
ASIAN WOMEN AND THE HARDCORE SCENE

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KEYWORDS

gender bias, media framing, hardcore punk

ABSTRACT

This research aims to find out how media framing and the impact obtained from media framing on the representation of women in the hardcore punk scene. This research reveals how media framing affects people's perceptions and understanding of women's representation in the hardcore punk scene and the impact of media framing on women's representation. The many roles of women in the hardcore scene, with the presence of female musicians and fans who actively contribute and bring new perspectives that enrich this music scene. This study uses a qualitative method to describe how media framing represents women in the hardcore punk scene through the website and social media use your voice using Robert N. Entman's framing analysis theory. As for the results of this study, women in the hardcore punk scene are faced with various obstacles and discrimination that must be addressed immediately through concrete actions to improve representation and gender equality in the hardcore punk scene.

INTRODUCTION

Music is the result of art created through the arrangement of sounds to convey meaning and beauty. In the journal, music can be a song or other musical composition, Jamalus (Aminatul Azizah & Andriana Kurnia Putri, 2023). There are various types of music worldwide, including classical, blues, pop, jazz, and rock. Music continues to evolve with new subgenres influenced by changing times, whether social, cultural, political, or technological. For example, the rock genre produced the Hardcore punk subgenre, known for its fast tempo, aggressive rhythms, screaming vocalists, and critical lyrics, (Dicky Indra Sukmana et al., 2022).

According to (Michael Azerrad, 2001), in his book *Our Band Could Be Your Life: Scenes from the American Underground 1981-1991*, Hardcore punk was born from punk rock and hardcore, with critical lyrics and fast music. Bands like Black Flag led the movement, spreading across the United States and Europe in the early 1980s, creating many stylistic variations. Hardcore punk also began to enter Indonesia in the late 1980s. The genre was brought by the pre-existing punk community in Indonesia.



Picture 1

(Source; Screenshot of @burgerkillofficial Instagram account)

The first hardcore punk bands in Indonesia included Burgerkill, (Muhammad Alghifary Hardyali & Septiawan Santana K, 2023). Hardcore punk continues to evolve with subgenres such as emo, metalcore, and deathcore and is an important part of global punk rock culture. The music is fast, loud, and aggressive, with lyrics that often raise social, political, and personal issues, expressing anger and rejection of social status, (Kartika Novita Rohmah et al., 2023). In the book “American Hardcore: A Tribal History” by (Steven Blush, 2001), Hardcore music expresses anger and frustration, stirs emotions, encourages critical thinking, and pushes for change. Dare to speak your mind, even if it is controversial.

We use the Das Sollen theory approach by Immanuel Kant to describe the current condition of hardcore punk music and scene. according to Das Sollen Theory proposed by (Immanuel Kant, 1788) in *Kritik der praktischen Vernunft* (Critique of Practical Reason). In this work, Kant divided reality into *das sein* (the actual state) and *das sollen* (the state that should be). Music, in the concept of *das sollen*, is seen as a universal form of language that can be enjoyed by all individuals, without being affected by cultural or linguistic differences, (Burhanudin Ata Gusman et al., 2022). Music is not always accepted by everyone due to differences in musical tastes society's difficulty in accepting cultural differences, and people's difficulty in accepting cultural differences, (Erna Nurhayati et al., 2022).

In reality, not everyone likes or understands music, especially hard genres like hardcore punk. However, hardcore punk's values, such as freedom and equality, encourage women's involvement in the scene, (Verdhyawan, 2021). Even so, the role of women in this genre is still minimal, on the website and social media Useyourvoice shows that they can be involved and contribute.

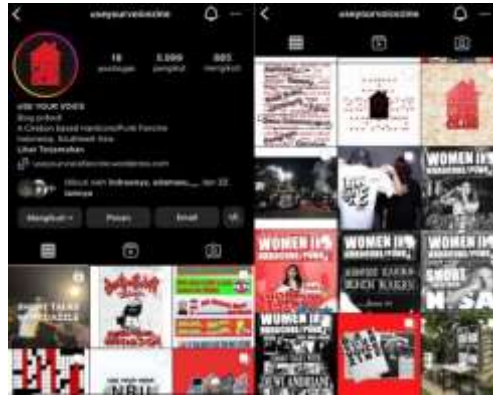


Figure 2



Figure 3

Useyourvoice's website and social media discuss the development of hardcore music in Indonesia, but the role of women is still minimal. This research aims to uncover how the media often portrays women in the hardcore scene as negative, in relation to gender bias. Faqih (Agus Afandi, 2019) states that gender-biased behavior is often influenced by gender injustice in the social system that harms men and women. The concept of gender according to feminists is the result of social construction that results in injustices such as marginalization, subordination, stereotypes, violence, and double workload, (Siti Rayhana Maysuri A et al., 2022).

The portrayal of women in the media as weak and vulnerable reflects stereotypes that can influence the perception of society as a whole, reduce understanding of women's potential, and strengthen gender inequality. According to Warni (Sulistiyowati, 2021), gender equality is a principle that demands equal rights, opportunities, and treatment between men and women. However, there is a positive emphasis in the media, especially viewing women as musicians who play a significant role in the hardcore scene. The hardcore band Dental Surf Combat from Jakarta has a female member named Anida who actively voices issues about gender equality. Anida (Isdy, 2020) argues that women can play an active role in the hardcore scene regardless of their gender. Positive framing in the media can improve society's perception of women in the hardcore scene, considering them equal to men.

Described by experts, the function of the media in society according to (Denis McQuail, 2011) in the book *Mass Communication Theory*, namely mass media function as a provider and conveyor of information about events and conditions in society and the world, with the hope of

presenting news in accordance with reality and playing an important role in conveying events to readers. Meanwhile, according to Laswell, quoted by Mcquail in his book, it is explained that communication in society has the main function of monitoring the environment, relations with society, and broadcasting cultural heritage. According to Charles R. Wright (Faudina, 2023), the fourth media function is entertainment, while the fifth function is mobilization.

Framing is used by the mass media to present information and events in an entertaining and mobilizing manner, influence people's perception of reality, and direct public opinion about the issues reported. According to Eriyanto (Anang Sujoko & Rosalina Bilqisth, 2022), Framing is the media's approach to selecting and writing news, allowing them to present information from different perspectives and emphasize certain aspects of an event. The media plays an important role in shaping public opinion by representing issues or news in a certain way, leading to readers' opinions.

According to (Stuart Hall, 1997) Representation is the ability to describe or imagine, where language is one form of symbol or representation. Stuart Hall divides representation into three forms: reflective, intentional, and constructionist. Reflective representation reflects existing meanings, intentional embodies personal intentions, and constructionist shapes meaning through language. According to (Imawan et al., 2023) in the Journal of Tarling Music Industry Ecosystem in The Digitalization Arena explains that the representation of language is an important process in the formation of language, where language is considered a representation system. Research with the title "Women in the Underground Music Scene" written by (Indrawan, 2020) has revealed various challenges faced by women, there are several research gaps that need to be filled. This study shows that patriarchal domination and gender discrimination are still very strong in the underground music scene, which results in women often being a minority and less recognized. However, this research does not delve into the specific strategies used by women to overcome such discrimination, nor does it compare the situation in Surabaya with other major cities that have underground music scenes. Furthermore, there has been no in-depth focus on the role of social media in shaping perceptions and supporting women in this scene. Therefore, the research "Asian Women and the Hardcore Scene" aims to fill these gaps by exploring how women face and overcome challenges in the hardcore music scene, as well as how social media can be used as a tool to support and promote gender inclusivity in this community. As such, this research will provide a more comprehensive understanding of women's experiences in the hardcore scene and strategies to create a more inclusive and equal environment. In the explanation above, the author tries to analyze media framing that explains the representation of women in the hardcore scene, how media framing affects people's perceptions and understanding of women's representation in the hardcore punk scene, and what impact this media framing has on women's representation.

METHOD RESEARCH

This research uses a descriptive qualitative approach, where this method aims to describe and explain thoroughly a phenomenon or social situation, (John W. Creswell, 2014). This research will analyze how Useyourvoice's website and social media describe the representation of women and gender bias in the hardcore music scene through framing analysis proposed by (Entman, 1993), explaining that framing is the way the media selects and exposes stories, which in turn influences how society understands certain issues.

The data collection techniques in this study include interviews, namely efforts to obtain information directly by asking questions to informants, either directly face-to-face or through intermediary media. Informants in this study: (1) The initials AMR owns the @useyourvoice Instagram account, (2) the initials AS, a female informant who is active in the hardcore scene, (3) the initials AS, a follower of the @useyourvoice Instagram account, (4) the initials MAH, not a follower of the @useyourvoice Instagram account, and (5) the initials Z, a randomly selected informant who does not know about hardcore music. Observation, according to Soehartono (Aldieny Nurunnisa, 2020) observation is seeing using the sense of sight without asking. This observation is done by paying attention to any content that discusses women in the hardcore scene on the Useyourvoice website and social media. Research data is obtained through literature studies of various sources such as books, scientific journals, online articles, and other scientific works that are relevant to the topic of representation of women and gender bias in the hardcore scene.

In completing this research, researchers used several journal references as reference materials, including: (1) Hikmalia et al., 2022, Framing Analysis of Sexual Violence Coverage on Women in Online Media, in the Journal of Communication Domain. This study analyzes the framing of the news of the sexual violence case experienced by Novia Widyasari, using Robert N. Entman's framing analysis method and communication, social psychology, or feminist theories; (2) Fachrezi Hafidz & Masitoh, 2023, Robert N. Entman's Framing Analysis of Sexual Violence on Women in Online Media Kompas.com and Konde. co, in the BroadComm Journal. Discusses sexual violence against women in the mass media. Using a descriptive qualitative approach and the Robert N. Entman analysis model; (3) Islami et al., 2022, Representation of Gender Bias in Ultramilk Pure Passion Milk Advertising. Audience Journal. Discusses the concept of gender as a social construction. The research method uses the Roland Barthes semiotic approach; (4) (Java Anggara & Aziz Taufik Hirzi, 2020, Viewers and the Film "This is Our Scene Too!", in Journal of Journalistic Proceedings. This research describes the movement of women in the local hardcore punk music scene. Stuart Hall's reception analysis with supporting theories of feminist communication compiled by Rakow and Wackwitz and uses and gratification; (5) Donaghey, 2021, Punk and feminism in Indonesia, in the Journal of Cultural Studies. Discusses women's experiences in the punk and feminist movements in Indonesia, ethnographic methods, interviews, and text analysis, and feminist punk, intersectional, and poststructuralist theories.

RESULTS AND DISCUSSION

Define Problem

In the hardcore punk scene, male dominance is still apparent with minimal media coverage of female musicians, causing inequality in the music industry. Women face stigma, are considered sexual objects, and are not recognized as much as men. The stereotype that this music is more suitable for men also hinders women's success and recognition in this scene. The lack of representation and knowledge about women's roles needs to be addressed to achieve better gender equality.

"For me, any gender is the same, it's just that there is a lack of media coverage of musicians, especially women, or it could also be the dominance factor still held by men". (Interview; Akram, 13/02/2024)

Based on Robert N. Entman's theory of defining problems, this element looks at how an event is defined or seen by the media. In the hardcore punk scene, the problems faced by women are reflected in the way the media frames them. The lack of media coverage of women's roles in this scene means that women are considered irrelevant or even harassed, leading to underrepresentation and unequal treatment. Gender stereotypes also influence this frame, with the media tending to focus on men in the hardcore punk scene, creating the notion that the genre is more suited to men. This limits women's participation and becomes an obstacle for them to thrive in the music industry. This analysis is in line with Entman's framing theory, which states that the media can choose certain aspects of an issue to influence public perception. To overcome this, it is necessary to change the existing framing by providing more positive coverage of women in the hardcore punk scene, overcoming gender stereotypes, and increasing understanding of women's contributions to punk music to achieve better gender equality.

Diagnose Cause

Gender stereotypes still limit women's participation in the hardcore punk scene by assuming that this music is more suitable for men, creating barriers for women to feel represented and recognized. The lack of female representation in the hardcore punk music industry is influenced by the lack of media coverage and exposure to female musicians. Stereotypes also cause social stigma, resulting in unequal treatment and lack of opportunities for women. Increased education, understanding, and media coverage of the role of women in punk music are needed to overcome gender stereotypes and provide greater space for women in the hardcore punk scene.

"It is the same with women or men in any genre of music. As long as they work in accordance with morals and ethics, there is no problem. I've never focused on gender. However, it may be more difficult for women to make a career in the hardcore punk genre because of society's perception". (Interview; Zahida, 13/02/2024)

In Robert N. Entman's framing theory, the diagnosis of the cause of the problem by the media in the context of the representation of women in the hardcore punk scene can be seen from the perspective of how the media shapes these views. Gender stereotypes play an important role in shaping the frame where the perception that women are incompatible with hardcore punk music becomes dominant. In addition, the underrepresentation of women in musicians and media coverage also shapes a frame where women are less visible and less recognized in the scene. The stigma and discrimination that women face in the hardcore punk scene are also part of this framing, creating a perception that women are unwelcome and uncomfortable in this scene.

Make Moral Judgement

Views on the role of women in the hardcore punk scene are crucial to addressing gender injustice. Media owners, musicians, and other interviewees emphasized the need to remove stigma and discrimination against women and provide equal recognition. Other interviewees highlighted the positive view of female musicians but cautioned that a lack of knowledge about women's contributions can hinder gender equality. Strong collaboration between male and female musicians is needed to achieve equality while overcoming stereotypes that hinder women's progress in the scene. With an inclusive outlook and better understanding, a more fair and equitable environment can be created for all hardcore punk musicians.

“The role of women in the hardcore punk scene makes hardcore punk music more colorful and less uniform, and by giving equal intensity and opportunities to men and women, it is hoped that it can create equality between men and women in the hardcore punk scene and other music genres”. (Interview; Akram, 13/02/2024)

In Robert N. Entman's framing theory, the Make Moral Judgement element considers the moral values that the media wants to convey in its reporting. The results of interviews with five interviewees illustrate diverse views on the role of women in the hardcore punk scene. Some views state that women have the same rights as men to participate in this scene, while others consider the stigma and discrimination against women in hard music as a form of injustice that must be addressed. The unequal treatment of women is considered a violation of the values of equality and human rights. The lack of understanding of women's roles in the scene is also highlighted, which can lead to inequalities in the recognition and acceptance of women. Collaboration between male and female musicians is considered essential to ensure equality and mutual benefit for both parties. While a neutral attitude towards women who enjoy hardcore punk music was considered positive, a deeper understanding of women's roles and increased media coverage of female musicians was also considered necessary to overcome the stigma, discrimination, and inequality that women still experience in the scene.

Treatment Recommendations

Efforts to increase the representation and equality of women in the hardcore punk scene involve measures such as increased inclusive media coverage, encouragement of women to speak up, providing equal opportunities with men, increasing education about gender equality, providing more space for women in the music scene, encouraging activism to fight for women's equality, empowerment programs for women, increased awareness about gender equality through educational campaigns, removing stereotypes through promoting the idea that all individuals have equal rights, an equitable collaboration between male and female musicians, increased understanding of the role of women through education and promotion, increased promotion through relevant media, education about gender equality, the formation of supportive communities, and open discussion about gender issues in the hardcore punk scene.

"The content 'Hardcore punk is not for men' inspired me to support female representation and tackle gender stereotypes in the hardcore punk scene. Such content needs to continue to be produced on a larger scale because the representation of women as the second sex needs to be voiced even louder. I also believe in the importance of fighting for equality and safe spaces for all individuals in music". (Interview; Adam, 15/02/2024)

In Robert N. Entman's framing theory, Treatment Recommendation leads to the solution offered by the media to overcome the problem at hand. In the context of improving the representation and equality of women in the hardcore punk scene, media owners and other interviewees provided a number of recommendations that could be implemented. These recommendations include increasing media coverage of female musicians, encouraging women to speak out more, and ensuring equal opportunities for women and men in the scene. Education and awareness about gender equality and inclusion in the music world were also considered important. Female empowerment programs in the hardcore punk music scene are also recommended to provide greater space and opportunities for women to create and participate. In addition, the elimination of stereotypical views about women and hardcore punk music is also needed, by promoting the idea that all individuals have abilities.

CONCLUSION

Based on interviews with various interviewees in the hardcore punk scene, there is agreement that women face various challenges in gaining recognition and equality in this scene. The dominance of men in the scene, the lack of media coverage of female musicians, and stereotypes that women do not fit into hardcore punk culture are the main factors that influence the lack of representation of women in the scene. Media owners and other interviewees see women in the hardcore punk scene as strong and courageous individuals who have the same rights as men to participate in the scene. Therefore, they recommended steps to increase the representation of women in the hardcore punk scene, such as increasing media coverage of female musicians, encouraging women to be more vocal, and providing equal opportunities to women and men in the scene. In addition, education and awareness about gender equality in the music scene also need to be improved. From the discussion, it can be concluded that women in the hardcore punk scene face various challenges and discrimination that need to be addressed through concrete steps to increase representation and gender equality in this scene.

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