

# SEVEN

DICK HEBDIGÉ, SUBCULTURE:  
THE MEANING OF STYLE

(LONDON: METHUEN, 1979)

## Style as intentional communication

I speak through my clothes. (Eco, 1973)

THE cycle leading from opposition to defusion, from resistance to incorporation encloses each successive subculture. We have seen how the media and the market fit into this cycle. We must now turn to the subculture itself to consider exactly how and what subcultural style communicates. Two questions must be asked which together present us with something of a paradox: how does a subculture make sense to its members? How is it made to signify disorder? To answer these questions we must define the meaning of style more precisely.

In 'The Rhetoric of the Image', Roland Barthes contrasts the 'intentional' advertising image with the apparently 'innocent' news photograph. Both are complex articulations of specific codes and practices, but the news photo appears more 'natural' and transparent than the advertisement. He writes - 'the signification of the image is certainly intentional . . . the advertising image is clear, or at least emphatic'. Barthes' distinction can be used analogously to point up the difference between subcultural and 'normal'

styles. The subcultural stylistic ensembles - those emphatic combinations of dress, dance, argot, music, etc. - bear approximately the same relation to the more conventional formulae ('normal' suits and ties, casual wear, twin-sets, etc.) that the advertising image bears to the less consciously constructed news photograph.

Of course, signification need not be intentional, as semioticians have repeatedly pointed out. Umberto Eco writes 'not only the expressly intended communicative object . . . but every object may be viewed . . . as a sign' (Eco, 1973). For instance, the conventional outfits worn by the average man and woman in the street are chosen within the constraints of finance, 'taste', preference, etc. and these choices are undoubtedly significant. Each ensemble has its place in an internal system of differences - the conventional modes of sartorial discourse - which fit a corresponding set of socially prescribed roles and options.<sup>1</sup> These choices contain a whole range of messages which are transmitted through the finely graded distinctions of a number of interlocking sets - class and status, self-image and attractiveness, etc. Ultimately, if nothing else, they are expressive of 'normality' as opposed to 'deviance' (i.e. they are distinguished by their relative invisibility, their appropriateness, their 'naturalness'). However, the intentional communication is of a different order. It stands apart - a visible construction, a loaded choice. It directs attention to itself; it gives itself to be read.

This is what distinguishes the visual ensembles of spectacular subcultures from those favoured in the surrounding culture(s). They are *obviously* fabricated (even the mods, precariously placed between the worlds of the straight and the deviant, finally declared themselves different when they gathered in groups outside dance halls and on sea fronts). They *display* their own codes (e.g. the punk's ripped T-shirt) or at least demonstrate that codes are there to be used and abused (e.g. they have been thought about rather than thrown together). In this they go against the grain of

a mainstream culture whose principal defining characteristic, according to Barthes, is a tendency to masquerade as nature, to substitute 'normalized' for historical forms, to translate the reality of the world into an image of the world which in turn presents itself as if composed according to 'the evident laws of the natural order' (Barthes, 1972).

As we have seen, it is in this sense that subcultures can be said to transgress the laws of 'man's second nature'.<sup>2</sup> By repositioning and recontextualizing commodities, by subverting their conventional uses and inventing new ones, the subcultural stylist gives the lie to what Althusser has called the 'false obviousness of everyday practice' (Althusser and Balibar, 1968), and opens up the world of objects to new and covertly oppositional readings. The communication of a significant *difference*, then (and the parallel communication of a group *identity*), is the 'point' behind the style of all spectacular subcultures. It is the superordinate term under which all the other significations are marshalled, the message through which all the other messages speak. Once we have granted this initial difference a primary determination over the whole sequence of stylistic generation and diffusion, we can go back to examine the internal structure of individual subcultures. To return to our earlier analogy: if the spectacular subculture is an intentional communication, if it is, to borrow a term from linguistics, 'motivated', what precisely is being communicated and advertised?

### Style as *bricolage*

It is conventional to call 'monster' any blending of dissonant elements. . . . I call 'monster' every original, inexhaustible beauty. (Alfred Jarry)

The subcultures with which we have been dealing share a common feature apart from the fact that they are all predominantly working class. They are, as we have seen,

cultures of conspicuous consumption – even when, as with the skinheads and the punks, certain types of consumption are conspicuously refused – and it is through the distinctive rituals of consumption, through style, that the subculture at once reveals its 'secret' identity and communicates its forbidden meanings. It is basically the way in which commodities are *used* in subculture which mark the subculture off from more orthodox cultural formations.

Discoveries made in the field of anthropology are helpful here. In particular, the concept of *bricolage* can be used to explain how subcultural styles are constructed. In *The Savage Mind* Levi-Strauss shows how the magical modes utilized by primitive peoples (superstition, sorcery, myth) can be seen as implicitly coherent, though explicitly bewildering, systems of connection between things which perfectly equip their users to 'think' their own world. These magical systems of connection have a common feature: they are capable of infinite extension because basic elements can be used in a variety of improvised combinations to generate new meanings within them. *Bricolage* has thus been described as a 'science of the concrete' in a recent definition which clarifies the original anthropological meaning of the term:

[Bricolage] refers to the means by which the non-literate, non-technical mind of so-called 'primitive' man responds to the world around him. The process involves a 'science of the concrete' (as opposed to our 'civilised' science of the 'abstract') which far from lacking logic, in fact carefully and precisely orders, classifies and arranges into structures the *minutiae* of the physical world in all their profusion by means of a 'logic' which is not our own. The structures, 'improvised' or made up (these are rough translations of the process of *bricoler*) as *ad hoc* responses to an environment, then serve to establish homologies and analogies between the ordering of nature and that of

society, and so satisfactorily 'explain' the world and make it able to be lived in. (Hawkes, 1977)

The implications of the structured improvisations of *bricolage* for a theory of spectacular subculture as a system of communication have already been explored. For instance, John Clarke has stressed the way in which prominent forms of discourse (particularly fashion) are radically adapted, subverted and extended by the subcultural *bricoleur*:

Together, object and meaning constitute a sign, and, within any one culture, such signs are assembled, repeatedly, into characteristic forms of discourse. However, when the bricoleur re-locates the significant object in a different position within that discourse, using the same overall repertoire of signs, or when that object is placed within a different total ensemble, a new discourse is constituted, a different message conveyed. (Clarke, 1976)

In this way the teddy boy's theft and transformation of the Edwardian style revived in the early 1950s by Savile Row for wealthy young men about town can be construed as an act of *bricolage*. Similarly, the mods could be said to be functioning as *bricoleurs* when they appropriated another range of commodities by placing them in a symbolic ensemble which served to erase or subvert their original straight meanings. Thus pills medically prescribed for the treatment of neuroses were used as ends-in-themselves, and the motor scooter, originally an ultra-respectable means of transport, was turned into a menacing symbol of group solidarity. In the same improvisatory manner, metal combs, honed to a razor-like sharpness, turned narcissism into an offensive weapon. Union jacks were emblazoned on the backs of grubby parka anoraks or cut up and converted into smartly tailored jackets. More subtly, the conventional insignia of the business world – the suit, collar and tie, short hair, etc. – were stripped of their original connotations – efficiency,

ambition, compliance with authority – and transformed into 'empty' fetishes, objects to be desired, fondled and valued in their own right.

At the risk of sounding melodramatic, we could use Umberto Eco's phrase 'semiotic guerilla warfare' (Eco, 1972) to describe these subversive practices. The war may be conducted at a level beneath the consciousness of the individual members of a spectacular subculture (though the subculture is still, at another level, an intentional communication (see pp. 100–2)) but with the emergence of such a group, 'war – and it is Surrealism's war – is declared on a world of surfaces' (Annette Michelson, quoted Lippard, 1970).

The radical aesthetic practices of Dada and Surrealism – dream work, collage, 'ready mades', etc. – are certainly relevant here. They are the classic modes of 'anarchic' discourse.<sup>3</sup> Breton's manifestos (1924 and 1929) established the basic premise of surrealism: that a new 'surreality' would emerge through the subversion of common sense, the collapse of prevalent logical categories and oppositions (e.g. dream/reality, work/play) and the celebration of the abnormal and the forbidden. This was to be achieved principally through a 'juxtaposition of two more or less distant realities' (Reverdy, 1918) exemplified for Breton in Lautréamont's bizarre phrase: 'Beautiful like the chance meeting of an umbrella and a sewing machine on a dissecting table' (Lautréamont, 1970). In *The Crisis of the Object*, Breton further theorized this 'collage aesthetic', arguing rather optimistically that an assault on the syntax of everyday life which dictates the ways in which the most mundane objects are used, would instigate

. . . a *total revolution of the object*: acting to divert the object from its ends by coupling it to a new name and signing it. . . . Perturbation and deformation are in demand here for their own sakes. . . . Objects thus reassembled have in

common the fact that they derive from and yet succeed in differing from the objects which surround us, by simple *change of role*. (Breton, 1936)

Max Ernst (1948) puts the same point more cryptically: 'He who says collage says the irrational'.

Obviously, these practices have their corollary in *bricolage*. The subcultural *bricoleur*, like the 'author' of a surrealist collage, typically 'juxtaposes two apparently incompatible realities (i.e. "flag": "jacket"; "hole": "teeshirt"; "comb: weapon") on an apparently unsuitable scale . . . and . . . it is there that the explosive junction occurs' (Ernst, 1948). Punk exemplifies most clearly the subcultural uses of these anarchic modes. It too attempted through 'perturbation and deformation' to disrupt and reorganize meaning. It, too, sought the 'explosive junction'. But what, if anything, were these subversive practices being used to signify? How do we 'read' them? By singling out punk for special attention, we can look more closely at some of the problems raised in a reading of style.

### Style in revolt: Revolting style

Nothing was holy to us. Our movement was neither mystical, communistic nor anarchistic. All of these movements had some sort of programme, but ours was completely nihilistic. We spat on everything, including ourselves. Our symbol was nothingness, a vacuum, a void. (George Grosz on Dada)

We're so pretty, oh so pretty . . . vac-unt. (The Sex Pistols)

Although it was often directly offensive (T-shirts covered in swear words) and threatening (terrorist/guerilla outfits) punk style was defined principally through the violence of its 'cut ups'. Like Duchamp's 'ready mades' - manufactured objects which qualified as art because he chose to

call them such, the most unremarkable and inappropriate items - a pin, a plastic clothes peg, a television component, a razor blade, a tampon - could be brought within the province of punk (un)fashion. Anything within or without reason could be turned into part of what Vivien Westwood called 'confrontation dressing' so long as the rupture between 'natural' and constructed context was clearly visible (i.e. the rule would seem to be: if the cap doesn't fit, wear it).

Objects borrowed from the most sordid of contexts found a place in the punks' ensembles: lavatory chains were draped in graceful arcs across chests encased in plastic bin-liners. Safety pins were taken out of their domestic 'utility' context and worn as gruesome ornaments through the cheek, ear or lip. 'Cheap' trashy fabrics (PVC, plastic, lurex, etc.) in vulgar designs (e.g. mock leopard skin) and 'nasty' colours, long discarded by the quality end of the fashion industry as obsolete kitsch, were salvaged by the punks and turned into garments (fly boy drainpipes, 'common' mini-skirts) which offered self-conscious commentaries on the notions of modernity and taste. Conventional ideas of prettiness were jettisoned along with the traditional feminine lore of cosmetics. Contrary to the advice of every woman's magazine, make-up for both boys and girls was worn to be seen. Faces became abstract portraits: sharply observed and meticulously executed studies in alienation. Hair was obviously dyed (hay yellow, jet black, or bright orange with tufts of green or bleached in question marks), and T-shirts and trousers told the story of their own construction with multiple zips and outside seams clearly displayed. Similarly, fragments of school uniform (white br-nylon shirts, school ties) were symbolically defiled (the shirts covered in graffiti, or fake blood; the ties left undone) and juxtaposed against leather drains or shocking pink mohair tops. The perverse and the abnormal were valued intrinsically. In particular, the illicit iconography of sexual

fetishism was used to predictable effect. Rapist masks and rubber wear, leather bodices and fishnet stockings, implausibly pointed stiletto heeled shoes, the whole paraphernalia of bondage – the belts, straps and chains – were exhumed from the boudoir, closet and the pornographic film and placed on the street where they retained their forbidden connotations. Some young punks even donned the dirty raincoat – that most prosaic symbol of sexual 'kinkiness' – and hence expressed their deviance in suitably proletarian terms.

Of course, punk did more than upset the wardrobe. It undermined every relevant discourse. Thus dancing, usually an involving and expressive medium in British rock and mainstream pop cultures, was turned into a dumbshow of blank robotics. Punk dances bore absolutely no relation to the desultory frugs and clinches which Geoff Mungham describes as intrinsic to the respectable working-class ritual of Saturday night at the Top Rank or Mecca.<sup>4</sup> Indeed, overt displays of heterosexual interest were generally regarded with contempt and suspicion (who let the BOF/wimp<sup>5</sup> in?) and conventional courtship patterns found no place on the floor in dances like the pogo, the pose and the robot. Though the pose did allow for a minimum sociability (i.e. it could involve two people) the 'couple' were generally of the same sex and physical contact was ruled out of court as the relationship depicted in the dance was a 'professional' one. One participant would strike a suitable cliché fashion pose while the other would fall into a classic 'Bailey' crouch to snap an imaginary picture. The pogo forebade even this much interaction, though admittedly there was always a good deal of masculine jostling in front of the stage. In fact the pogo was a caricature – a *reductio ad absurdum* of all the solo dance styles associated with rock music. It resembled the 'anti-dancing' of the 'Leapniks' which Melly describes in connection with the trad boom (Melly, 1972). The same abbreviated gestures – leaping into the air, hands clenched

to the sides, to head an imaginary ball – were repeated without variation in time to the strict mechanical rhythms of the music. In contrast to the hippies' languid, free-form dancing, and the 'idiot dancing' of the heavy metal rockers (see p. 155, n. 12), the pogo made improvisation redundant: the only variations were imposed by changes in the tempo of the music – fast numbers being 'interpreted' with manic abandon in the form of frantic on-the-spots, while the slower ones were pogoed with a detachment bordering on the catatonic.

The robot, a refinement witnessed only at the most exclusive punk gatherings, was both more 'expressive' and less spontaneous' within the very narrow range such terms acquired in punk usage. It consisted of barely perceptible twitches of the head and hands or more extravagant lurches (Frankenstein's first steps?) which were abruptly halted at random points. The resulting pose was held for several moments, even minutes, and the whole sequence was as suddenly, as unaccountably, resumed and re-enacted. Some zealous punks carried things one step further and choreographed whole evenings, turning themselves for a matter of hours, like Gilbert and George,<sup>6</sup> into automata, living sculptures.

The music was similarly distinguished from mainstream rock and pop. It was uniformly basic and direct in its appeal, whether through intention or lack of expertise. If the latter, then the punks certainly made a virtue of necessity ('We want to be amateurs' – Johnny Rotten). Typically, a barrage of guitars with the volume and treble turned to maximum accompanied by the occasional saxophone would pursue relentless (un)melodic lines against a turbulent background of cacophonous drumming and screamed vocals. Johnny Rotten succinctly defined punk's position on harmonics: 'We're into chaos not music'.

The names of the groups (the Unwanted, the Rejects, the Sex Pistols, the Clash, the Worst, etc.) and the titles of the

songs: 'Belsen was a Gas', 'If You Don't Want to Fuck Me, fuck off', 'I Wanna be Sick on You', reflected the tendency towards wilful desecration and the voluntary assumption of outcast status which characterized the whole punk movement. Such tactics were, to adapt Levi-Strauss's famous phrase, 'things to whiten mother's hair with'. In the early days at least, these 'garage bands' could dispense with musical pretensions and substitute, in the traditional romantic terminology, 'passion' for 'technique', the language of the common man for the arcane posturings of the existing élite, the now familiar armoury of frontal attacks for the bourgeois notion of entertainment or the classical concept of 'high art'.

It was in the performance arena that punk groups posed the clearest threat to law and order. Certainly, they succeeded in subverting the conventions of concert and nightclub entertainment. Most significantly, they attempted both physically and in terms of lyrics and life-style to move closer to their audiences. This in itself is by no means unique: the boundary between artist and audience has often stood as a metaphor in revolutionary aesthetics (Brecht, the surrealists, Dada, Marcuse, etc.) for that larger and more intransigent barrier which separates art and the dream from reality and life under capitalism.<sup>7</sup> The stages of those venues secure enough to host 'new wave' acts were regularly invaded by hordes of punks, and if the management refused to tolerate such blatant disregard for ballroom etiquette, then the groups and their followers could be drawn closer together in a communion of spittle and mutual abuse. At the Rainbow Theatre in May 1977 as the Clash played 'White Riot', chairs were ripped out and thrown at the stage. Meanwhile, every performance, however apocalyptic, offered palpable evidence that things could change, indeed were changing: that performance itself was a possibility no authentic punk should discount. Examples abounded in the music press of 'ordinary fans' (Siouxsie of Siouxsie and the Banshees, Sid

Vicious of the Sex Pistols, Mark P of *Sniffin Glue*, Jordan of the Ants) who had made the symbolic crossing from the dance floor to the stage. Even the humbler positions in the rock hierarchy could provide an attractive alternative to the drudgery of manual labour, office work or a youth on the dole. The Finchley Boys, for instance, were reputedly taken off the football terraces by the Stranglers and employed as roadies.

If these 'success stories' were, as we have seen, subject to a certain amount of 'skewed' interpretation in the press, then there were innovations in other areas which made opposition to dominant definitions possible. Most notably, there was an attempt, the first by a predominantly working-class youth culture, to provide an alternative critical space within the subculture itself to counteract the hostile or at least ideologically inflected coverage which punk was receiving in the media. The existence of an alternative punk press demonstrated that it was not only clothes or music that could be immediately and cheaply produced from the limited resources at hand. The fanzines (*Sniffin Glue*, *Ripped and Torn*, etc.) were journals edited by an individual or a group, consisting of reviews, editorials and interviews with prominent punks, produced on a small scale as cheaply as possible, stapled together and distributed through a small number of sympathetic retail outlets.

The language in which the various manifestoes were framed was determinedly 'working class' (i.e. it was liberally peppered with swear words) and typing errors and grammatical mistakes, misspellings and jumbled pagination were left uncorrected in the final proof. Those corrections and crossings out that were made before publication were left to be deciphered by the reader. The overwhelming impression was one of urgency and immediacy, of a paper produced in indecent haste, of memos from the front line.

This inevitably made for a strident buttonholing type of prose which, like the music it described, was difficult to

'take in' in any quantity. Occasionally a wittier, more abstract item – what Harvey Garfinkel (the American ethnomethodologist) might call an 'aid to sluggish imaginations' – might creep in. For instance, *Sniffin Glue*, the first fanzine and the one which achieved the highest circulation, contained perhaps the single most inspired item of propaganda produced by the subculture – the definitive statement of punk's do-it-yourself philosophy – a diagram showing three finger positions on the neck of a guitar over the caption: 'Here's one chord, here's two more, now form your own band'.

Even the graphics and typography used on record covers and fanzines were homologous with punk's subterranean and anarchic style. The two typographic models were graffiti which was translated into a flowing 'spray can' script, and the ransom note in which individual letters cut up from a variety of sources (newspapers, etc.) in different type faces were pasted together to form an anonymous message. The Sex Pistols' 'God Save the Queen' sleeve (later turned into T-shirts, posters, etc.) for instance incorporated both styles: the roughly assembled legend was pasted across the Queen's eyes and mouth which were further disfigured by those black bars used in pulp detective magazines to conceal identity (i.e. they connote crime or scandal). Finally, the process of ironic self-abasement which characterized the subculture was extended to the name 'punk' itself which, with its derisory connotations of 'mean and petty villainy', 'rotten', 'worthless', etc. was generally preferred by hardcore members of the subculture to the more neutral 'new wave'.<sup>8</sup>

✓  
not "punk"!!!

## EIGHT

### Style as homology

THE punk subculture, then, signified chaos at every level, but this was only possible because the style itself was so thoroughly ordered. The chaos cohered as a meaningful whole. We can now attempt to solve this paradox by referring to another concept originally employed by Levi-Strauss: homology.

Paul Willis (1978) first applied the term 'homology' to subculture in his study of hippies and motor-bike boys using it to describe the symbolic fit between the values and lifestyles of a group, its subjective experience and the musical forms it uses to express or reinforce its focal concerns. In *Profane Culture*, Willis shows how, contrary to the popular myth which presents subcultures as lawless forms, the internal structure of any particular subculture is characterized by an extreme orderliness: each part is organically related to other parts and it is through the fit between them that the subcultural member makes sense of the world. For instance, it was the homology between an alternative value system ('Tune in, turn on, drop out'), hallucogenic drugs and acid rock which made the hippy culture cohere as a 'whole way of life' for individual hippies. In *Resistance Through Rituals*,

account not only the traditional rigid conventions of one section of society, but also the increasingly liberal attitudes of other (perhaps larger) sections . . . at any given time . . . What is decent or in good taste compared to the attitudes of, say, 20 or even 10 years ago?

It is against this present-day social background that E.M.I. has to make value judgements about the content of records . . . Sex Pistols is a pop group devoted to a new form of music known as 'punk rock'. It was contracted for recording purposes by E.M.I. . . . in October, 1976 . . . In this context, it must be remembered that the recording industry has signed many pop groups, initially controversial, who have in the fullness of time become wholly acceptable and contributed greatly to the development of modern music . . . E.M.I. should not set itself up as a public censor, but it does seek to encourage restraint. (quoted in Vermorel, 1978)

Despite the eventual loss of face (and some £40,000 paid out to the Pistols when the contract was terminated) E.M.I. and the other record companies tended to shrug off the apparent contradictions involved in signing up groups who openly admitted to a lack of professionalism, musicianship, and commitment to the profit motive. During the Clash's famous performance of 'White Riot' at the Rainbow in 1977 when seats were ripped out and thrown at the stage, the last two rows of the theatre (left, of course, intact) were occupied almost exclusively by record executives and talent scouts: C.B.S. paid for the damage without complaint. There could be no clearer demonstration of the fact that symbolic assaults leave real institutions intact. Nonetheless, the record companies did not have everything their own way. The Sex Pistols received five-figure sums in compensation from both A & M and E.M.I. and when their L.P. (recorded

at last by Virgin) finally did reach the shops, it contained a scathing attack on E.M.I. delivered in Rotten's venomous nasal whine:

You thought that we were faking  
That we were all just money-making  
You don't believe that we're for real  
Or you would lose your cheap appeal.  
Who?  
E.M.I. - E.M.I.

Blind acceptance is a sign  
Of stupid fools who stand in line  
Like E.M.I. - E.M.I. ('E.M.I.', Virgin, 1977)

### Chapter 7

- 1 Although structuralists would agree with John Mepham (1974) that 'social life is structured like a language', there is also a more mainstream tradition of research into social encounters, role-play, etc. which proves overwhelmingly that social interaction (at least in middle-class white America!) is quite firmly governed by a rigid set of rules, codes and conventions (see in particular Goffman, 1971 and 1972).
- 2 Hall (1977) states: '. . . culture is the accumulated growth of man's power over nature, materialised in the instruments and practice of labour and in the medium of signs, thought, knowledge and language through which it is passed on from generation to generation as man's "second nature"'.
- 3 The terms 'anarchic' and 'discourse' might seem contradictory: discourse suggests structure. None the less, surrealist aesthetics are now so familiar (though advertising, etc.) as to form the kind of unity (of themes, codes, effects) implied by the term 'discourse'.
- 4 In his P.O. account of the Saturday night dance in an



his or her *position* on (rather than 'in') the text. By preventing audience identification with character, and by avoiding plot continuity, resolution, etc., epic theatre is supposed to jar the audience into the recognition that 'reality is alterable' (see *Brecht on Theatre* (Willett, 1978)). Brecht's preoccupation with formal techniques and their role in the politicization of theatre has proved extremely influential in the formation of the new film theory (see Harvey, 1978).

- 4 As part of his attempt to break down the traditional unity of narrative, Eisenstein based his theory of montage (the juxtaposition of shots in film) on the principle of 'collision' rather than 'linkage' (see Harvey, 1978, p. 65).
- 5 I can only refer the reader to A. White's critique (1977) for an explication of Kristeva's use of terms like the 'symbolic' and of the dialectic between unity and process, the 'symbolic' and the 'semiotic' which forms the thematic core of her work:

The symbolic is . . . that major part of language which names and relates things, it is that unity of semantic and syntactic competence which allows communication and rationality to appear. Kristeva has thus divided language into two vast realms, the *semiotic* – sound, rhythm and movement anterior to sense and linked closely to the impulses (Triebe) – and the *symbolic* – the semantico-syntactic function of language necessary to all rational communication about the world. The latter, the *symbolic*, usually 'takes charge of' the semiotic and binds it into syntax and phonemes, but it can only do so on the basis of the sounds and movements presented to it by the semiotic. The dialectic of the two parts of language form the *mise en scene* of Kristeva's description of poetics, subjectivity and revolution.

(See also G. Nowell-Smith's introduction to 'Signifying Practice and Mode of Production' in the *Edinburgh '76 Magazine*, no. 1.)

- 6 The setting in place, or constituting of a system of signs requires the identity of a speaking subject in a social institution which the subject recognises as the support of its identity. The traversing of the system takes place when the speaking subject is put in process and cuts across, at an angle as it were, the social institutions in which it had previously recognised itself. It thus coincides with the moment of social rupture, renovation and revolution. (Kristeva, 1976)

Again, Kristeva is specifically concerned with positing a notion of the *subject in process* against the traditional conception of the single, unified subject, and she uses the terms 'significance', 'symbolic', 'semiotic' and 'imaginary' in the context of Jacques Lacan's theory of psychoanalysis. Her definition of 'signifying practice' none the less still holds when transplanted to the quite different context of the analysis of style in subculture.

- 7 'Who knows if we are not somehow preparing ourselves to escape the principle of identity?' (A. Breton, Preface to the 1920 Exhibition of Max Ernst).
- 8 See, for instance, *Melody Maker*, 30 July 1977 and *Evening Standard*, 5 July 1977. The teddy boys interviewed typically complained of the punks' lack of stylistic integrity and accused them of trying to be 'clever'.
- 9 '. . . it is the *way in which* the semiotic relates to and disfigures the symbolic, as well as the *way in which* the symbolic reasserts its unifying control of the semiotic, which gives us the basis of subjectivity as a process' (White, 1977). Similarly, it is the way in which subordinate groups relate to and disfigure the symbolic order which gives us the basis of subculture as a mode of resistance.

## Chapter 9

- 1 In taking this quotation out of context, I am no doubt doing a disservice to Nuttall, who is far less guilty than many of his contemporaries of misrepresenting style in subculture. Despite the dated title, *Bomb Culture* is still one of the most readable and authoritative 'appreciations' of the post-war youth 'explosion'.
- 2 Scholte (1970). Here Scholte contrasts the epistemological premises of structural anthropology against the Anglo-American school which operates empiricist and functionalist models.
- 3 The hostility between punks and latter-day skinheads was a refinement which occurred too recently to gain a mention in the descriptive section. By October 1977 the skinheads had emerged as a separate faction inside the punk subculture, together with their own musical heroes (Skrewdriver, Sham 69, reggae performers) and their more straightforwardly lumpen personae. The hostility seemed to be rather one-way, and punks, constricted by their bondage-gear, were no match for the more fight-oriented skins.

## Conclusion

- 1 It turned out to be life. In June 1970, Jackson was transferred to San Quentin where, one year later at the age of 29, he was shot dead by prison guards, 'trying to escape'.
- 2 In Genet's prison hierarchy, the 'jerk' is the lowest of the low. Even the 'chickens' can if they wish refuse a 'mac', a pimp or a 'big shot'; the 'jerk' is freely available at any time to anybody.
- 3 Genet, 1963. The master-servant dialectic of mutual degradation is thoroughly explored in Genet's plays. The Maids have been colonized to such an extent that

- they have become monstrous – the 'seamy side of their Masters', their 'unwholesome exhalations', so lost in self-loathing that they see themselves as each other's 'bad smell'. See also K. Millett on Genet in *Sexual Politics*.
- 4 In his Introduction to *Our Lady of the Flowers*, Sartre describes Genet's language as a 'dream of words . . . (it) suffers from deep lesions, it is stolen, faked, poeticised'.
  - 5 Contrary to this thesis, there is evidence that cultures of resistance actually sometimes serve to reinforce rather than erode existing social structures. In his book, *Learning to Labour*, Paul Willis sets out to explain 'how working class kids get working class jobs' and comes to the conclusion that the 'counter-culture of the school' helps to reproduce the manual labour force by stressing the traditional masculine values of the working-class community (e.g. manual as opposed to mental work, physical strength and wit against scholarship, etc.).
  - 6 Jean-Paul Sartre, from an interview in 'New York Review of Books' (26 March 1970)
 

. . . I believe that a man can always make something of what is made of him. This is the limit I would today accord to freedom: the small movement which makes of a totally conditioned social being someone who does not render back completely what his conditioning has given him. Which makes of Genet a poet when he had been rigorously conditioned to be a thief.
  - 7 In *Generation X*, Hamblett and Deverson quote a 16-year-old mod from South London: 'You'd really hate an adult to understand you. That's the only thing you've got over them – the fact that you can mystify and worry them.'
  - 8 See Sontag (1970) for a diagnosis of the peculiar dilem-