

# UNDERGROUND ROCK MUSIC and Democratization in Indonesia



JEREMY WALLACH

A day-long concert in a basketball arena, Bandung, West Java.  
All photos courtesy of the author.

*Irama hidupku membeludak begini, Bunda, tak tertampung dalam tembang nenek-moyang. (The rhythm of my life is bursting forth crazily, Mother; it can't be accommodated in the song-form of my ancestors.)*

—Minke, the young protagonist in the novel *Bumi Manusia* (*This Earth of Mankind*), by Pramoedya Ananta Toer

*Tak Ada Asap Tak Ada Api, Tak Ada Perlawanan Tanpa Penindasan. (There Is No Smoke When There Is No Fire, There Is No Resistance without Oppression.)*

—1990s Indonesian student movement slogan

WHEN I FIRST ARRIVED in Jakarta, Indonesia, in the fall of 1997 to conduct field research on youth and popular music, I expected to find that at least a few of the most globally hyped Anglo-American rock bands—Green Day, Nirvana, Metallica—had attracted followings among Indonesian youth as a result of young people's exposure to these acts through the mainstream commercial mass media—primarily MTV. I did, in fact, find that these groups enjoyed large fan bases among Indonesian young people, but I was unprepared for what else I found.

I had assumed that the rock-music diets of Indonesians

would be limited to those groups promoted by the global music industry. Instead, I discovered an extensive country-wide network of local urban scenes dedicated to a genre of music known as *underground*. These scenes not only provided outlets for the sale of esoteric independent rock music from around the world but also produced their own music cassettes and fanzines, procured rehearsal and recording studio space, and organized massive, all-day concert events that featured dozens of local bands pounding out tunes by their favorite Western groups or, increasingly, their own compositions sung in either English or Indonesian. These events—held on university campuses, in nightclubs, even on soccer fields under the scorching sun—attracted thousands of fans and were somehow tolerated by the repressive authoritarian regime then ruling the country.

Clearly, what I had found in Indonesia could not be explained simply by the marketing strategies of multinational media conglomerates, but what was really going on? Anthropological researchers prefer to seek out insiders' points of view, so I set about trying to find out why young Indonesians were attracted to underground rock-music styles and, in their own words, what motivated them to set up elaborate grassroots networks around the country to support its recording, distribution, and performance. This quest for answers took on added urgency after the dramatic collapse of the Suharto dictatorship in 1998, as I began to explore the links between the underground music



movement and the Indonesian movement for democracy, in which young people played a crucial role.

From the outside, the popularity of underground rock music in Indonesia in the late 1990s appeared to exemplify the dark side of encroaching globalization in the developing world. The visitor to an underground music festival in Jakarta, Bandung, Yogyakarta, Surabaya, Denpasar, or any other large Indonesian city is confronted by crowds of black T-shirt-clad young men (and a much smaller number of young women in similar attire) who appear to be jettisoning their indigenous cultures in a headlong rush to embrace the music and fashion of the hypercapitalist West, joining the ranks of the world's atomized, apolitical consumers.

It soon became clear, however, that the situation was far more complicated than I first thought: by the time I returned to Indonesia in the fall of 1999 to commence a year of dissertation fieldwork, Indonesian underground music, once dismissed by many adults as a fad or as evidence of outright brainwashing by Western corporations, had become the soundtrack for an activist youth movement that helped topple an entrenched thirty-two-year military dictatorship and start Indonesia on a successful road to democracy.

#### **An Unsung Muslim Democracy: Indonesia's Political Transition**

KNOWN PRIMARILY TO MANY WESTERNERS as a place of tsunamis, earthquakes, and terrorist attacks, Indonesia is also the world's largest Muslim-majority nation and the fourth most populous country in the world after China, India, and the United States. Since the fall of Suharto's so-called New Order regime in May 1998, Indonesia has also become the third largest functioning democracy in the world, and in 2004 the first popularly elected president in the nation's history took office after a general election widely praised for its procedural fairness as well as its extraordinarily high voter turnout (*much* higher than that of the 2004 U.S. presidential election). During his March 2005 testimony before the U.S. House of Representatives Subcommittee on Asia and the Pacific, Douglas Ramage, the Asia Society Representative in Indonesia, asserted:

Indonesia in 2005 should *not* be seen as a nation in crisis. Following a lot of turmoil over the past several years, Indonesia has emerged as a relatively stable country, with a highly decentralized, democratic system of government. Indonesia, under its recently elected president, Susilo Bambang Yudhoyono, is continuing on a path of democratic consolidation and slowly improving its economic performance. *Despite* the earthquake and tsunami devastation in Aceh, Indonesia should be considered to be in *relatively* good shape—particularly given the fairly dire predictions and worries of the past several years.

The apparent success of the new democratic Indonesia, which has thus far avoided both ethnic Balkanization—despite the country's staggering linguistic and cultural diversity—and large-scale seduction of the mostly Muslim populace by radical Islamic ideology, does not mark the first time that this island nation has proven the skeptics wrong: the dramatic collapse of President Suharto's autocratic New Order government in the wake of the 1997–98 Asian economic crisis shattered widely held assumptions about the weakness of Indonesia's civil society and the strength of its totalitarian state. At the time, observers both inside and outside of the country marveled at the seemingly instantaneous evaporation of a "top-down" culture of timidity, fear, and docility and its replacement by a cacophony of unruly voices competing in a thriving democratic public sphere. The pivotal role of university student protesters in the regime's downfall and in Indonesia's subsequent democratic transition also caught many observers by surprise, particularly those who had previously bemoaned the young generation's perceived apathy and lack of interest in politics.

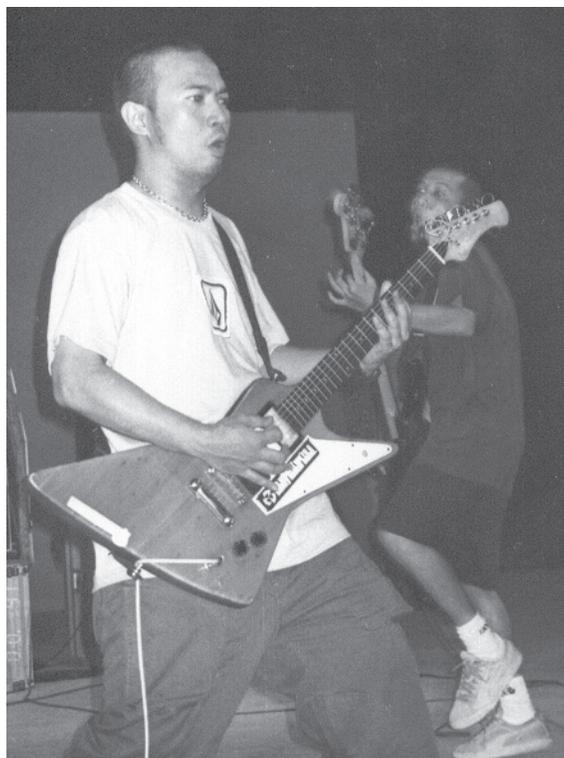
In reality, the involvement of Indonesian youth in the political upheaval that resulted in President Suharto's downfall and Indonesia's transition to democracy was hardly unprecedented. Until the late 1970s, Indonesian



A scene from the Jakarta Bawah Tanah (Jakarta Underground) concert festival, March 30, 2000

young people had historically played a major role in national politics: passionate student activists had pushed Indonesian nationalist leaders to declare independence from the Netherlands in 1945, just as they hastened the removal from power of Indonesia's first president, Sukarno, in the wake of a failed (or perhaps staged) coup attempt in 1965. It was in the bloody aftermath of that coup attempt—including the massacre of hundreds of thousands of Indonesians believed to be sympathetic to the coup plotters—that then-General Suharto seized power and installed his pro-Western New Order government. During its subsequent thirty-two-year reign, the Suharto regime became notorious for its ruthless pro-development policies, the pervasiveness and venality of its corruption, and its brutal, paranoid suppression of dissenting voices, which included the arrest and imprisonment of some of the country's most important novelists, musicians, and cultural critics. The New Order government also banned hundreds of important scholarly and literary works, including the four novels of Pramoedya Ananta Toer's celebrated *Buru Quartet* (see *WLT* 69:1, p. 226; 73:3, p. 481).

Despite the New Order's attempts to instill a culture of repression and conformity, major student demonstrations against the Suharto government erupted in both 1974 and 1978. After the 1978 protests, however, the New Order regime began a concerted effort to eliminate dissent in the younger generation, particularly in universities. Anthropologist James Siegel has observed that in the 1980s Indonesian mass-media outlets replaced the politicized term *pemuda* (youth) with the apolitical and "teenybopperish" word *remaja* (teenager) in their representations of middle-class Indonesian youth culture. This new label implied a materialistic concern with fashion and lifestyle and a preoccupation with consuming the diluted Western styles offered by the national popular-culture industry. In the course of my research I found that for many young people, underground rock music—both imported and locally produced—was among the most important cultural forces that disrupted this comfortable, somnolent youth-consumer identity.



Robin Malau and Abai, of the seminal Bandung metal band Puppen, at a concert in Jakarta (2000)

Indeed, observers and pundits who dismissed 1990s Indonesian youth as materialistic, self-interested, apolitical conformists had apparently overlooked developments in the youth-oriented popular music of the time. Long before the Internet dramatically expanded young Indonesians' access to popular music from around the globe in the late 1990s, Indonesian underground-music fans had successfully tapped into a proto-cyberspace international network of photocopied fanzines and independent mail-order music catalogs responsible for sustaining independent, anticommmercial music scenes in the U.S. and around the world since the early 1980s. Working from these source materials, Indonesian youth—mostly middle-class high-school boys, in the beginning—began to develop

their own variations of the sounds, images, and rhetoric they contained, using them for their own expressive ends.

In response to its myriad global influences, the Indonesian underground music movement can be divided into four basic genres: punk, hardcore, metal, and alternative. Each of these genres contains a plethora of substyles, and new varieties are constantly emerging. Punk is the most conservative category—Indonesian punk bands generally insist on singing in English and closely model their music on the sounds of classic 1970s punk bands and/or the newer pop-punk groups of the 1990s and 2000s. Indonesian metal, on the other hand, is constantly evolving in response to the rapid development and stylistic fragmentation of underground subgenres such as death metal, black metal, and grindcore in the international "extreme" metal community. Hardcore, which originally evolved out of U.S. punk in the 1980s, is a separate genre in Indonesia that can further be broken down into "old school" and "new school"; the former resembles louder, faster punk music whereas the latter adds hip hop and metal influences to the mix. Hardcore in Indonesia, as elsewhere, is known for its explicitly political lyrics and was one of the first underground genres to experiment with writing songs in blunt, everyday Indonesian rather than in English. Alternative or "indie" rock is the final catch-all category, which includes bands influenced by a range of Western rock artists, from Nirvana to the Cure.

Each of these genres and subgenres attracts socially differentiated audiences. Death metal is popular in the capital, while black metal, with its occult themes and dramatic stage shows, is popular in the more “traditional” provinces, where it is said to resonate with local folkloric beliefs about evil spirits and supernatural powers. While hardcore largely remains the domain of middle-class youth, both punk and metal have significantly expanded beyond the middle-class student audience and attracted legions of young proletarian fans around the country.

Interestingly, aside from a short-lived moral panic fomented by the mainstream national media around “satanic” black metal music in the mid-1990s, there has been remarkably little adult condemnation of the underground music movement in Indonesia. In fact, many Indonesian newspaper and magazine features have instead portrayed the most successful underground musicians in a positive light, emphasizing their idealism, autonomy, and uncompromising commitment to their creative endeavors. The underground has also proven to be fertile ground for generating the latest trends in commercial pop music: albums by so-called *pop alternatif* bands such as Sheila on 7, Padi, and Cokelat, many of whom got their start in local underground rock scenes, have provided the mainstream Indonesian music industry with some of its top sellers over the last decade. While the relatively melodic and accessible “alternative” underground bands tend to hold the most crossover potential, a number of established punk, hardcore, and metal groups have also chosen to sign with major national or multinational record labels since the late 1990s, including veteran Jakarta metal stalwarts Suckerhead and the Balinese punk band Superman Is Dead.

### Underground Songs of Protest

WHILE MANY MAINSTREAM MUSICIANS AND MUSIC PRODUCERS remain wary of releasing music that is too politically *tajam* (sharp), even in the post-Suharto period, underground artists have been especially bold in their critiques of Indonesian politics. Indeed, this had been the case even before Suharto’s resignation. For example, two years before the fall of the Suharto regime, Surabaya-based death-metal band Slowdeath released the song “The Pain Remains

the Same,” a song recorded in English with the following lyrics:

Arise against this unjust system that always fooled us  
Chronic corruption never put to an end  
Political distortion manipulates the system  
Social sterilization sacrificing the people.

Crusade against these feudalistic norms that enslave us  
Collusion between entrepreneurs and officials  
Colonialistic patterns brought again to life

Exploiting the people for their own profit  
Only a few million poor left?  
That’s a big fucking lie  
Never trust their propaganda  
Bored with their lies  
Stop this wrong system, something must be done  
Why must we go on, to satisfy their gains?

There’s no difference between  
D\*\*\* C\*\*\*\*\*  
and the N\*\* O\*\*\*\*  
So, all that we can say is:  
The pain remains the same!



While the four key words in the third-to-last line of the song were “censored” in the lyric sheet that accompanied Slowdeath’s cassette, anyone familiar with Indonesian history and the English language would know that it really says: “There’s no

difference between Dutch Colonialism and the New Order”—a dangerously bold statement at a time when President Suharto still held a firm grip on power.

### Toward a Democratic Culture

ONE OF THE INDONESIAN UNDERGROUND’S most articulate spokespeople is Yukie, the lead singer of Pas, a seminal alternative band who played a key role in creating Bandung’s thriving underground scene. During an interview in late 1999, Yukie explained to me that while “moralists” in his country might decry the existence of “degenerate,” mohawk-sporting underground youth, he would counter that the emergence of the underground rock movement in Indonesia is evidence that Indonesian young people are making their own choices. During the New Order, he explained, the Indonesian people were made ignorant and forced to hold the same opinions; individuals were discouraged from standing out. Nowadays, while the “fundamental aspects” of Indonesian culture remain

constant ("We're still Indonesians, we eat rice, not potatoes!"), Indonesian youth are increasingly compelled to think for themselves and to develop the courage to disagree with others—even their friends—on important political issues. Thus underground music, by this reasoning, is an important component in an emerging culture of democracy in Indonesia.

With its exhortation to throw off the chains of previous generations' thoughts and prohibitions, rock music has always been allied or at least associated with progressive social change and with the most future-oriented social category in modern and modernizing societies: youth. In Indonesia, underground rock's musical critique takes many forms, from supernatural representations of evil to Marxist diatribes against global capitalism. Indonesia's most successful underground bands—including Betrayal, Step Forward, Suckerhead, Tengkorak, and Trauma from Jakarta; Cherry Bombshell, Balcony, Burger Kill, Koil, and Puppen from Bandung; Slowdeath from Surabaya; Eternal Madness and Superman Is Dead from Denpasar; and Death Vomit from Yogyakarta—have forged distinctive individual styles and produced songs that directly address the fears, emotions, and aspirations of contemporary Indonesian youth. Most of all, as the topic of democratization in the Muslim world continues to spur passionate debate, these bands and hundreds more like them deserve our serious attention. **WLT**

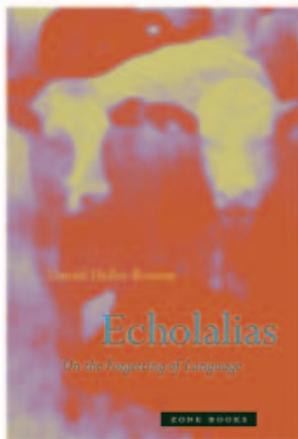
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FOR FURTHER READING

Readers interested in more information about Indonesian underground music can consult the following English-language sources. Unfortunately, since much underground music in Indonesia is recorded with analog equipment and distributed on analog cassettes, it is often not readily accessible on the Internet in digitized form. Lyrics by Slowdeath are from the album *From Mindless Enthusiasm to Sordid Self-Destruction* (recorded September 1, 1996).

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**Echolalias: On the Forgetting of Language**

BY DANIEL HELLER-ROAZEN

Just as speech can be acquired, so can it be lost. Individuals can forget words, phrases, even entire languages, and over the course of time speaking communities, too, let go of the tongues that were once theirs, as languages grow obsolescent and give way to others. In *Echolalias*, Daniel Heller-Roazen reflects on the many forms of linguistic forgetfulness. In twenty-one concise chapters, he moves between classical, medieval, and modern culture, exploring the interrelations of speech, writing, memory, and oblivion. Whether the subject is medieval literature or modern fiction, classical Arabic poetry or the birth of French language, structuralist linguistics or Freud's writings on aphasia, Heller-Roazen considers with precision and insight the forms, effects, and ultimate consequences of the persistence and disappearance of language.

"Reading Daniel Heller-Roazen's book is an extraordinary intellectual adventure. Vertiginous landscapes of learning open up at every moment, but the writing never loses its aphoristic edge. Much is said and even more is suggested. This book rebuilds whole worlds from the ravages of loss and forgetting, and also discreetly teaches us that there are no worlds that loss and forgetting do not beset."

—Michael Wood, author of *The Road to Delphi*

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