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## Movie Analysis: Punk Subculture Depicted in *Punk in Love* Movie

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# Movie Analysis: Punk Subculture Depicted in *Punk in Love* Movie

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**Abstract:** Punk is a subculture that has affected several aspects of life, such as music, film, or lifestyle. Punk has become part of Indonesian society. There is various point of view when society sees how the Punk is. Some people think that Punk is identical to rebellion and crime. On the other hand, some of them also think that Punk people are independent and always willing to help each other. *Punk in Love* is one of the movies that tried to show how the Punk is. The researchers analyzed how the Punk subculture was depicted in *Punk in Love*. In order to help the researchers doing the analysis, the researchers used the elements of movie, *Mise en Scene* from Manon de Reeper and theory of Stuart Hall's Representation. The data sources were taken from *Punk in Love* movie, websites, articles, and journals. The results of this study showed that Punk in *Punk in Love* was portrayed as the community with strong solidarity.

**Key words:** movie, Punk, representation, solidarity, subculture

**Abstrak:** Punk merupakan cabang kebudayaan yang telah memberikan pengaruh di beberapa aspek kehidupan seperti musik, film ataupun gaya hidup. Punk telah menjadi bagian dari kehidupan bangsa Indonesia. Ada banyak sudut pandang ketika seseorang melihat apa arti Punk yang sebenarnya. Beberapa orang melihat bahwa Punk identik dengan pemberontakan dan kekerasan. Namun, sebagian dari mereka juga melihat bahwa Punk adalah orang-orang yang mandiri dan selalu berusaha untuk saling tolong-menolong. Film *Punk in*

*Love merupakan salah satu film yang berusaha menampilkan bagaimana Punk itu direpresentasikan. Oleh karena itu, penulis tertarik untuk menganalisa bagaimana Punk sebagai cabang kebudayaan ini ditampilkan di film Punk in Love. Untuk membantu penulisan ini, penulis menggunakan elemen film dengan pendekatan Mise en Scene dari Manon de Reeper dan teori Representasi dari Stuart Hall. Adapun sumber data penulisan ini diperoleh melalui film, website, artikel, dan jurnal yang berhubungan dengan Punk in Love. Hasil penelitian ini menunjukkan bahwa Punk di dalam film Punk in Love digambarkan sebagai komunitas yang memiliki solidaritas yang sangat kuat.*

**Kata kunci:** film, Punk, representasi, solidaritas, cabang budaya

## INTRODUCTION

Punk is a western cultural inheritance that originated in the sphere of music. Over time, punk has evolved into a global identity representing rebellious youth with an anti-establishment and anti-government perspective (Setyanto, 2015). In Indonesia, punk has frequently been characterized as a spectacular performance of disarray and defiance (Prasetyo, 2017). The concept of resistance cuts across a first dimension of subcultures (Guerra & Quintela, 2018). The dimension of resistance, as symbolic resistance, reveals itself to be transversal to all dimensions of young subcultures, manifesting itself most visibly in the subcultures' appropriation of style and meaning (Guerra, et.al., 2018). Punk in Indonesia can also be identified as part of the global punk scene (Dunn, 2016).

Punk has had an impact on several aspects of society. In terms of ideology, punk positions itself as a movement engaged in artistic, economic, and social contestation. It is situated within a period of severe economic distress and necessitates a (contested) identification with the working class and those excluded by contemporary society (Guerra, 2017). The punk movement is often viewed as a youth culture based on teen adolescence angst. However, punk as a subculture goes much further than rebellion and fashion as punks generally seek an alternative lifestyle divergent from the norms of society (Moran, 2010). Commonly, punk was theorised as both a male-dominated subculture and one which was youth centred (Hebdige, 1998) yet there is now growing recognition of the presence of women within punk. According to Sweetman (2013), this subculture was generally

interpreted through a structural-functionalist lens, with (sub)cultures viewed as responses to material/social conditions. Thus, the association between punk and youth has begun to change with research on older punk fans within the wider context of post-youth subcultural work (Andes, 2002; Bennett, 2006; Bennett & Hodkinson, 2012).

Punk subculture tries and creates an identity set in resistance to the dominant culture and the dominant culture in turn tries to reintegrate the aberrant subculture, or at least place it within the dominant framework of meanings (Hebdige, 1979). Although the punk movement was never considered to have a fatalistic attitude toward social change, it always had a pamphleteer matrix that augured to reconsider the functioning of the current social system (Guerra, et.al, 2018). During (2007) stated that the initial development of punk music in the United Kingdom was a mere reaction toward the overwhelming trend in the music industry that had been heavily occupied by rock genre; domination of heavy metals and glam rock, while the hippie movement among the working class was starting to fade to black. Punk, both in the United Kingdom and the United States, 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*. The primary dispute that defined punk culture from 1978 to 1984 concerns what to do with the spoils of punk, all the strength and chimera acquired in 76/77 (Guerra, 2013).

As stated by Setyanto (2015), in the 1990s, along with the advancement of technology, the existence of the Punk community began to grab the media attention and became popular. According to Wallach, (2008), the biggest Punk community in South East Asia and even over the globe is located in Indonesia. Even though it is originated from music, Punk has slightly turned into a lifestyle full of views and ideologies, this is due to the understanding that the excitement of appearance must be accompanied by the excitement of thought (Setyanto, 2015). Based on Punk exposure in the mid-1990s, the production and distribution of Punk music and ideology were dedicated to networks of bands, small independent record labels, until merchandisers. especially in Indonesia cities like Jakarta, Bandung, and Denpasar, by hyped group bands such as Green Day, Rancid, and The Offspring (Wallach, 2008).

According to Moran (2010), punk motto, the do-it-yourself, or D.I.Y. aspect of punk is one of the most important factors fueling the subculture. Independent record labels, the D.I.Y. press, and the D.I.Y. venues are what have kept the punk subculture alive since the late 1970s. The creation of

the punk subculture has allowed individuals who seek an alternative lifestyle to thrive. In its musical manifestation, Punk ideology will oppose the music of the 1970s, the music industry and its dynamics, established ways of dissemination, progressive sonorities, and dominant aesthetics. It was a movement reminiscent of 1960s garage rock, predisposed to a youth movement by its prolific band constitution (Guerra & Bennet, 2015), and claiming a DIY strategy for itself. Punk is the catalyst for return, resurrection, and regeneration and transformation, reversal, and subversion (Reynolds, 2007).

The popularity of Punk at that time invited the film industry to raise the punk story which was then told through a film through a scene. Numerous Production Houses have produced films depicting Punk life in Indonesia. Various film titles, including Indonesian *Punk Reality of Love Rock & Roll* (2006), *Punk in Love* (2007), *Punk Love Story* (2018), and *Slank No Death* (2013), have increased public awareness of punk culture through television broadcasts.

*Punk in Love* movie tells the real life of punk that includes comedy elements which cannot be separated from Indonesian culture these days. In general, punk actually received negative opinion in society, but the appearance of the film *Punk in Love* turned out to be a phenomenon in itself for cinema in Indonesia. Moreover, the film *Punk in Love* tries to present the punk subculture as the theme of the film.

The film *Punk in Indonesia* has a very strong cultural aspect, including the 2009 film *Punk in Love*, directed by Ody C. The film tells that punk kids don't always commit crimes on the streets. Just like in real life, they also want to help other people with problems, which gives punks the determination and courage to achieve their goals. The film *Punk in Love* attracted the attention of young Indonesians to get to know foreign cultures, namely punk culture originating from England.

This film tells the story of a punk boy from Malang who intends to commit suicide because Arok does not have time to confess his love for Maia (Girindra Kara). In 5 days, Maia will marry Andra, in Jakarta. Arok's friends who are also punk kids, Yoji (Andhika Pratama), Almira (Aulia Sarah), and Mojo (Yogi Finanda) who know about this, try to thwart his friend's intention. Arok decides to fight for his love in five days in Maia. The four friends went to Jakarta. With limited money, they are determined to help Arok. Along the way to Jakarta, they passed obstacle after obstacle.

Starting from getting lost, getting caught in a flood, to being attacked by thugs (Dyertn, 2011).

The film *Punk in Love* presents a slightly different meaning of Punk to the audience. In this film, Punk kids also want to feel successful like other people in general, want to have a family, and want to achieve their dreams and love. This film has something unique and different from the punk films that have existed in Indonesia. This film shows the public that Punk groups prefer loud music such as rock, punk, alternative music. They perceive dangdut music as "cemen" or music that is less wild. Then, because of the forced situation, they ended up singing along to dangdut songs to earn money and forget about their prestige. Aside from that, this film also depicts the solidarity of Punk kids, who are almost never selfish, never abandon friends in need, and use money to eat and drink together.

Based on the the research, the film *Punk in Love* has been analyzed by a number of other researchers, including Claudita Sastris Paskanonka, a student of the Department of Communication at the Faculty of Social and Political Sciences in Surabaya, Bambang Aprianto, a student of the Teacher Training and Education Faculty at Muhammadiyah University in Surakarta in 2011 under the title "Analysis of Sarcasm Majas and Mix Code in the film *Punk in Love*". There is no representation of the punk subculture they attempted to analyze in previous research. They examined sarcasm, mix code, and the Punk Community's representation. They did not attempt to classify Punk as a subculture. Thus, the researchers examined how the Punk subculture was portrayed in *Punk in Love* through the characters Arok, Mojo, Yoji, and Almira.

## LITERATURE REVIEW

Making a film is a multi-step process that begins with pre-production and continues through production and post-production. The film is a set of moving images, sound, and a narrative projected on a cinema screen. Films are inextricably linked to or based on human emotions and reality, which connects them to their audience, piques their interest, and influences them (Jogezal, 2020). According to Manon de Reeper (2016), film language is the medium through which a film speaks to its audience. The people who create films (the massive collaboration of directors, producers, editors, and so on) want to tell a specific story or convey a specific idea. Even if they intend to entertain, their film will certainly have some meaning, as the audience can



create meaning even when they are not present. *Decoding* is the term used to describe this process. The meaning of a story is decoded in the same way that spoken language or written texts are interpreted. We bring all our prior experiences and knowledge to a film and apply them subconsciously to what we see – we interpret the film according to our preconceived expectations. We cannot watch a film in isolation – we will always relate what occurs in the film to events in our own lives or even compare it to another film we have previously seen. On the one hand, the film reflects our attitudes toward specific issues (political, social, economic, and so forth), but it also shapes our attitudes toward those issues (Reeper, 2016).

Everything in a film or television episode is crafted to fit on the screen. The creators fully consider every element (*Mise en Scene*) depicted in that scene; nothing is coincidental (Reeper, 2016). He also elaborated that to assist us in analyzing and comprehending a scene, we must consider who and what is present, as well as their relative positions – also consider make-up, expressions, costume, scenery, appearance, props, sounds, and lighting. Besides that, another important movie element is camera. Camera includes shot types and camera angles. A shot is comprised of a single take. It can be used to establish the scene or mood and situate the spectator within the scene. Meanwhile, the camera angle can significantly contribute to the film's tone and almost always convey meaning (Reeper, 2016). *Mise en Scène* can also be used to convey meaning to the spectator. It is crucial to media and film studies analysis because it elucidates how to find relevant visual codes and how some may have used them to construct meaning (*The Media Insider*, 2020). Additionally, *The Media Insider* (2017) stated that there are additional methods for deciphering cinematography. One of them is to give the shot meaning. Applying meaning to a shot determines how the film is attempting to communicate a concept, a message, or a meaning through the lens.

Referring to Hall (2003), representation is related to the meaning of the concepts in human minds or the production of meaning through language. It is connected with how to give meaning, to describe or to depict something. Here, the representation has never been a complete or a total reflection of things, but much more than a combination of ideas of various elements (Hall, 2003). As he further explains, in any representations there is a mixture of the thing itself, such as the opinion of the people doing the representation, the reaction of the individual to the representation and also the context of the society in which the representation is taking place. Hall views representation as a reconstructive act instead of a reflective act. For

instance, the image of the woman in this month's *Cosmopolitan* magazine is not representative of how women look. Even though the image does reconstruct something, it is not a woman. According to Merriam Webster (2021), representation is one that represents or is represented: as a likeness, picture, model, or other reproduction. To represent means to faithfully carry the identity of an area or group, to do it honor and to make others aware. To represent is also to express and experience social solidarity (Hall, 2013).

The concept of representation in common sense refers to a collection of processes by which signifying practices appear to represent or depict another object or practice in the real world. Thus, representation is a symbolic act that reflects an independent object world. However, for cultural studies, representation does not simply reflect 'things' that exist in an autonomous object world in symbolic form; instead, representations are constitutive of the meaning of the thing they purport to represent (Barker, 2004). He added that representation endows material objects and social practices with meaning and intelligibility, thereby constructing the culturally constitutive maps of meaning. Thus, the study of culture has frequently been conflated with the study of representational processes. While culture encompasses representations and practices, and spatial arrangements, one could argue that it is the process of representation that gives practices their meaning and significance. In this sense, the researchers viewed that movie has intended meanings that tried to be depicted for the audience.

Another supporting concept of representation is stated by Indriani (2015). She elaborated that representation is one of the important practices of producing culture. Representation means using language to say something meaningful about, or to represent, the world meaningfully to other people. Through representation, the meaning of language in a culture is exchanged. It depends on how those cultures give the meaning to that language because one culture from another is different. Indriani also viewed that language is one of the media through which thoughts, concept, ideas and feelings are represented in a culture. Meaning can only be shared through our common access to language. So language is central to meaning and culture and has always been regarded as the key repository of cultural values and meaning. In this study, the researchers viewed that representation refers to the construction of all forms of media. One of them is film. Film is seen as a reflection of the dominant beliefs and values of its culture (Turner & Duckham, 2006). Thus, the representation that the researchers viewed was through the words or writings and images or scenes in the film.



## METHOD

In analyzing this study, the researchers analyzed the scenes and words/writings in *Punk in Love* movie by using *Mise en Scene* approach from Manon de Reeper and applying theory of Representation from Stuart Hall. The criteria of scenes and words were based on the relevance between the scenes and the Punk subculture in Indonesia. There are several stages that the researchers did.

First, the researchers select the film that relates to Punk subculture. *Punk in Love* is considered the one that could help researchers find out the representation of Punk subculture. Second, the researchers analyzed *Punk in Love* using the film elements, *Mise En Scene* from Manon de Reeper. The author analyzed the scenes, angles, and editing on the movie. Third, the author connected the movie elements with the theory of Representation from Stuart Hall. Lastly the researchers interpret Punk subculture based on context and selected sources.

## FINDINGS

### A. Harass Saying Scene Analysis

The first observation is taken from the scene in minutes 6:47. In this scene, we are shown two Punk characters in Figure 1. They both are wearing leather jackets with some spiky accessories. However, the Punk man on the right looked different as he got his hair mohawk. In a closer context, mohawks is seen as a form of expression of a more extreme rebellion. This hairstyle is used as a differentiator between punk children and society in general. It is also a symbol of resistance to oppressors and the desire to live freely.



Figure 1:  
Harass Saying (06:47)

From this scene, we can see that the outfit is one of the important elements to show Punk identity. In further analysis, Cartledge et al. [24] proposed five distinct epochs of punk fashion: (1) Between 1975 and 1978, a pre-punk style was experimented with, influenced by David Bowie and Roxy Music, as well as by DIY experiments; (2) From 1975 to 1978, the emphasis was on exclusive London style, and stores such as Sex and Seditonaries'; (3) From 1976 to 1979, a dark urban style emerged and coexisted with the previous one, based on experimentation and DIY alterations such as plastic sandals, homemade t-shirts with slogans or band names, and military clothing; (4) From 1979 to 1980, the most well-known punk outfit, partly descended from rock outfits, demonstrates the prominence of leather jackets, Dr. Martens, and bondage pants, among other things; (5) from 1980 to 1980, much remains the same as the previous point, except with increasingly exaggerated Mohawks, more extreme body piercings and modifications, and a more defined style defined by political doctrines.

In this scene, the dialogues were also uttered by the characters named Mojo and Arok. Mojo says the word "YOUR EYE" responds to Arok's conversation with Almira, the words "MATA MU" is one of the harsh words that is not good and unpleasant to hear because they can make people others take offense at such remarks. That is the perspective of common society about those harsh words. However, those words could be interpreted as intimate call or saying among close friends. In my point of view, this scene can be understood that those words are considered appropriate as they symbolize the closest relationship among friends. On the other hand, those words are inappropriate as they are part of verbal violence. Consequently, from the dialogue, it is clear that verbal violence occurs indirectly as seen from the insults and insults that come out of their words, such as the dialogue "jancok", "Your eyes" with curses that can offend someone. And finally provoke other people to reply with high-pitched defiant words. The word 'eye' which is pronounced in the film seems to express displeasure, which means negative. Because, when used in the context of 'your eye', the eye is identical to the sense of sight or visual, so implicitly he asks means that his opponent "cannot see".

The next observation is taken from the scene in minutes 10:19 (see Figure 2). In this scene, Arok said "JANCOK" which Arok mentioned in response to Mojo because Mojo told his friends to say goodbye to his mother before going to Jakarta. "JANCOK" has become a habit for Arok and friends to call fellow friends or respond. Because for them harsh words are commonplace and do not matter.

The scene setting shows the daily life conditions of Arok and his friends. At a station in the city of Malang and on the wreck of a transport train to be their choice. The situation like the one above shows how their life is in accordance with their ideology. punk is anti-establishment. They choose their own way of life without any binding rules. They don't want to stay at home, they choose a place to live that is synonymous with economic activity on the streets. Living outside like a punk kid reflects the behavior of those who live it, is identified with wild people, does not want to be bound by gangster rules and is full of violence.



**Figure 2:**  
**Harass Saying (10:19)**

The above dialogue occurred when Arok and his friends decided to go to Jakarta. Here Mojo invited his friends to say goodbye to his mother first. If you look at his background as a punk kid, Mojo's actions do feel a little strange because punk kids are people who want to be independent in any way, do something without anyone's approval or even their parents. From the dialogue, it is clear that verbal violence occurs indirectly as seen from the insults and insults that come out of their words, such as the dialogue "jancok", "Your eyes" with curses that can offend someone, and finally provoke other people to reply with high-pitched defiant words. The word "jancok" is a harsh curse typical of the Javanese people who are more often referred to as Mesoh. The meaning of the word jancok itself according to Javanese culture means intercourse or sex in English, so that the word tends to be taboo to say and is categorized into words that are inappropriate to say.

Verbal abuse is psychological or emotional abuse distinct from physical abuse. Verbal abuse is when someone is harmed by derogatory, negative language. Verbal abuse conceals aggression and is extremely manipulative, frequently disguised as caring remarks. Verbal abuse can be

overt or covert, but it is always associated with the victim's control and manipulation. Victims are held accountable for the abuser's actions. Silence, damaging gossip, and other passive-aggressive behaviors can all be used to communicate verbal abuse. Verbal abuse can take the form of shouting, insulting, intimidating, threatening, shaming, demeaning, or calling someone names (Moglia, 2015). Moglia (2015) also added that verbal abuse is interpersonal violence used to exert control or power over victims. Verbal abuse causes anguish, pain, and distress by intimidating or bullying vulnerable people with verbal assaults intended to embarrass, harass, humiliate, insult, or threaten them. Verbal abuse is unpredictable and manipulative. It can be overt and manifested through angry outbursts or covertly expressed through feigned concern that conveys mixed messages to victims. It is always intended to cause pain and distress to the victim. As a consequence of that statement, it is clear that verbal abuse targets the emotional and psychological well-being of individuals, particularly children. As a result, the child's self-development and social competence are adversely affected.

It is concluded that words matter. The words that matter in this case are taboo ones. They are taboo in society because they are considered impolite or vulgar and can arouse others' wrath or cause others to be unconsciously offended. However, the taboo word is still frequently used by some people, including punk kids, to communicate. Whereas some people use taboo words when angry or emotional, this is not the case with punk kids, who use taboo or rude words to express themselves and be themselves without fear of offense. They can use "friendship" or "affection" to denote their kinship or closeness.

## B. Intimidation Scene

The intimidation scene goes to the scene in minute 26:31 (see figure 3). This scene exemplifies the second stereotype of Punk, which is intimidation or bullying the satay seller through scare tactics such as pretending to be drunk, specifically to coerce the satay seller into giving them as much free satay as they want. In this scene, Arok and his friends are starving and want to eat satay but do not have enough money. They only have 10,000 rupiahs, but they want 40 sticks of satay. Their money can only buy seven skewers without *lontong*, an Indonesian dish made of compressed rice cake in the form of a cylinder wrapped inside a banana leaf. Thus, they force the satay seller to grant their wish despite his refusal, resulting in an unwanted fight.

In this scene, it can be interpreted that the clothes worn by the satay seller, who is dressed modestly, are sufficient to convey the satay seller's economic situation. As seen in the scene above, this includes bullying someone due to their economic circumstances or believing they are inferior to Arok and his friends and are afraid of them due to their appearance.



**Figure 3:**  
**Intimidation Scene (26:31)**

This scene demonstrates that what they do to the satay shop and food stall is an act of bullying someone, that this act is one of the stereotypes of punk kids depicted in the film, and that it occurs in the real world according to several journals and studies. Bullying by punk children is commonplace for them and is one way to survive in a harsh world, particularly in large cities where finding work and earning money is difficult, especially with their style that inspires fear and even social distancing.

It is unsurprising that the public fears punk kids due to their eccentric and all-black style, clothing, and sharp iron accessories that give the impression of a person with a dark, rude, evil aura, and even the ability to harm someone based on their outward appearance. Because punk kids frequently wear multiple earrings in their ears, regardless of their gender, pierce their nose, tongue, and stomach, have a distinctive tattoo on their body such as images of dragons and so on, and wear accessories made from razors and other iron objects that are oddly shaped like ghost skulls and some other weird.

A weird sign that Punk kids think is cool but is creepy to the average person. Even bright and unconventional hairstyles. That is why people maintain a safe distance and become an easy target for punk kids to bully or scare other people into fear of them.



### C. Busking Scene

The next analysis is taken from busking scene on minute 52:09 (see Figure 4). Arok and his friends are busking at a red light in this scene. They are attempting to earn money to purchase food. From one vehicle to the next, they work cooperatively to support their own lives. While singing rock tunes did not prove lucrative, they did not abandon any of it. In this scene, it could be understood that they help each other. They raise the solidarity. In a closer context, community was primarily associated with the DIY value, e.g., helping others, DIY as a collaborative effort. Furthermore, there was a sense that community, and the maintenance of a sense of community, was critical to Punk (Way, 2021).



**Figure 4:**  
**Busking Scene (52:09)**

The next observation is taken from scene in minute 54:01 (see Figure 5). In this scene, Arok and his friends were singing at a red light when all the vehicles come to a complete stop. They rushed over to a public transport vehicle carrying a large number of passengers, and then one of them began kicking a bucket, transforming it into a drum. In comparison to a Punk, Punk kids typically prefer rock songs to sing, but this time they performed a dangdut song entitled "Jatuh bangun" sung by Kristina Yoji; he invited Almira to dance while singing, and the results were positive; the public responded that Yoji's dangdut singing broke punk's association with loud music. Yoji is a fan of dangdut music, and at the film's beginning, he is instructed to sing the dangdut song "Anggur Merah," which was popularized by the late Meggy Z. However, when punk children began singing dangdut music, the public's response to them shifted slightly.



Singing allows Punk kids to express their creativity and earn money by creating their jobs. By dressing in a Punk style, you instill fear and anxiety in others, particularly when giving a job. Arok, Yoji, Almira, and Mojo are aware of their community's perception of them and thus create their jobs by busking. Singing has become one of Indonesia's cultures that allows people to survive, including punks who are unable to find work due to society's rejection of their appearance. These Punks hope to earn money by busking. Even today, singing is popular in Indonesia and other countries, where many people earn a living by singing along the roadside for a penny.



Figure 5:  
Busking Scene (54:01)

The public is not afraid of Punk children. Many people give more money and want to dance together so that the proceeds from busking can be used to purchase food that is considered quite adequate. For Punks, singing and singing dangdut songs is a source of embarrassment. According to Collins Cobuild, rock music is a style of music with a simple tone and a fast beat that is performed and sung by a group of people using electric guitars and drums. All of these musical styles originated in other countries. Punk members who are fanatical about these musical genres then prohibit all other forms of music, including dangdut.

Dangdut music is a form of musical art that originated in Indonesia. This musical style originated in 1940s Malay music. Elements of Indian music (particularly the table / drum) and Arabic articulation have influenced the evolution towards contemporary forms. The term "dangdut" is an onomatopoeia for the distinctive sound of the tabla game (in dangdut, it is referred to exclusively as a drum), which is dominated by *dang* and *dut* sounds.

#### D. Fighting Scene

In supporting the analysis, the researchers also analysed the fighting scene in minute 1:04:59 (see Figure 6). In this scene, Arok accidentally struck someone walking with a claw and then struck another buyer, eliciting an outburst from the other buyers.



Figure 6:  
Time of scene (1:04:59)

This commotion resembles fighting and is frequently perpetrated by a gang of thugs. They are at odds with one another. In essence, they enjoy extremes but defend their solidarity. Nowadays, there are numerous thugs employed as market security officers and corporate security officers. Even now, the term "thugs with ties" is frequently used. This term refers to officials in departments, offices, and government agencies who act like market thugs, seeking to extort others in exchange for money.



Figure 7:  
Fighting Scene (1:14:43)

The last observation is taken from the scene in minute 1:14:43 (see Figure 7). There are two fight scenes in the film. Arok and his friends accidentally started the first fight. The second fight erupted when Arok attempted to reclaim the thugs' ring during the first. Arok dared to approach the thugs who were eating at a stall to reclaim the ring prepared for Maia. The struggle to reclaim the ring culminated in a one-on-one confrontation. Arok's perseverance was on display during this second fight.

There are numerous brawls between Punks. What they feel either makes them proud or makes them fearful. However, due to the increasing number of fights involving punk kids, the term "punk kid" is becoming feared, despised, and ostracized by the community, and of course, the police is on the lookout for them.

Further analysis, Punk kids are notorious for committing crimes; this, too, has a reason. In the past, screaming Punks dressed according to their principles solely to express their opposition to the government through songs (metal, punk reggae, etc.). Before it can tell whether a child is a punk or not, and it is becoming increasingly difficult to discern which real punk kid is not. Indeed, according to the media, punk children commit crimes, but those who do so are not punks; instead, punks who commit crimes see every error. Punk children are superior to others in terms of idealism, and our resistance is now manifested through resistance music. Moreover, we can be certain that many today are not pure punk because they have been contaminated by not true punk and have sparked criminality. After all, Punk is viewed as less humane. on the sidewalks. The deterioration of Punk children's principles is also one factor contributing to crime against the Punk community.

## CONCLUSION

To conclude, the film cannot be separated from reality because it will always tell stories about events that occurred in everyday life. 'Punk in Love' attempted to depict real life. As we all know, taboo words are prohibited in society because they are deemed impolite or vulgar and have the potential to incite others' wrath or cause others to offend unintentionally. However, some people, including Punk kids continue to use the term taboo as a means of communication. On the other hand, Punks frequently employ taboo or harsh language to express themselves and be themselves without fear of offending. They can use words to express their friendship as a way of expressing their kinship or proximity. The public fears Punk kids because of

their quirky and all-black style, sharp clothes, and accessories made of iron that seems like people with a dark, violent, evil aura and can even hurt someone based on themselves. Furthermore, singing has become a way for Indonesian cultures to survive, including for Punkers who cannot apply for jobs due to their appearance, which is frequently cited as a reason for society's rejection of them. By utilizing the *Mise en Scene* approach to analyze the elements of the film 'Punk in Love' and Stuart Hall's theory of representation, it can be concluded that, despite the negative stereotype of Punk, the researchers believe that this film attempts to represent the community's solidarity.

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