over the hideous murder of *Marsinah* (a Javanese female worker); analyzed from the year when *Marsinah* got murdered by unknown individual(s) in 1993, to the year when *Marjinal* released the track *Marsinah* in 2002 (Kusuma, 2017; Albar & Darmawan, 2020; and Astika, 2020).

However, ironically, *Marsinah* wasn't the only human rights violation cases in the Indonesian country (Supartono, 1999; Qurniasari & Krisnadi, 2014:19;

and Misbah, 2018).¹¹ According to *Marjinal Band*, there was once a vague and sketchy situation during the year of *Marsinah's* launching; and, therefore, it was the reason why there was a line in the song that wrote how marginalized *Marsinah* was. *Marjinal Band* saw this as a very apathetical behaviour from the government toward the case, especially after the case was deemed as a "first degree murder", an unlawful killing that is both willful and premeditated, meaning that it was committed after planning or "lying in wait" for the victim (Supartono, 1999; Misbah, 2018; and Astika, 2020).¹²

On 30th October 1993, magazine of *TEMPO* published an issue titled "Marsinah". In such edition, the magazine frankly explained and elaborated that the murder of *Marsinah* was in fact an abuse of authority, a wrongful investigation, an act of lawlessness, and an illegal apprehension with no letter of assignment (Supartono, 1999; Qurniasari & Krisnadi, 2014; and Misbah, 2018).¹³

Moving on to the next lines of the lyrics: "*Ada darah, rintih, caci maki, kau hadapi//Keringat dan ketegaranmu*

¹¹See and read altogether, for example, "YLBHI Persoalkan Kematian Aktivistis Buruh Marsinah" in newspaper of *KOMPAS*, Jakarta: 27 May 1993. About *Marsinah*, she was declared missing on the night of May 5, 1993, exactly a day after the two day strike conducted by the workers of PT Catur Putra Surya (CPS) Porong, Sidoarjo, East Java, Indonesia, on May 3-4, 1993. *Marsinah* had been appointed as one of the coordinators of the strike, particularly the leader of the mass, since Yudo Prakoso, the prior coordinator, was under arrest. She ended up dead; and YLBHI (*Yayasan Lembaga Bantuan Hukum Indonesia* or Indonesian Legal Aid Foundation) in Jakarta found many irregularities in the death of *Marsinah*. It was no ordinary murder case since they had faith that *Marsinah* was beaten up before actually got killed after some bruises and blood stains were found all across her dead body. See also, for further information, "Nasib Buruh dan Politik Kekerasan" in magazine of *TEMPO*, Jakarta: 30 October 1993.

¹²Definition on First Degree Murder, it is able to be accessed at: <https://criminal.findlaw.com/criminal-charges/first-degree-murder-overview.html> [accessed in Depok, West Java, Indonesia: 17 June 2019, at 10:08 AM].

¹³See "Marsinah" in magazine of *TEMPO*, Jakarta: 30th October 1993.

mengalir deras tak ternilai” (There’s blood, groan, curse, you take it all// Your sweat and steady heart precious flowing), we could sense the grievance, struggle, and pain over Marsinah’s stiff and cold dead body who was viciously murdered. Analyzing in word by word, we could draw a sympathy from the band toward Marsinah, for she had to deal with such unfortunate situation through her efforts on standing up against the humiliating and degrading manner toward her and her fellow working class community. At the end of the struggle, all efforts means nothing but blood, sweat, and tears for Marsinah and her fellow laborer, as there was never once a serious and proper investigation been carried out by the officials (Kusuma, 2017; Albar & Darmawan, 2020; and Astika, 2020).

At last, on the very end of the verse, there was a slight enlightenment, a rejuvenation of thoughts regarding Marsinah’s death in the lyric, by delivering the phrase: “Ooo ...*matimu tak sia-sia*” (Ooo ... you’re dead but not in vain), which proposed the thoughts on how *Marjinal Band* would have never consider Marsinah’s fight as mere vain, but more to a lesson for not taken someone or something for granted. *Marsinah* was *Marjinal Band*’s muse in their creative process as she continuously inspired them. Within such movement, *Marjinal Band* was also got supported by college students, NGOs (Non-Governmental Organizations), labor activists, and various international human rights support groups that considered *Marsinah* as the symbol of resistance (Albar & Darmawan, 2020; Astika, 2020; and *ibidem* with footnote 13).

Through such indorsation of Marsinah as a symbolic code for their movements, Marsinah was never die in vain, at all, for she had been transformed into an iconic leader of the working class who will continue her struggle to cherish their legitimate

rights. Moreover, there would never be a better argument regarding the lack of law enforcement during the New Order era (1966-1998) in Indonesia, especially when it comes to human rights violation cases. All aspects of life had already been politicized and carried out through the act of coercion, while the prominent actors of the government were constantly enjoying their abusive power (Albar & Darmawan, 2020; Astika, 2020; and *ibidem* with footnote 13).

Then, we have *Negeri Negeri* (Land of Horror) from the album of *Predator*, in 2006, that was known as the punk way of delivering social and economic critics, where discrepancies were very much visible. The lyrics of *Negeri Negeri* is following here:

Negeri Negeri (*Predator*, 2006).

Lihatlah negeri kita yang subur dan kaya raya//Sawah ladang terhampar luas, samudera biru//Tapi rataplah negeri kita yang tinggal hanyalah cerita, cerita dan cerita, terus cerita ... (cerita terus).

Pengangguran merebak luas, kemiskinan merajalela//Pedagang kaki lima tergusur teraniaya//Bocah-bocah kecil merintah melangsungkan mimpi di jalanan//Buruh kerap dihadapi penderitaan//Inilah negeri kita, alamnya kelam tiada berbintang//Dari derita dan derita, menderita ... (derita terus).

Sampai kapankah derita ini (au ah)// Yang kaya darah dan air mata, yang senantiasa mewarnai bumi Pertiwi// Dinodai, dikangkangi, dikuasai, dijajah para penguasa rakus//Inilah negeri kita.¹⁴

Translation:

Land of Horror (*Predator*, 2006).

This is our country, prosperous and plentiful//Paddy fields are all across the land, ocean so blue//But I can’t help but lamenting, for it was just another story of the past, story and story, always a story... (always a story).

Unemployments are widespreading, poverty breaks out violently//Street vendors are being evicted, persecuted//

¹⁴See again “*Predator* in 2005”. Available online at: <http://katuamidruta.blogspot.com/2012/01/marjinal-predator.html> [accessed in Depok, West Java, Indonesia: 10 March 2019, at 08:34 PM].

Children are mourning their faded reality,
choose to live their dream on the street//
Laborers are in constant misery//This
is our country, a place where no stars
would shine back at you//From a misery
to another misery ... (always a misery).

Until when do I have to deal with this
misery (don't know)//Got so rich in
blood and tears, the hustle that colors
the Motherland//Stained, straddled,
controlled, colonized by those shameless
greedy leaders//This is our country.

Negeri Negeri (Land of Horror) was basically a metaphor developed by the band as an indexing opportunity toward what had actually happened in a peaceful, but beguiling country that was then perceived as overshadowed by the degenerating behaviour of its authority. *Marjinal [Marginal] Band* wasn't exactly mentioning or calling out specific names or countries in the lyrics of the whole song, for it was their decision to keep it inside the envelope. They referred their work on a dystopian idea or thought on a country who relies their economic revenue from acquiring the agriculture sector, as well as having such maritime prowess for having profound access toward the great blue ocean, as it could be seen obviously on the second line of the first part: "*Sawah ladang terhampar luas, samudera biru*" or "Paddy fields are all across the land, ocean so blue" (Munn, 2014; Nugroho, 2019; and Albar & Darmawan, 2020).

However, on the first line of the first part of the song, there is: "*Lihatlah negeri kita, yang subur dan kaya raya*" (This is our country, prosperous and plentiful) that could boldly be assumed and referred to "Indonesia", a country that deemed to be very prosperous and potential for future establishment that could benefit its own people for acquiring plenty of useful natural resources. Such same discourse about "Indonesia" was also found in the song of Koes Plus, titled *Kolam Susu* [Milk Pool], which was released in 1973 (Siskel *et al.* eds., 2003; Ginting, 2009;

and Albar & Darmawan, 2020). The discourse was presented in the line, as following here:

*Bukan lautan hanya kolam susu//Kail
dan jala cukup menghidupimu// //
Orang bilang tanah kita tanah Surga//
Tongkat, kayu, dan batu jadi tanaman.*¹⁵

Translation:

It's not a sea, it's a pond of milk//Live
a good life, for hook and mesh are only
two of many things that you need//
... //They said our land is the land of
Paradise//Sticks, woods, and stones are
growing into plants and crops.

According to *Marjinal [Marginal] Band*, such discourses were mere popular beliefs on how we want to look at our country ideally. The lyrics on the third and fourth lines were trying to describe how ideal they wanted it to be, but then they were failing miserably since the reality was a rather hard one to bear. Poverty, hardships, and adversity were three vivid nature of Indonesian economics at that time. Within the lyrics, they were trying to criticize whether such reality was caused by default inability and incompetence of the people, or more because of the system failure that has been systematically powerless in encouraging available potentials among the society. The band was trying to be the part of the solution, instead of just contributing to the popular beliefs (Haska, 2008; Munn, 2014; and Bobhil, 2018).

The 1998's crisis in Indonesia was actually the main trigger of the release of *Negeri Negeri* (Land of Horror). Philosophically, the song was trying to elaborate the sudden shift in economy with the unpleasant impact afterwards. During the highest stage of crisis, it had caused the depression in the value exchange of Indonesian Rupiah toward

¹⁵See also, for example, "Koes Plus: Kolam Susu in 1973" and "Sawah" in magazine of *TEMPO*, Jakarta: 2 November 1991.

the USA (United States of America) Dollar, as well as mass discharge and termination of working contracts all across the country, but especially in the capital city of Jakarta. It was noted as the worst crisis as there was a shift in population income from USA\$ 1,000 to USA\$ 400 (Jusuf & Simanjanjorang, 2005; McGlynn *et al.*, 2007; and Bobhil, 2018).¹⁶

Thus, it was quite a bold decision to use the line “*Pengangguran merebak luas, kemiskinan merajalela*” (Unemployments are widespreading, poverty breaks out violently) as metaphor of the situation. The whole lyrics was stout in disenchantment, noticing on how the crisis was crippling every life aspects down by the rising number of the unemployed, the poor, and the unfortunate. It could be clearly seen in the first and second line of the third part: “*Inilah negeri kita, alamnya kelam tiada berbintang//Dari derita dan derita, menderitanya ... (derita terus)*” or “This is our country, a place where no stars would shine back at you// From a misery to another misery ... (always a misery)”.¹⁷

Nonetheless, it was their way to respond to the growing situation that marked the beginning of the downfall of Soeharto’s regime in 1998. *Marjinal Band*, as a music band, tried to communicate their aspiration, or their frustration to be exact, toward the incapability of the government to create a more stable, persistent, and thorough nationhood. In spite of having such potential, Indonesia wasn’t seemed to be very aware with

the opportunity; thus, making the line: “*alamnya tiada berbintang*” (a place where no stars would shine back at you) too close to comfort. It was rather be seen as a sarcastic utterance toward the government. Other realities to be pitied of was the eviction and persecution toward street vendors and those homeless, and often parentless, children who lives in the street, usually known by the appellation of *Anak Jalanan*. It was much of an irony under false perception of how a prosperous country should have been (McGlynn *et al.*, 2007; Papineau, 2019; and Albar & Darmawan, 2020).

To be a bit more concise about those realities mentioned above, as it could be seen on the line: “*pedagang kaki lima tergusur, teraniaya*” (Street vendors are being evicted, persecuted), it was morbidly caused by their inability of paying rent during the time of crisis, not because of them illegally opening stalls. Then, the last two lines in the lyrics goes on like this: “*Dinodai, dikangkangi, dikuasai, dijajah para penguasa rakus//Inilah negeri kita*” (Stained, straddled, controlled, colonized by those shameless greedy leaders//This is our country), a very catchy phrase, or perhaps a dashing one-liner, that could stir the emotion and consciousness of the listener to eventually realize that it was perhaps an obligatory statement of dissapointment from the people (Yuda, 2012; Nugroho, 2019; and Albar & Darmawan, 2020).

Through the explanations above, we finally come to the part where the article positions the band as the movement-maverick, the third identity of punkers as a group that is able to trigger changes. *Marjinal Band* used *Taring Babi [Pork Fangs] Community* as the central artery of their movements, which was established in 2003. Previously, it was started by a group of people who established the AFRA (*Anti Fascist and Rasist Action*) in 1997, that

¹⁶See, for example, “Tambah Miskin, Tambah Utang” in magazine of *TEMPO*, Jakarta: 1 December 1999. The notorious 1998’s crisis in Indonesia were one of the reason why this song was made. It rapidly decreased the value of Indonesian Rupiah’s currency toward USA (United States of America) Dollar, causing numbers of countless discharge and termination of working contracts.

¹⁷See again, for example, “Predator in 2005”. Available online at: <http://katuamidruta.blogspot.com/2012/01/marjinal-predator.html> [accessed in Depok, West Java, Indonesia: 10 March 2019, at 08:34 PM].

evolve to a less provocative group called *Tempe Quality* during 1999-2003.¹⁸ The members of the community were those who involved in *Marjinal Band* (Donaghey, 2016; Febrian, 2018; and Albar & Darmawan, 2020).

In one of our interviews with Mike Israfil from *Marjinal Band*, it was said that the establishment of *Taring Babi Community* was meant to create a space for creativity, as well as a more serious discussion on how the situation of the country and its government was getting even worse from time to time. These individuals then gathered and settled down in the community to put all of their aspirations together, and making a better statement as punkers that was not supposed to be always in relation with grungy and angsty behaviour. Furthermore, *Marjinal Band*, along with *Taring Babi Community*, grew together as punkish vessel of aspirations, while breaking the stereotypes of punkers. Some of their notable socio-cultural movements were the release of their new song, *Masberto*, and “*Beras Tato*” [Tattoo Rice] Program. These two movements were their efforts on changing the general and unpleasant perception toward punk and its music and community, especially within symbolic identity, such as tattoos. They wanted the viewpoint to shift to a better meaning that it wasn’t always associated with criminals (Donaghey, 2016; Febrian, 2018; and Dalziel, 2019).¹⁹

According to Michael Taylor (1983), and other scholars, there are three characteristics of the concept of establishment of communities in the society: trust or credence over the same values of life between individuals communally; direct relationship combined with functional

and substantial activities within the member of the community (with no structural leadership or organization); as well as mutual and reciprocal relationship between a member to another, such reciprocity is later added by cooperativeness and understanding, with no desire of gaining economic advantages (Taylor, 1983:25; Chapman & Hockey eds., 2002; and Malesevic, 2006).

The socio-cultural movement by *Marjinal Band*, along with *Taring Babi Community*, impacted the development of punk in Jakarta way beyond, it was expected at that time. Paulus (Ulu), one of them as punkers, explained in an interview that during such time, he wasn’t very familiar with both *Marjinal Band* and *Taring Babi Community*. He went for busking with *Ukulele*,²⁰ while performing various *Marjinal Band*’s songs, but completely unaware with the fact that the songs were from an influential punk band in Jakarta, who also introduced ukulele in the punk music. Based on Paulus (Ulu)’s explanation, we could conclude that *Marjinal Band* and *Taring Babi Community* did play an important role among the spreading of punk trend that was able to change mere *Anak Jalanan* (Street Children) to become punkers with attitudes. Other than that, there was also another punk community in Kalibata, South Jakarta that goes by the name *Peccary Community* (Munn, 2014; Febrian, 2018; and Albar & Darmawan, 2020).²¹

Peccary Community was first introduced in 2008, initiated by Paulus (Ulu), Muhammad Alpy Ridho (Alpy), Reza Maulana (Jhabe), and Abdulrahman (Amang). It was named

¹⁸*Tempe* is a food made from soybeans and leavened, so that when cooked or fried, it becomes a delicious food for the common people.

¹⁹See also, for example, Interview with Mike Israfil, one of the *Marjinal Band* members, at the Komunitas Taring Babi [Pork Fangs Community] in Srengseng Sawah, Jakarta Selatan, Indonesia, on 15 April 2019.

²⁰*Ukulele* is a small guitar of Portuguese origin popularized in Hawaii in the 1880s and strung typically with four strings. See, for example, “Definition of Ukulele”. Available online at: <https://www.merriam-webster.com/dictionary/ukulele> [accessed in Depok, West Java, Indonesia: July 27, 2019].

²¹See also, for example, Interview with Paulus (Ulu), one of them as punkers, at his house in Kalibata, South Jakarta, Indonesia, on 9 March 2019.

so, according to the criticizing idea from Ulu, Alpy, and Jhabe about a number of people who are looking and doing fine, in spite of having fraudulent and impish behaviour. The establishment of *Peccary Community* was actually inspired by the hype of *Marjinal Band* and *Taring Babi Community*, for Ulu, Alpy, Jhabe, and Amang were regular visitors of the community since 2007. Moreover, Mike Israfil dan Bobby Firman Adam from *Marjinal Band* was among the driving force of *Peccary Community*, as they were made as the role model for Paulus (Ulu) and his friends to acknowledge even more about punk, especially on the idea of anti-racism in punk (Munn, 2014; Albar & Darmawan, 2020; and *ibidem* with footnote 21).

It was considered as a positive remark for Paulus (Ulu) and friends as they were constantly promoting equality with no social and cultural discrimination. However, we must acknowledge that both communities had no structural organization, as well as leader, as it was stated by Michael Taylor (1983) and other scholars. The membership was also a loosely-fitted one, in the concept of hanging out altogether at the *tongkrongan*²² around Kalibata Raya, South Jakarta, with no specific regular hang out place (Taylor, 1983; Chapman & Hockey eds., 2002; and Malesevic, 2006).

In the same year on its introduction, *Peccary Community* changed their name into *Street Revolution*, as there had been a change of ideas that

considered as the background of the community. *Street Revolution*, then, was introduced as the place to accommodate *Anak Jalanan* (Street Children), for at least to have better opportunity in the upcoming future, even though they could barely go to school. This community assembled a band called *Crewsakan* to legitimize their status as punkers, with Paulus (Ulu) as vocalist/guitarist, Bobby Firman Adam (Adam) as bassist, Muhammad Alpy Ridho (Alpy) as guitarist, and Reza Maulana (Jhabe) as drummer. They usually performed *Marjinal Band* songs, such as “*Negeri Ngeri*” [Land of Horror], and getting inspired deeply by the band and the prior community of *Taring Babi Community* (Munn, 2014; Febrian, 2018; and Albar & Darmawan, 2020).²³

However, there’s a noteworthy difference that we should point out between *Marjinal Band* and *Crewsakan*,²⁴ which is the background of their establishment as a band. *Marjinal Band* relied heavily toward the urge of conducting collective actions, while *Crewsakan* was basically following the trail that *Marjinal Band* left behind. Besides, *Crewsakan* was rather a personalized band that contributes to a smaller scope of community, as it could be seen in their further development, when *Crewsakan* finally released a song titled *Kalibata Punk* about the punk community in Kalibata, South Jakarta, Indonesia (Bakkalapulo, 2007; Wilson, 2012; and Albar & Darmawan, 2020).

²²According to Indonesian Dictionary, namely KBBI (*Kamus Besar Bahasa Indonesia* or Broad Dictionary of Indonesian Language), *tongkrongan* is based from the word *tongkrong*. *Tongkrong* or *menongkrong* means a person squatting and sitting around at some place for he/she doesn’t have much thing to do. Thus, *tongkrongan* means the place to squat or sit around. In this context, it is *Peccary Community* at Kalibata Raya, South Jakarta, Indonesia that had been considered as the exact place of their *tongkrongan*. See, for further information, Jii Libranto (2019); Kemdikbud RI [Kementerian Pendidikan dan Kebudayaan Republik Indonesia] (2019); and Ridzky Ranga Pradana (2020).

²³See again, for example, Interview with Paulus (Ulu), one of them as punkers, at his house in Kalibata, South Jakarta, Indonesia, on 9 March 2019; and Interview with Umam, a member of *Taring Babi [Pork Fangs] Community*, at the Srengseng Sawah, South Jakarta, Indonesia, on 14 April 2019.

²⁴*Crewsakan*, in Indonesian spelling, can mean “*Kerusakan*” (Damage), a form of resistance to oppose calm, order, and establishment in the context of social, political and cultural orders. See also, for example, “*Kemerdekaan Bawah Tanah 1: Poster Café dan Revolusi yang Tersembunyi*”. Available online at: www.wearedisorder.org [accessed in Depok, West Java, Indonesia, on 23 December 2018, at 04:28 PM].

CONCLUSION²⁵

The term of “punk” first spotted in the article of *AKTUILL*, a Jakarta-based music magazine, published on 13th December 1976, that wrote about *The Ramones*, a punk band from the USA (United States of America). Throughout 1976-1985, the development of punk in Jakarta was stuck at the level of fashion adaptation and just another regular music to play, listen, and sing along. Punk in Jakarta was growing on a very steady pace, as in the end of 1980s, there were at least two punk bands: *Vacant* and *The Stupid*; and one pioneering punk spot, the *Pid Pub*, that was actually the birthplace of *The Stupid*.

Pid Pub was a very important aspect to the further development of punkers to eventually had social activities, such as having discussion over social events, learning about punk music, and establishing more punk bands and communities in the time between 1990-1996. Some punk communities were flourishing in the 1990s, such as: *Young Offender*, *Subnormal*, *Sid Gank*,

Slumber Neo Epileptions, *Meruya Barmy Army*, *Swindle Revolution*, *Miracle*, and *PLN*, as well as punk bands: *Antiseptic*, *The Sabotage*, *The Idiots*, *Ina Subs*, *Dead Germ*, *Total Destroy*, *Sexy Pigs*, *Dislike*, and *Cryptical Death*. The hype was strong enough as there was also Green Day’s concert, a punk band from the USA on 2nd February 1996.

Around the same period of time, a new punk band was established with a rather provocative name, *Anti-ABRI* [*Angkatan Bersenjata Republik Indonesia* or Armed Forces of the Republic of Indonesia]. It was a band that regularly carried out collective actions to criticized the New Order government, 1966-1998, through producing music with unusual lyrics. They went on stage during some mass protest or demonstration to encourage the mass in delivering their aspirations. In 1999, the *Anti-ABRI* was renamed to *Anti-Military*, and then happened to produce two albums: *Satu Bumi Tanpa Penindasan* (One Earth Without Oppression) in 1999; and *Anti Rasis Fasis* (Anti Racist Fascist) in 2000.

However, the band’s name was once again renamed in the 2001. *Anti-Military Band* had changed into *Marjinal* [*Marginal*] *Band*, initiated by Mike Israfil and Bobby Firman Adam as two of the band’s notable personnels. The new name was inspired by the case of *Marsinah*, a female labor activist who had an enticing spirit in standing up for what she knows right for her labor community. With this name, the band had produced two more albums: *Termarjinalkan* (Marginalized) in 2002 and *Predator* in 2005. The launching of *Termarjinalkan*, in 2002, subsequently showed the band’s interest in supporting Marsinah’s movements, as they put Marsinah’s picture in display on the cover of their album, and released a song titled *Marsinah* as well.

The *Marjinal Band* was consistantly showing great concern toward socio-cultural issues by practicing collective

²⁵ **An Acknowledgment:** This article is re-written by Muhammad Wasith Albar, as Rizki Darmawan’s supervisor on his Undergraduate Thesis with the same corresponding title, at the Department of History FIPB UI (Faculty of Cultural Studies, University of Indonesia) in Depok, West Java, Indonesia. The use of resources and documents are agreed to be under the approval and permittance of Rizki Darmawan. This paper was presented also in the ICHE (International Conference on History Education) on Tuesday, 25th June 2019 at the UPI (*Universitas Pendidikan Indonesia* or Indonesia University of Education) in Bandung, West Java, Indonesia, as shown in Muhammad Wasith Albar & Rizki Darmawan. (2020). “Punk Music Group Movement in Jakarta: Marginal Band, 2001-2009”. Available online at: <http://history.sps.upi.edu/wp-content/uploads/2020/07/2.-FINAL-PUNK-MUSIC-UPI-WASTH-RIZKI.pdf> [accessed in Depok, West Java, Indonesia: 17 August 2020, at 09:04 PM]. We would like to thank all parties – especially the ICHE Committee for allowing this article to be published in a scientific journal; and to Andi Suwirta, M.Hum., Senior Lecturer at the Department of History Education, Faculty of Social Studies Education UPI in Bandung – for enabling this article to be published in its current form. However, all contents and interpretations of this article are clearly the responsibility of both of us, as Authors, and have nothing to do with the assistance provided by various parties.

actions. The membership of the band is also loosely-fitted and open to everyone, who had willingness on expressing their aspirations, thoughts, or critics. They were also involved in the trendsetting process by donning specific attire that justify their punk values, such as mohawk hairstyle, boots, tattoos, and patched jacket. Some of their notable socio-cultural works of art are: *Negeri Ngeri* (Land of Horror), *Marsinah* (Female Javanese Name), and *Masberto* (Male Javanese Name). Particularly on *Masberto* and “*Beras Tato*” (Tattoos Rice) Program, these two actions were seen as their efforts on changing the general and unpleasant perception toward punk and its music and community, especially within symbolic identity, such as tattoos. They wanted the viewpoint to shift to a better meaning that it wasn't always associated with criminals.

Their activities along with *Taring Babi [Pork Fangs] Community* as punkers were later seen as the biggest driving force for further development of punk in Jakarta. Some kids went for some busking sessions with *Ukulele*; while performing various *Marjinal Band*'s songs, but completely unaware with the fact that the songs were from an influential punk band in Jakarta, who also introduced *Ukulele* in the punk music.

In the 2008, there was *Peccary Community*, initiated by Paulus (Uluy), Muhammad Alpy Ridho (Alpy), Reza Maulana (Jhabe), and Abdulrahman (Amang), but then changed its name to *Street Revolution* that led to the establishment of a band called *Crewsakan* (spelling in Indonesian language to be *Kerusakan* or Damage), who usually performed *Marjinal Band* songs and getting inspired deeply by the band and the prior the *Taring Babi Community*. Then, *Crewsakan* (Damage) released the one and only song of theirs, titled *Kalibata Punk*, about the punk community in Kalibata,

South Jakarta, Indonesia, in 2009.

The development of punk in Jakarta could be analyzed through three main activities of a punker. As it was stated by Craig O'Hara (1999) and Stacey Thompson (2004), punk is associated to fashion style, music, and communal activities. Those three components can be seen clearly on *Marjinal Band* as one of the pioneering punk bands in Jakarta, who constantly throwing critics against and expressing aspirations toward the authority, while sporting mohawks, boots, and patched jacket, as well as maintaining community, which is the *Taring Babi Community*.

Punk was actually growing late in Jakarta, even though it had its time to flourish and impact quite impressively. However, the role of *Marjinal Band* in the community could be seen in their association with *Taring Babi Community*, and how they managed to encourage *Peccary Community/ Street Revolution* to grow in Kalibata, South Jakarta, Indonesia, in 2008, to eventually establish their own punk band, *Crewsakan*.²⁶

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²⁶**Statement:** We, the undersigned, certify that this article is the result of both our academic work; so, this is not a result of plagiarism, due to the sources that we cite and refer to are very clear and complete and are included in the Bibliography or References. This article has never been submitted, reviewed, and published by other scientific journals. We are willing to be given academic sanctions, if what we state, at a later date, is not in accordance with existing academic regulations.

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