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**The Subculture of New romantics as a Reaction to the  
Subculture of Punk**

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Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů a literatury.

V Olomouci 26.4. 2021

.....  
vlastnoruční podpis

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## Table of contents

1. Introduction .....	1
2. Terminology .....	2
2.1 Culture and subculture .....	2
2.2 Contra-culture, movement and scene .....	3
2.3 Style.....	3
2.4 Identity .....	4
3. Historical and social background .....	5
3.1 Post war Britain.....	5
3.2 The 1960s .....	6
3.3 The 1970s .....	7
3.4 The 1980s .....	8
4. The punk subculture .....	9
4.1 Origins.....	9
4.2 The subculture.....	10
4.3 Fashion and style.....	12
4.4 Punk and women .....	15
4.5 Oi! Movement .....	16
4.6 Music.....	16
5. New Romantics .....	18
5.1 Origins.....	18
5.2 The Subculture .....	19
5.3 Fashion and style.....	21
5.4 Men and androgyny.....	23
5.5 Music.....	24
6. Comparison of the Punk subculture and the New Romantic subculture.....	26
6.1 Subculture and origins.....	26
6.2 Socioeconomic conditions.....	27
6.3 Fashion and style.....	27
6.4 Androgyny.....	28
6.5 Music.....	28
7. Conclusion.....	30
8. Bibliography.....	31
Internet sources .....	33
9. Annotation.....	34
10. Résumé.....	36

## **Abstract**

Although the subcultural topic is often being studied and described, it has quite a wide range, not much research has been focused on the New Romantic subculture as a reaction to the Punk subculture. In this thesis, the subcultures are analysed and compared to each other to present the reaction and differences. However, findings in this thesis are not only targeted on the contrast but even on the resemblance, which makes the reaction more straightforward and obvious.

# **1. Introduction**

This bachelor's thesis is about British youth subcultures with primary focus on their origins and aspects which are typical for them and sociohistorical background in the United Kingdom from post-war period to the 1980s. The aim of this thesis is to introduce those subcultures with their specific features and point out the basic differences between them. The subcultural topic makes this thesis a part of background studies, because of its connection with culture, history, economy, sociology, fashion and music.

I have chosen this topic, because subcultures are an inseparable part of the culture and they have always had an impact on the society in terms of values, preferences, style or trends. Youth subcultures took part in the formation of the attitudes and values of the young generation, which affected the music and fashion industry, politics, certain economic sectors etc. In addition, there has been a variety of subcultures throughout contemporary history. New Romantics and Punks are youth subcultures mostly affecting the decades of 1970s and 1980s however, they set up trends for upcoming subcultures, which were visible in the next decades. First, this project might enrich as informative material for the New Romantic and Punk subcultures in all the aspects mentioned above. Second, it might enrich as a brief historical and social context of post-war Britain.

The main goal of this project is to introduce both subcultures in various aspects and explain how they reacted to each other. To reach this goal, I have dedicated a chapter to basic terminology, social and historical background, Punk subculture, New Romantic subculture and to its comparison. Each of these chapters has their subchapters focused on more specific topics.

## **2. Terminology**

This chapter is focusing on terminology related to the subcultural topic and is divided into three subchapters-Culture and subculture, Style, Identity. I am going to introduce several terms such as culture, subculture, counterculture, scene, movement, style and identity and provide their definition based on my findings from the literature.

### **2.1 Culture and subculture**

There are several subcultures based on different ideologies and values. There are also several cultures that are an integral part of society. According to Williams (1961), whose definition is used in Brake's work (1985), subculture is defined as: "A particular way of life which expressed certain meanings and values not only in art and learning but also in institutions and ordinary behaviour." (Williams 1961, p.57) Despite the fact that there are various points of view on subculture and its definition, Williams and Hall agreed that subculture is a way of life that is projected into certain parts of life. Hall defined subculture as: "The culture of a group or class is the particular and distinctive way of life of the group or class, the meanings, values and ideas embodied in institutions, in social relations, in the system of beliefs, in mores and customs, in the uses of objects and material life." (Hall, Jefferson, 2003, p.10)

Because of this can be said, that youth subcultures are groups of young people, who relate to certain values, meanings, ideas and behaviour. The subculture is a way of life manifested in habits, customs, relationships, beliefs, institution, education, behaviour, art and music. Authors such as Hall and Jefferson claim that subcultures are smaller parts or groups existing within a culture and they differ in several parts from the "core" culture. Usually, they are focused on a particular activity, value, music genre or ideology which serves as a fundamental element for their formation. Even though they acknowledge different things, they are still a part of the culture that is the same for their society. Another important point is that members of youth subcultures mostly belong to the working class. (Hall, Jefferson, 2003 pp. 12-13)

## 2.2 Counterculture, movement and scene

Counterculture, movement, or scene, are other terms connected to subcultures. Smolík argued that a counterculture means the contrary of a certain culture. Members of counterculture have different values, norms and lifestyle. Most of them are being formed as a kind of protest against a culture that has already been existing because the members feel frustrated by the lack of values that are adopted by them. The scene has various identical features with the subculture, but it does not mean exactly the same. The scene is rather a place where the subculture is being manifested, a meeting place for its members. (Smolík, 2010, p.37)

Subcultures are often being confused with the term movement. Those terms have similar characteristics and features, but they differ in certain aspects. The movement has a more complex ideology and has a pre-planned aim which is followed by its members (e.g. environmental movement, anarchist movement, women's rights movement, etc.). This indicates that the movement is larger in the number of members and it has a more complex ideology than subculture. (Smolík, 2010, p.42-44)

## 2.3 Style

Brake considered style as a significant part of subcultures – not only the lifestyle of subculture's members but predominantly the style in terms of appearance. Each subculture has its unique style which is promoted by its members who express their membership to a particular subculture due to the style. Style points out the conformity with the subculture, functions as a distinction of members from other subcultures. (Brake, 1985, p.11-12) According to Brake, the definition of style is based on three main elements:

- Image (appearance)
- Demeanour (expressions and postures)
- Argot (vocabulary) (1985, p.12)



All of these elements serve for standing out of the mainstream fashion and values which were accepted by the culture of the whole society. According to Hebdige (1979), the style is important for interruption of the process of normalization as he said:

“Style in subculture is, then, pregnant with significance. Its transformation goes “against nature”, interrupting the process of normalization. As such, they are gestures, movements towards a speech which offends the “silent majority”, which challenges the principle of unity and cohesion, which contradicts the myth of consensus.” (p.18)

As Hebdige (1979, p.57) remarked, outrageous or extraordinary dress and hairstyle are a great distinguishing mark and a way how to stand out of the crowd for the subculture’s members. Argot is used among the member of a subculture to ease the communication about a certain topics and certain way which are typical for them.

## **2.4 Identity**

Style is closely related to identity, because it is considered as one way how to express it. Especially youth cultures participate in formation of one’s identity. Members of youth subcultures are mainly teenagers or adolescents who are still searching for their identity or are experimenting with it. A subculture offers ideology and values to the potential member who identifies with them in order to conform themselves with a group. (Brake 1985, p.9) This is one of the main reasons why the youth subcultures play such a huge part in the process of identity formation. The problem is when this process leads to deviant and pathological behaviour as is mentioned by Smolík (2010, p.45)

To sum up this chapter, I have clarified terms related to this topic, which makes it easier to adjust the reader to the upcoming chapters. I have also explained the differences between contradictory terms such as culture and counterculture, subculture and movement, etc.

### **3. Historical and social background**

This chapter is dedicated to the history and social conditions in the United Kingdom. My aim in this chapter is to provide a comprehensive view of the background of subcultures. Information in this chapter enables us to understand why the subcultures emerged or why they adapted their specific values, style and behaviour.

#### **3.1 Post war Britain**

Period after the Second World War served as a changing period for Britain and its population. People were influenced by the war and its consequences, thus they needed a change. During the 1950s were introduced reforms by the Conservative and the Labour party, which moved those parties and policy to the left side of the political spectrum. Those reforms contained mainly from the healthcare system, education, and financial help for everyone. Thanks to reforms and the nationalization of industry the government became called the welfare state. The unemployment was decreasing and people belonging to the working-class had better wages and living standards. (McDowall,1993, pp.168–170)

This is the period of formation of youth subcultures in Britain. Improving living conditions and standards provided money to young working-class people. They could afford to focus on their values, norms, lifestyle, and fashion instead of paying bills only. The first subcultures, formed after the war, were Mods, Teddy boys and Rockers. (McDowall,1993, pp.168–170)

An important movement, which was formed during 1950s, was Angry young. This movement consisted of post-war generation writers such as John Wain, Kingsley Amis, or John Osborne. Members of this movement revolted against the social and political system, class system, and the welfare state in post-war Britain. Most of them were writers of novels and playwrights. (Marcus, Nicholls, 2005, p.543)

### 3.2 The 1960s

The 1960s benefited from social and economic conditions which were set up in 1950s. This period is also known as the “swinging sixties”. (McDowall, 1993, p.182) Everything that was improving and changing in 1950s, was intensified in 1960s. The young people had more opportunities, free time and money which could be spent on leisure time activities. This enabled media to become more widespread and have a bigger influence. In addition, this decade meant an increase in higher education as the number of students and universities was increasing. Music was highly influenced by The Beatles or Rolling Stones who are significant for this period. Among this, the drug use became widespread among the youth, especially the Hippie subculture, which Osgerby calls a counterculture. (Museum of Youth Culture, Osgerby, online, 2011)

The rise of feminism is another aspect for the 60’s. Women had more opportunities to get a job. This is related to the availability of education and change in society which I have mentioned above. They demanded the same wages for men and women which resulted in the Equal Pay Act in 1970. (McDowall, 1993, p.178). Donnelly (2005) described this as the “third phase feminism” as women primary targeted on the equality of relations between them and men. (p.158) Among this he mentioned that the electronic devices like washing machines or refrigerators were used by women therefore they did not have to spend so much time with chores. (Donnelly, 2005,p.23)

Political authority was undergoing a crisis because of The Profumo Affair. John Profumo, who was a married Secretary for War, had an affair with a woman, who was seeing a Soviet military attaché, which was risky for the security of the state. This affair was scandalous and resolved to distrust of authorities. (BBC, Rosenbaum, online, 2020) Older generation called the younger one as “permissive society” because of similar affairs, higher divorce rate, and rebellion against the Christian rules. This was one of the reasons for the generation gap, which was growing quite fast. (McDowall, 1993, p.171)

Another political issue was a rebellion in 1968. This rebellion was not so large as in France or Germany. The year 1968 was the year of rebellions and protests which were held all around the world, but every country had different reasons. More young people had a higher education, thus political activism was increasing, the politics of Britain was left-winged, the generation gap was broadening, and more young people wanted to protest against authorities and their parents' lifestyle and values. Protests burst out among students against the administration of colleges and academic institutions. However, this protest changed its interest into the protest against the government and the Vietnam war. Those young people, who protested, were part of a cultural, artistic, and political revolution, which started in the 1960s. (The Guardian, O'Hagan, online, 2008)

### **3.3 The 1970s**

Britain's economy started to slip behind the other European nation's economies. Meanwhile there were problems with immigration which resulted in social problems like the racism of black people. The rate of unemployment was higher than in previous years and people, who belonged to the working class, blamed black immigrants for that. Women protested about violence and sexism. There were also industrial problems which marked on the north which became poorer than the south and this deepened the living conditions between them. Those industrial and wealth differences caused not only economic problems but even social problems because closing the factories and coal mines caused strikes and violence among the workers. In 1979 Margaret Thatcher, from the Conservative party, was elected as a Prime Minister, which made her the first woman in this position. In addition, the Conservative party has been moving its politics to the right side since the end of the war. (McDowall, 1993, pp. 176–179) The period of boom was changed to the period of gloom.

Northern Ireland faced the tense between Catholics and Protestants which resulted in the dissatisfaction with government. In 1969 the tension was so high that republicans started a nationalist rebellion against the government. Irish Republican Army's fighting, attacking, shooting and bombing have been continuing till 1972, because in that year was the government of North Ireland replaced with the government led from London. (McDowall, 1993, p.175.) The 1970s were a time of change for women, because of the first female prime minister as was mentioned by McDowall and Sex Discrimination Act from 1975. (Childs,

Storry, 1999, pp.488-489) This change started in 1960s with the rise of feminism and better access to education for women. However, the 1970s intensified this change.

Glam rock was the dominant subculture of the 1970s with David Bowie as its icon. It had an impact on music and fashion as well. Glam rock preceded and helped to form Punk and New Romantic subculture during 1970s and 1980s. Focus was rather on the appearance than on the music which was one of the causes why Glam rock vanished during the 1970s. Music and lyrics were quite simple because Glam rock was mainly for fun. (Childs, Storry, 1999, p. 230)

### **3.4 The 1980s**

Some of the 1970s problems continued in the next years as a high rate of unemployment and decline of British industry. The Conservative party was not trustworthy for British people, but even though Margaret Thatcher gained the votes in the elections in 1983. Margaret Thatcher's government is considered to be responsible for the division of citizens as wealthy and poor which was apparent in the living conditions and the difference between suburban areas and city parts. The 1980s decade brought economic division among the people of the Britain, which was seen as a great opportunity for a wealthier future of the supporters of Thatcher's government and changes and more pessimistic view which was held by her opponents. The wealth was seen as a shift in society to materialism and bigger consumerism. Anyway, many youngsters had new opportunities in the financial sector, which improved their living conditions. On the contrary, the living conditions of blacks living in Britain declined rapidly as the unemployment raised. It is not surprising that people were remembering the "swinging sixties". (McDowall,1993, pp. 179-182)

In conclusion, this chapter has provided information about political, economic, cultural, and social conditions in The United Kingdom from the post-war period, through the 1960s and 1970s to the 1980s. I have clarified the important events which led to the emergence of the Punk subculture and New Romantics subculture.

## 4. The punk subculture

The aim of this chapter is to explain, how the punk subculture was formed and then introduce the subculture's main values, behaviour of its member, its fashion, the position of women in this subculture, movement, and its music. Each of these topics has its own subchapter.

### 4.1 Origins

Punk subculture together with punk rock music, as is now known, originated in Britain in the late 1970s, but punk rock originated in New York as a part of avantgarde literature, underground cinema, and the street cult. (Brake, 1985, p.78) According to Smolík (2010), there are three periods of punk: proto-punk, classic punk and post punk period. The proto-punk period is related to the 1960s and the first half of the 1970s when garage rock and glam rock were being performed. (p.171) There has not been a punk subculture yet, but punk rock started to appear as it started as a rebellion against glam rock music, political and social situation. Iggy pop, The Stooges, the New York Dolls or The Who are one of the first bands related to punk rock and bands which influenced the first punk bands. The United States had punk rock performers like Patti Smith or Ramones who hit the punk scene earlier than UK's bands. (Childs, Storry, 1999, pp. 436-437)

Classic punk period in the United Kingdom was connected to the pioneer of punk music The Sex Pistols. The formerly unknown band turned out to be the main punk rock influence in the United Kingdom. (Smolík, 2010, pp.173-175) The turning point, when The Sex Pistols changed from a band performing in pubs to a well-known band forming the Punk in the UK, was in 1976 when Queen cancelled their performance and was substituted by The Sex Pistols. As they became famous, they became outrageous. God Save the Queen was a single, definitely not praising the queen, released a short time before the Queen's jubilee. Britain was shocked and infuriated by this single. Since this event, the band was having a trouble to arrange a performance. (Childs, Storry, 1999, pp. 436-437)

This period was essential for the formation of the punk subculture. Not only The Sex Pistols but also the political and social situation and the generation gap participated in the formation of another youth subculture. Boom of punk subculture has soon become limited by the commercialization of punk and it became fragmented. (Museum of Youth culture, Worley, online, 2011) According to Lojdová (2011) the spread of punk into the mass culture was visible mainly in terms of music, fashion and design of graphics. The primary cause was

that ordinary people were adopting particular values and lifestyle of punk subculture, even though they did not belong to this subculture. (p. 137)

The post-punk period brought up fragmentation of punk subculture into various subcultures like Hard rock or Football hooligans. However, the punk subculture remained still and it was adjusting to the society and its trends. In the post-punk period, there was a transformation of classical punk into a new punk style, which was a mixture of several features from other youth cultures. As Hebdige (1979) claimed:

“Glam rock contributed narcissism, nihilism, and gender confusion. American punk offered a minimalist aesthetics, the cult of the Street and a penchant for self-laceration. Northern Soul brought its subterranean tradition of fast, jerky rhythms, solo dance styles, and amphetamines.” (p.26)

Despite the fact that musicians or just ordinary people belonging to this subculture have not really reached success in the commercial musical field, it contributed by creating something new, which was breaking stereotypes, allowed many young people to form their own band and prepared a place for new aspiring bands. (Svítivý, 1991, p.9)

## **4.2 The subculture**

Punk in Britain evolved around the punk rock music and bands related to it, especially The Sex Pistols. (Museum of Youth Culture, Worley, online, 2011) The media helped with the spreading of the music, values, and appearance of the performers, thus with the formation of the subculture. Anyway, they described punk subculture sometimes unnecessarily and improperly as too outrageous and put them in a bad light. Another youth post-war subculture which emerged mainly in the United Kingdom, also being called anarchist subculture (later referred as anarchist punk as Worley (2017) claimed) reacting to the deindustrialization, decline, and society, political and socio-economic situation. Among those conditions, the subculture was a reaction to the previous subcultures and countercultures as glam rock and hippies. (Childs, Storry, 1999, pp.436-437)

A result of these reactions was the formation of a contrary and resentment to traditions and society and attempt for the transformation of society. The period of unemployment and well-being of the certain parts of society (mostly people working in financial services) served as a time for punk's parody of the materialistic and consumer society. For example, the fashion of the subculture was the exact opposite of the everyday fashion of people, who were seen as materialists. (Brake, 1985, p.77)

Not only fashion of people working in the finance sector was being mocked by the punk subculture, but this subculture tried to criticize the popular style of the mass. The main weapon against the style of the mass society was authenticity, which traces are in music, style, fashion, and values of this subculture. The emphasis on authenticity was huge. (Moore, 2012, pp.307-309)

Punk subculture is seen as a D.I.Y. (Do It Yourself) subculture, which is an important factor for its formation and existence. According to the Moran (2010), this means that the subculture is made by the fans for fans or by members for other members. (p.62) Being made by the members the subculture allows to focus on the values of individuals and their self-expression, identity, and socialization with like-minded people. Anyways, this can mean that punk subculture can be considered as a personal philosophy among the subculture because most of the members are contributing to the subculture or community with their own expressions of emotions, attitudes or ideas which are later commonly held by the others. (Moran, 2010, p.62-65)

The punk subculture is often connected with surrealism<sup>1</sup>. Dada's surrealism took on chaos, bizarre, and anarchy. Surrealism expressed revolt against conventions in art and society. As Marxism induced contempt for changing society, which was turning to capitalism, the situation was similar to the punk subculture and the culture of the whole society. Brake (1985) saw the similarity between surrealism and Punk as: "Punk celebrated chaos, linked to the surreal and situationism, making public the perverse elements of sexuality such as bondage or fetishism, and emphasising yet mocking it." (p.78)

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<sup>1</sup> a type of 20th-century art and literature in which unusual or impossible things are shown happening. (Cambridge Dictionary, online)



Another connection between surrealism and Punk is the connection of dissimilar things into one piece. This process is called bricolage and it was used in several aspects by surrealists and even Punks. (Hebdige, 1979, pp.103-105)

Punk was stratified to the middle class, art school, working class, and hard punks as Brake (1985) claimed. (p.77) Those strata differed in style as working class focused more on nonconformity with society, hard punks on authenticity, and art school on their appearance. The rising wave of racism was one of the reasons for the split of punks from skinheads because members of the punk subculture did not sympathize with it. Punks had different values than skinheads which were acknowledged by them. For example: chaos, anarchy or revolt against the system. Worley (2017) saw punk as a challenge to conventional values as he claimed: “Punk, in its music, language, and aesthetic, deliberately set out to provoke, disrupt and subvert.” (p.18)

Basically, the punk subculture is not violent, even though it is sometimes considered to be, which is based on the rebellious and anarchist behaviour of some of its members. Hebdige (1979) saw the problem in media which caused that the punk subculture (and other subcultures too) provoked “hysterical outburst”.(p.97) This is because media found out a new topic of interest and presented it in their own sensational way to catch the attention of readers. The innovations in their style and nonconformist behaviour, often accompanied by swearing or deviant acts like vandalism were a reason for the media’s interest in this subculture. (Hebdige, 1979, pp. 93-98)

### **4.3 Fashion and style**

Anti-fashion, Anarchic-fashion or D.I.Y. fashion, those are different types of terms used for punk fashion. Anti-fashion is according to English (2013) a form of nihilism and breaks from the tradition of society and fashion. (p.111) It is not contrary to fashion but it is an attitude to fashion in a certain period. On one hand, punk fashion started anarchy in the fashion field, because it destroyed the stereotypical elements of fashion. For example, one of the main purposes of fashion was to make people look good and this subculture tried to revolt against it by its unique style. (English, 2013, p.113) It was contrary to the businessmen’s outfits, which caused them to be harder to get employed. (Brake, 1985, p.77)

On the other hand, fashion and dress have always been a response to some social or cultural situations as English (2013) claimed. D.I.Y. is a term used in the previous chapter, but it is also related to the fashion of the punk subculture. Punks used various sources which contributed to their revolting style. Despite their revolt against the system, they were revolting against mainstream fashion via their “offending” and “threatening” look. The usage of inappropriate design and mixture of colours combined with objects like safety pins made sure that their style was unique. (Hebdige, 1979, pp. 106-107)

Hebdige (1979) argued that punks were consistent because everything about their subculture and style was homological because of its connections between fashion, style, values, and behaviour. (p. 114). Fetishism and sexuality had an undeniable role in their style, mainly because of the usage of bondage and t-shirtless outfits. The moment when John Lyndon (lead singer of the Sex Pistols) started to wear torn trousers and a plastic bag for garbage instead of a t-shirt to present himself in a new scandalous way, was another contribution to the formation of the punk style. (English, 2013, p. 114) Anyway, it is another argument for punk style being a D.I.Y.

The look was created by the art and fashion students. They used industrial fabrics, old school uniforms, fishnet stockings, leather, metal zippers, lavatory chains, safety pins, studs, and spikes. Especially, the zippers were widely used on the outfits, because they were placed everywhere (t-shirts, jackets, trousers, shoes). (English, 2013, pp.114-115) As Brake (1985) claimed, the look gave the impression of bizarre and violence because of the usage of chains, dog collars, body piercings, tattoos, inappropriate prints on t-shirts (obscene images), and usage of the swastika symbol. The swastika was worn by the punks to shock and enrage. This symbol was not used to correspond to its actual meaning or to promote a connection with Nazism. Actually, it was only another complement to their outrageous style without a meaning. The society was shocked by their choice of this symbol and right-winged groups were upset about wearing this symbol without a meaning. (p.78)

The clothes were often dirty or ripped. Clothing and accessories were mainly from charity or things that have been found by the punks. This was caused by the bad economic situation of youngsters and another reason was a revolt against consumerist fashion which could be bought in stores. In addition to that, punks used sex shops or army shops as a source for their clothes and accessories. (English, 2013, p.115) As Brake claimed, hair-dye, spikes, shaved head, or Mohican haircuts were the hairstyles of punks. The diversity of hair colour was huge as yellow, green, pink, black, or just bleached were used. Punk fashion was obscene, sinister and was considered as distasteful, but it became consumerist later on. (Brake, 1985, p.77)

Vivienne Westwood, Malcolm McLaren and Zandra Rhodes were the main influence and fashion designers focusing on punk fashion. Malcolm McLaren was a student of art school obsessed with Situationists International who focused on situations that lead their audience to confrontation with society. Thus, he and Westwood (his girlfriend) attempted to create similar situations and environment via the outrageous clothes which they designed. This attempt was successful especially in New York, where their design captured the attention of the New York Dolls. Later McLaren became their manager and he and Westwood designed their outfits. After all, this band was not very successful, so he put together the Sex Pistols, and their outfits, designed by Vivienne Westwood, consisted of the features mentioned above. (Simonelli, pp.122-127, 2002)

Westwood was successful in creating a new outrageous fashion, because she dealt with youngsters, gang cults, and situationism. One of her trends was the usage of underwear as outwear which was later a commonly held trend in the fashion field. (English, 2013, p.116) Hebdige (1979) used the term “confrontation dressing” to describe Westwood’s design. (p.107) This means that the difference between natural and set up context was visible to people. Based on the facts in this chapter is clear that confrontation dressing partly corresponds to the D.I.Y. fashion, because outfits were created from several functional things, which were available everywhere and the result look brought up an enraging or confrontation with society.

Punk fashion was considered unisex because men wore a drainpipe cut of trousers (before worn by the Teddy boys) and women wore oversized mohair sweaters. This type of clothes did not highlight the difference between female and male features. In addition, there was not a strict rule what should women or men wear, because it was quite open in the matter of clothes and accessories, therefore this caused ambiguity and confusion in dressing. Authenticity had an important role in fashion and because of that the outfits were non-conformist and various. This changed during the time as punk look became commercial. Another reason for the unisex was that the look and fashion were labelled as distasteful. (English, 2013, p.115)

#### **4.4 Punk and women**

The situation of women has already been partly discussed in the previous chapter (V. Westwood and fashion). The position of women in society changed during the 1970s and the growing feminist movement contributed to this change. Still, there has been a majority of men members in the punk subculture. Brake (1985) argued that women in the punk subculture were distinguished by their class position. Middle-class women tried to revolt against Hollywood ideology of femininity by their unisex punk appearance which denied classical view on female beauty and style. Working-class women used their appearance to express their working-class status and identity. Besides, they did not consider punk as a fashion trend but as a lifestyle. (pp.176-177) The break from femininity was caused not only by the dressing but even due to the body piercings, tattoos, or vulgar language, because all of these things were not typical for women. All of these factors meant a form of resistance to the stereotypical view on femininity and gender norms.

Riot Grrrl was a movement formed in 1990s in the U.S.A. This movement emerges with the third feminist movement. Only women were a part of this movement and they rebelled against the capitalistic system, consumer society, sexism in the punk subculture, patriarchy in society, and their position within the subculture and society. (Wright, 2016, pp.53-56) Bands, having only women members, were formed and their lyrics focused on political and social situations and represented “girl power”. Despite the fact, that this movement was inspired by punk, it became commercialized and concentrated on pop music as Spice Girls are another example of Riot Grrrl. (Wright, 2016, pp.53–56)

## **4.5 Oi! Movement**

In the post-punk period, especially in 1977, started the fragmentation of the punk subculture, also a lot of punks perceived punk-rock by this time as something that won't progress and that it is the right time for a change. Anyways, the other group of punks did not identify with this idea and according to Reynolds (2019) they believed that punk-rock music should remain approachable as it was "the angry voice of streets". (p.12) Those populist punks turned from the post-punk bands and focused on the development of punk-rock by creating Oi!, so another generation of bands inspired by punk-rock evolved. (The Guardian, Petridis, online, 2010) Oi! style had a parallel – hard rock, evolving in the United States almost simultaneously. Most of the bands were set up by working-class men, whose lyrics were crude and focused on football or pubs and music was overall aggressive. Even though Oi! and hooligans had some similar values, there was a difference between them. Oi! is associated with bands like Angelic Upstarts or Sham 69. (Sandbrook, 2019)

## **4.6 Music**

Predecessors of punk rock bands were the bands that played aggressive rock music, used distorted sounds by guitars and had nihilistic lyrics. Influence on the original punk rock bands were The Stooges, Iggy Pop, MC5, or the New York Dolls. Basically, punk rock refused and reacted to the rock n roll music mainstream in 1970's. Punk rock in the UK boomed between 1976 and 1977 around The Sex Pistols and their famous singles Anarchy in the UK and God Save the Queen. (Childs, Storry, 1999, pp.436-437)

Their manager Malcolm McLaren, and The Sex Pistols were influenced by Richard Hell and his provocative appearance and lyrics. In the beginning, The Sex Pistols performed in pubs and on college gigs. However, their lyrics mocked things that were confirmed by the society, it did not have a political context primary. The opposite was band The Clash because its lyrics had a political context. It differed from The Sex Pistols due to the combination of punk rock and reggae features. Among The Clash were formed The Ramones and The Damned who were also successful mostly in music charts and continued to perform in 1990s. (Childs, Storry, 1999, pp.436-437)

Punk rock tried to define its position in the musical field and to reject the rock n roll and other music genres from the 1970s. First, the length of songs was shorter, the performances did not have such a long guitar solo as it was before and lyrics were written about real-life problems of working-class people and youngsters, cover versions were not popular anymore. Anyways, punk rock was seen as a basic form of rock n roll in the beginning, but this changed throughout the 1980s. Another significance for punk rock according to Worley (2017) is that it is: “amateurish, provincial, 7-inch based, uncorrupted by ‘the industry’, guitar-bass-drums, forever adolescent.” (p.56)

Also, a box called booster was invented by Pete Townshend from The Who. The booster transformed the sound of guitar into a rusty tone. (Česká televize, online, Petr Hrabalík) Classical punk rock bands did not use many instruments. Mostly the bands used guitar, bass, and drums because those instruments helped them create quite aggressive sounds and enabled them to keep on the fast tempo. Dance is an inseparable part of music and the dance styles of the punk subculture are pogo, robot, and pose. Dancing pogo means bumping into each other including the members of the band. (Hebdige, 1979, pp.108-109)

DIY ethics was an integral element of punk rock because it enabled the performers to produce their own music independently without the pressure of media and set up their own rules for punk rock music. Moran (2010) claimed that: “ the extreme hands-on nature of D.I.Y. ethics gives a person a feeling of establishment and producing a sacred product such as a record can give a person a sense of accomplishment.” (p.64) DIY ethics was one of the reasons, why there were so many punk rock bands. There were several youngsters and teenagers, who were forming their own punk rock bands, whereas they took into consideration the importance of DIY ethics and their self-expression. (Moran,2010, pp.58-65)

To sum up, this chapter dealt with the origins of the punk subculture, the subculture itself, punk fashion and style, women position in this subculture, Oi! movement which emerged in the post-punk period as one of many movements and music. The aim of this chapter was to introduce the punk subculture and provide information about certain aspects of the punk subculture.

## **5. New Romantics**

Chapter five gives attention to the New Romantics, especially to its origins, subculture, fashion and style, men and androgyny and music. The aim of this chapter is to introduce those topics therefore I have dedicated each subchapter to its own topic. Besides the new facts, I have used certain facts and information from the previous chapters and applied them on this particular subculture.

### **5.1 Origins**

New romantics evolved during the 1980s as a fashion movement, post-punk genre, or as a new youth subculture. They developed not only in London but even in Birmingham and their most creative and significant years were from 1981 to 1984. (Childs, Storry, 1999, p.363) Jones (2020) considers the time period between 1975 and 1985 as creative pop-cultural epoch with a long-lasting effect due to the gender-questioning duos, design revolution, and widespread of the entertainment industry. (intro, paras.8-9)

Contribution to the origins of this subculture was also a political and social situation in the United Kingdom, the spread of technology or a feminist movement. The New Romantics subculture also evolved as a reaction to the punk subculture during the post-punk period and the return of glam rock which was popular in the 1970s before punk rock. Their origins are related to the New wave and its synth-pop music and the second British invasion of the music scene which was in the 1980s. (Museum of Youth Culture, Kenny, online, 2011)

New wave consisted of new pop music, which originated at the end of the 1970s alongside to punk rock style. In the beginning, the New wave included more commercialized punk rock bands, but it developed into a less provocative and more musically skilled style. Anyways, the new style had a wide range of genres which were labelled as New wave. For example, heavy metal rock, pop music, or disco were a part of this style. (Childs 1999, p.361) This means that the New wave is divided into two streams and New Romantics are a part of the second one which appeared between 1979 and 1981. (Cateforis, 2011, p.47-48)

New subculture evolved in London's night clubs like The Blitz and Billy's and later spread up throughout the United Kingdom because the 1980s were a period of expanding club scene. (Museum of Youth Culture, Kenny, online, 2011) The Blitz was a nightclub where the New Romantics gathered therefore, they are also being called as Blitz Kids. There was an enormous contrast between the club which still has been in a war style and glamorous makeups and costumes of its visitors. (Jones, 2020, intro.) Billy's attracted the attention of the media as its promoter organized an event devoted to David Bowie, where his fans came in dressed up as a tribute. Another contribution to the media's notice was The Blitz where New Romantics were gathering in very original costumes. Media promoted their photographs and started to label them as Blitz's kids which later turned into the New Romantics. (Cateforis, 2011, p.47)

Fashion movement is another term for New Romantics as they were characterized by extravagant and original costumes which captured the attention of the media and other youngsters in London, Birmingham, and later in the whole United Kingdom and the United States. The 1980s was a period of gloom for fashion designers and for young people to express themselves via fashion and style. (Jones, 2020, intro.) Therefore, New Romantics had such an influence in this period.

## **5.2 The Subculture**

One of the New Romantic's core value was self-expression and identity, which they expressed thanks to their image and because of this they were often seen as extravagant and denying gender distinction. (Cateforis 2011, p.47-48) Most of the New Romantics were part of a working-class from urban areas or industrialized centres (London, Birmingham, Manchester, Sheffield). Because of the socioeconomic problems of the 1970s and 1980s period, those areas faced a devastation caused by strikes, unemployment, debt, or inflation. The gloominess of that situation was brightened by the extravagant style of the New Romantics. (Rovira, 2018, p.48)



Among the self-expression and identity, other important values of New Romantics were rebellion, justification of themselves and their position within society, creativity, and liberty. The rebellion was remains from the punk subculture, but New Romantics rebelled via their appearance. It was a hard time for working-class youngsters, because they had to work harder for their living standards which were vanishing in the economic problems, therefore the New Romantics escaped from the reality of working-class people by dressing themselves up and had to justify and secure their position in society. Liberation and freedom of appearance and style have also struck into the gender. Especially, this subculture caused liberation of gender as androgyny took a common part of the New Romantic's look. (Rovira, 2018, p.48-52)

Most of the youth subcultures underwent the process of fragmentation, but with the post-punk period, the fragmentation became more common. First, the post-punk period brought variety in subculture because besides New Romantics, there were punks, skins, heavy metal, psychedelics, and revival of mods. Second, one part of this subculture were those artists and members focused around the Blitz and The Billy's (e.g. Spandau Ballet) and the other part there were bands from the other industrial areas who were rather electronic bands than pop bands. (Sandbrook, 2019, ch.12) The last distinction is based on those who did not like themselves to be assimilated with the New Romantic "label" and they rather classified as punks. (Rovira, 2018, p.51)

This subculture is a combination of features from various youth subcultures and their styles like punk or glam rock. It was following up in the glam rock's theatricality, eccentric costumes and makeup and its main icon David Bowie, because his fashion indicated a style to New Romantics. Subculture was partly an attempt for the revival of the 1970's glam rock subculture because the post-punk meant a fragmentation of punk as it was unable for this subculture to maintain its position within the society. (Jones 2020)

Basically, New Romantics have been evolving as a part of punk subculture, but later they stood up to its core values and lifestyle. (Česká televize, online, P. Hrabalík) Meanwhile, the New Romantics no longer used the DIY ethos of the punk subculture as their music was commercialized. (Jones, 2020, intro.) Therefore, this all means that there was a shift from chaos, aggression, and strong anti-commercialism propagated by the punk subculture to the commercialization of the music and performances.

New Romanticism has a certain connection with the British romantic movement. Both are focused on liberty, individuality, creativity, and escape from reality. As Rovira (2018) argued, there was a similarity in the background: “Where the Romantics had sought escape from a newly industrializing country, the New Romantics sought escape from one where established industrialism was both omnipresent and dying.” (p.48) In addition, the connection is obvious in New Romantic’s fashion. Rovira claimed that a significant likeness is that both romanticisms responded to the conservatism and unfavourable conditions by turning themselves to a romanticized world. (Rovira, 2018, p.48)

### **5.3 Fashion and style**

Rimmer (2013) claimed that fashion and style had an important role for the New Romantics because their extravagant appearance was the one thing that made them well-known and interesting for media. (pp.48-52) With self-expression being their main value, their fashion was an essential tool to promote it. (Cateforis, 2011, pp.47-48) No wonder that they have been referred to as a fashion subculture. Besides, their style was crucial for their revolt against society or punk subculture.

Expression of individuality and obsession to be seen caused an enormous variety in the New Romantics fashion. The clothes of the preceding subcultures can be considered by Hebdige (1975) as uniforms because they served as a distinguishing mark for the members. (p.57) On the contrary, New Romantics were innovative, outrageous, and extravagant when it came to their costumes, hence they had to test their creative boundaries and keep moving their costumes to the next level.

Melissa Caplan's designs of clothes were visible on Spandau Ballet costumes and images. Other designers like Stephen Linard or stylist Kim Bowen contributed to the New Romantic's fashion. Their fashion was not primarily managed and inspired by the fashion designers, but by the originality of its members. Above the designer, there were according to Rimmer (2013): "Other fashion students, part-time models, drag queens, and self-stylists with sewing machines who one way or another are knocking up and showing off outfits of their own." (p.48)

The previous chapter was partly dedicated to the similarity of New Romanticism to the British Romanticism. To develop this, the New Romantic fashion drew inspiration from the Romantic dressing. Rovira (2018) had a strong point for this as he claimed that: "Indeed, almost all the New Romantics embraced the subtextual gender transgression of Romantic texts, transferring it to their clothes, pose, and make-up." (p.52) This fashion had gothic elements, some of the costumes were alike the peasants dressing style, open collar, velvet breeches, or ruffled shirt was an inseparable part of their outfits and features of pirate or Scottish kilt were not unusual. (Rovira, 2018, p.48)

When it comes to fashion, closeness to Mods cannot be denied. Origins of both subcultures can be traced to the art students, who played an important role in both of these cases, club life and its wide-spreading influence and the impact of European culture. New Romantics wanted to steal the show, but Mods focused more on details. However, Mods the same as New Romantics did not consider their clothes as uniform. Rimmer (2013) argued that, "It was an endless reinvention." (p.50)

Theatrical make-up consisted of heavy eyeliners and a lipstick, also it had not been so commonly used by men since the New Romantic originated. Actually, it became largely used by men to upgrade their costumes. Men did not wear only make-up but they dressed in women's clothes too. As I have already mentioned, this subculture was quite obsessed with costumes, which is proved by the nights in Blitz, which gave an impression of a costume ball as people tried to be famous, catch the attention of the crowd and escape the gloomy reality thanks to their extravagant costumes. (Rimmer, 2013, p.45-46)

## 5.4 Men and androgyny

Theatricality became a significant feature for the New Romantics, hence the crossdressing which has origins in Athenian theatre could not be left out. Besides, it was an easy way to look however you wanted and express yourself, which was quite easy thanks to gender-bending. This new costume-based innovative and artistic fashion was quite an outrageous revolution in an already existing fashion field. To be more extravagant for an observer, androgyny became a common feature of this fashion and style. (Rimmer, 2013, p.63)

The androgynous look was partly adopted by some previous subcultures. For example, men belonging to the hippie subculture had long hair and sometimes colourful clothes and this can be considered as an androgynous feature. Androgynous features were also visible in the punk subculture, but there was a difference because those features were adapted by women, who were dressing up in simplified unisex clothes. However, the roots of the contemporary androgynous look evolved with a glam rock subculture and its main icons Marc Bolan and David Bowie. (Childs, Storry, 1999, pp.23-24)

David Bowie's androgynous style was one of the reasons why he became iconic in the New Romantic subculture. One of the turning points in his distinctive style was the creation of his alter ego Ziggy Stardust, which was an alien creature with a colourful space suit, red hair and expressive make up. (BBC Culture, Foreman, online, 2014) Ziggy Stardust promoted theatricality by its costume, therefore this made Bowie's style even more specific. (Rockandall, Lochman online, 2017) Based on those facts, it is obvious that Bowie's androgynous alter ego had been created before the New Romantics emerged, but his style and fashion were crucial for this subculture.

## 5.5 Music

As has already been clear now, David Bowie was one of the performing stars to which New Romantics looked up. Anyways, this subculture was rather consisted of dressed-up fans who prioritized their look to music. Therefore there were no bands primarily based on this subculture. However, a lot of bands originated in this extravagant environment or took over some of their values and preferences or fashion. This argument is strongly supported by Cateforis (2011), who claimed that:

”The New Romantic tag soon became synonymous with a wildly eclectic and unabashed emphasis on style, one that was welcomingly attached to fashion-conscious bands like Spandau Ballet, Visage, and Duran Duran, as well as artists like Adam and the Ants, who had no real connection with the scene” (p.48)

This period of synth-pop, commercialization of music, glamour and origins of bands like Duran Duran, Bow Wow Wow or Spandau Ballet is considered to be a period of dance music. (Jones, 2020, intro.)

Certain association of New Romantics can be seen with new wave, post-punk bands who were characterized by the use of synthesizers. During the 1980s the synthesizers became cheaper, so this, among other factors, helped to the spread of them. The replacement of traditional usage of musical instruments with synthesizers led to the synth-pop duos which have become way more common than before. An example of this new synth-pop duo is Soft Cell, whose members were Marc Almond and Dave Ball. New synth-pop bands had quite a success as they were scoring in the Top 10 charts. (Reynolds, 2019, p.328)

Rusty Egan, who was DJ in Blitz, has later become associated with the synth-pop band Visage, together with Steve Strange, who was the frontman of this band. Visage took its inspiration from Germany and Russia. This was not an exception for the new bands. For example, Spandau Ballet also took inspiration from Germany and the European synth-pop. Anyway, Reynolds also mentions that in the case of Spandau Ballet, the source of inspiration has soon become black American music and funk. (Reynolds, 2019, pp.326-327)

David Bowie was significant for the New Romantics fashion but also for the music. As Buckley (2005) claimed:

“The new romantic scene had Bowie’s fingerprints all over it. Whereas punk had ransacked every significant post–teddy–boy look, subverted it, and angrily gobbled it out, new romanticism looked to glam rock and reconstructed itself–preening narcissism for the 1980’s.” (p.324)

Rusty Egan and Steve Strange, organized Bowie night in Blitz, which was once visited by Bowie, who was looking for a cast for his video clip to the song Ashes to Ashes. He offered it to the New Romantics (e.g. Steve Strange) and introduced this subculture to the world thank to this video clip. Bowie’s songs were an indispensable part of the Blitz’s playlist, because by the time when the New Romantics originated, he had already been one of the music stars not only in the United Kingdom. (Rimmer, 2013, p.5-9)

To conclude, this chapter offers a comprehensive view on the subculture of New Romantics as I have mentioned the reason for its emergence, its interests and values, its icon and look, connection with British Romanticism, men, and the field of androgyny and music.

## **6. Comparison of the Punk subculture and the New Romantic subculture**

The last chapter of my work is dedicated to the comparison of the subculture of Punk and subculture of New Romantics. The aim of this chapter is to present the main differences and similarities between the subcultures and to manifest that one of the reasons why did the New Romantics emerged is that it was a reaction to its preceding and contrary subculture.

### **6.1 Subculture and origins**

According to what I have already mentioned in the previous chapters is clear that punk subculture originated earlier than the New Romantic subculture, therefore New Romantics can be considered as a reaction to punk. Authenticity was one of the main punk's values according to Moore (2012). On the contrary, New Romantics focused more on the visage, escape from daily reality to their fantastic world of extravagant dressing and expression of themselves. (Rovira, 2018, pp. 48-52)

New Romantics originated during the post-punk period, which was a hard time for punk because it was a time of fragmentation of this subculture as there were various tendencies to transform the old punk with its slogan "no future" into the new subcultures. (Worley,2017, pp. 3-11)

Of course, the punk subculture was not vanishing completely, because it has spread out during the 1970s into other countries, but the peak of the British punk subculture has been already gone by that time. On one hand, the origin of the punk subculture is closely related to the emergence of punk-rock music (Childs, Storry, 1999, pp. 436-437) On the other hand, New Romantic evolved around club like Blitz and the Billy's and its club scene. (Museum of Youth Culture, Kenny, online 2011)

Another difference is the length of the existence of these subcultures because punk has lasted for several years even though that all of its periods were quite dissimilar and brought up various bands and trends as it was adjusting to the changes in society. (Smolík, 2010, pp.170-171) On the contrary, New Romantic's era was substantially shorter as it was more like a phenomenon of the 1980s. (Cateforis, 2011, pp.47-48) Nevertheless, both defined a certain period and became significant for it as much punk subculture defines the 1970s, the same is valid for New Romantic subculture and the 1980s.

## **6.2 Socioeconomic conditions**

Socioeconomic conditions were quite similar for both subcultures, but the attitude towards the situation was different. The 1970s brought problems with immigrants, industrial problems which worsened the living conditions in certain areas, and political orientation to the right. The 1980s persisted in a similar atmosphere as the previous decade, especially with the unemployment problem and decline of the industry. However, new trends of materialism and consumerism arose in this period. (McDowall, 1993, pp.176-179)

Punks tried to rebel against norms and conventions in society by creating chaos. Song lyrics were mocking the values and provocative clothes evoked concerns and confusion in society. (Hebdige, 1979, pp.93-98) When it comes to the confusion, the same goes for New Romantics, whose image was based on heavy make-up, outrageous dress looking more like a costume, and gender-bending. (Rimmer, 2013, pp.45-46)

Materialism and consumerism became essential for the commercialization of the music industry. (Jones, 2020, intro.) According to those facts is clear that this was one of the reasons which caused a split between those subcultures because of DIY ethics held by punks and the pro-commercialized attitude of new synth-pop bands and musicians.

## **6.3 Fashion and style**

DIY anti-fashion destroyed the stereotypical elements of fashion by its outrageousness. (English, 2013, p.111) Working-class rebelled against the unemployment and rise of the financial sector by creating a contrasting look to the outfits typically worn to work. Ironically, this provocative fashion secured to punks that they would not be employed, even though their huge problem was the high rate of unemployment. (Brake, 1985, p.77)

Anyway, those looks and outfits have been designed by the art and fashion students at the beginning. Basic features and trends were set up by them and then this look merged with DIY ethics, therefore it became more creative as stuff like chains, dog collars or safety pins became a part of this shocking look. Tattoos and body piercings were considered as accessories for outfits and were no more hidden or camouflaged. Inspiration was seen in Teddy boys, especially their drainpipe trousers, and in chaos and provocation which were promoted by this subculture. (English, 2013, pp. 111-115)



Extravagant outfits, remindful of costumes, heavy make-up comprising a lipstick, eye lines and whitened faces and theatrical hairstyles capture the style and fashion of New Romantics. (Rimmer, 2013, pp. 45-46) Based on the arguments provided by Rovira (2018) and English (2013) can be said that the aggressive and provocative elements, half-naked men, and dirty and torn clothes were changed to ruffled shirts, open collars, velvet breeches, and gothic elements. Fashion became high-priority with a subtext of protest against gender norms and a crude fashion of the previous subculture. New Romantics searched for inspiration in Mods, Glam rock, and in David Bowie's androgynous style. Members of this subculture dressed to impress, which is a total opposite of punks, who dressed to provoke and show their aversion against society. (Rimmer, 2013, pp. 50-63) This means that a certain similarity can be found in the trial of both subcultures to destroy the stereotypical elements of fashion, even though the New Romantics focused more on gender bending.

## **6.4 Androgyny**

Using the elements of female fashion as a part of a male fashion (including make-up, dress, or hairstyle) is more corresponding with New Romantics. However, Androgyny is not related only to men, but even to women, which is a case of punk subculture. (Childs, Storry, 1999, pp. 23-24) As punk denied typical fashion elements, it became more unisex. Women often wore trousers, oversized sweaters, had short hair, or completed their outfits with accessories that gave a disturbing impression. (English, 2013, pp. 113-115) According to those information, both of these subcultures took a part in the liberation of fashion in terms of breaking down the stereotypes considering the division on male and female fashion by creating a unisex look and promoting the liberation in dressing no matter the gender.

## **6.5 Music**

Punk subculture evolved around punk-rock music, which can be characterized as aggressive, with a quick tempo, nihilistic lyrics which mocked society, sometimes had political context, and were written about real-life problems of working-class people. Punk-rock rejected previous music genres, especially glam rock because of its commercialization, empty lyrics, and look of the performers. Actually, it was a reaction to glam rock. (Childs, Storry, 1999, pp. 436-437) The usage of instruments like guitar, bass, and drums contributed to the quick tempo and punk atmosphere of the music. (Hebdige, 1979, pp.108-109) The whole subculture

being based on DIY ethics, also make the music quite DIY. The songs and performances were made by punks for punks, without a need for media success or becoming a mainstream. (Moran, 2010, p.64) Punk rock bands did not actually want to be just famous and rich, but they cared more about being authentic, promoting their values, and show that they are different. (Moore, 2012, pp.307-309)

Punk's DIY ethics was trampled by the new synth-pop bands related to the New Romantic subculture and their scene. With David Bowie as an icon, usage of synthesizers instead of instruments, bigger importance on look than on the songs itself, return to the glam rock and idea of making money out of music have the punk-rock principles disappeared. Despite that, most of the new synth-pop bands evolved during the post-punk period as a part of a new wave. (Cateforis, 2011, pp. 47-48)

To sum up this last chapter, New Romantics did not agree with punk's aggressive nature concerning values, music and fashion. Newly evolved subculture desired to get rid of those things and turn themselves to a more glittering and glamorous atmosphere by rejecting punk and its values and accepting glam rock's icons, music and theatrical look. Their fashion and look were so eccentric not only because of the situation in the country but it was also a reaction to the fashion of the punk subculture, which was considered by them as too much provocative, aggressive and dirty.

The look of new Romantics adapted those required changes and searched for inspiration in British romanticism. The rejection of punk was visible in the shift of male position. The punk subculture gave more attention to men than women and presented men in a manly way. On the contrary, the New Romantics were more open in the perception of gender norms, as part of this subculture were homosexuals, drag and men fashion stylized into androgynous style. Let's say that this subculture was gentler in its fashion, language and behaviour than the preceding punk subculture.

Another reaction was to anti-commercialization and against-mainstream attitude. New Romantics were no longer against the system and wanted to take music as an option for making money and be famous, which could be easily reached by opening arms to commercialization of music. Besides, the despair for attention and desire to be famous was for synth-pop band way more attractive than punk's authenticity and mocking of society.

## 7. Conclusion

Youth subcultures sprang up like mushrooms after the rain in post-war Britain, hence the upcoming decades were culturally rich, even though that the socioeconomic conditions were up and down. Each of the newly emerged subcultures was setting up trends and shaping the young people's attitudes and preferences. Anyways, the phenomenon of the Punk subculture brought the destruction of values, behaviour, or fashion, which had been acknowledged by society by that time.

Anarchy, chaos and rebellion were newly and commonly accepted by the working class youth, who were wearing ripped clothes or school uniforms, being proud of their inappropriate and insulting language, having extraordinary and mostly colourful hairstyles, which made them unmissable. Youngsters listening to loud and short songs full of aggression as the singers, who were frustrated by the norms in society, were trying to relieve the pressure. As it is already clear now, the Punk subculture shattered commonness and dullness by its provocation, which was a consequence of the living conditions and previous subcultures.

However, chaos and anarchy cannot last forever therefore a new subculture emerged in the 1980s after the fragmentation of punk subculture, reacting to the previous decade and most of the things that punk represented. New Romantics valued self-expression the most. Dirty and ripped clothes were replaced by extravagant costumes complemented by heavy makeup and theatrical hairstyles. The music was no longer undergoing DIY ethic and its authenticity was replaced by commercialization and wide-spreading pop music. Young people trying to escape the gloomy everyday reality and disorder of punk turned to clubs, costumes, and their icon David Bowie. The unchanged thing that remained within both subcultures was a rebellion but each of the subcultures took it in their own way. To conclude, punk claimed that there is "No future", therefore the New Romantics turned to the fantasy romantic world.

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## 9. Annotation

<b>Jméno a příjmení:</b>	Barbora Zajíčková
<b>Katedra:</b>	Ústav cizích jazyků
<b>Vedoucí práce:</b>	Mgr. Jiří Flajšar, Ph.D.
<b>Rok obhajoby:</b>	2021
<b>Název práce:</b>	Subkultura New Romantics jako reakce na subkulturu Punk
<b>Název v angličtině:</b>	The Subculture of New Romantics as a Reaction to the Supculture of Punk
<b>Anotace práce:</b>	<p>Hlavním cílem této práce je představit subkulturu Nových Romantiků vznikající jako reakce na předešlou subkulturu Punku. Kromě toho jsou subkultury mládeže popsány v různých aspektech zahrnujících počátky a proces formování, subkulturu, hodnoty, styl a módu, hudbu a postavení mužů a žen napříč subkulturu. Historické, politické, sociální a ekonomické podmínky měly dopad na pracující mládež, proto jsou zahrnuty i hlavní události od poválečného období do 80. let 20. století. K dosažení cíle je práce rozdělena do první části (kapitoly), která je věnovaná základní terminologii, druhá část je věnovaná Punkové subkultuře, další část subkultuře Nových Romantiků a poslední část je zaměřena na rozdíly mezi subkulturami a vznikem Nových Romantiků jako reakce na Punk, čehož je dosaženo pomocí srovnávací analýzy.</p>
<b>Klíčová slova:</b>	Subkultura, Subkultura mládeže, Noví Romantici, Punk, Styl, Móda, Hudba, Hodnoty

<b>Anotace v angličtině:</b>	The main purpose of this thesis is to present the subculture of New Romantics emerging as a reaction to its preceding subculture of Punk. Moreover, the youth subcultures are being described in several aspects considering origins and process of formation, subculture, values, style and fashion, music, and position of men and women within the subcultures. The historical, political, socioeconomical conditions had an impact on the working-class youngsters therefore the main events from the post-war period to the 1980's decade are included. To reach the purpose, the thesis is divided into the first part (chapter), which is dedicated to the basic terminology, the second part is devoted to the Punk subculture, next part to the New Romantic subculture and the last part uses the comparing analysis to display the difference between the subcultures and the origin of the New Romantics as a reaction to Punk.
<b>Klíčová slova v angličtině:</b>	Subculture, Youth Subculture, New Romantics, Punk, Style, Fashion, Music, Values
<b>Přílohy vázané v práci:</b>	Žádné
<b>Rozsah práce:</b>	36 s.
<b>Jazyk práce:</b>	Anglický



## **10.      Résumé**

Bakalářská práce je zaměřena na subkultury mládeže a vznik Nových Romantiků jako reakce na Punkovou subkulturu. Srovnávací analýzou založenou na předchozích poznacích, které jsou uvedeny v jednotlivých kapitolách a podkapitolách, byly demonstrovány podobnosti a převážně odlišnosti subkultur, které ukázaly, Jak Noví Romantici reagovali na Punk.