

Gender Representation in Rock Music

Thesis submitted in partial fulfillment of the requirement for the Degree of
Master of Arts in English

Submitted by

Rownak Jahan Samadi

2010-1-93-2010

Submitted for
Harunur Rashid Khan
Assistant Professor
Department of English
East West University

Date of Submission: 07/02/2012

Acknowledgement

My foremost thanks go to the Almighty Allah for granting me the strength and encouragement to carry out this research. It would not have been possible to complete this thesis without the help and inspiration of a number of people. I would like express my thanks and appreciation to those who have helped and inspired me to prepare this thesis.

My sincere gratitudes go to my supervisor Mr. Harunur Rashid Khan, Assistant Professor of the Department of English, East West University for his guidance towards the completion of this study.

My heartiest thanks go to all my musician friends who helped me a lot while I was working for this dissertation.

I am also grateful to my family; without their inspiration I could not have finished this study. My elder brother Mustafa Sakib Samadi who helped to collect data, deserves a lot of thanks. Many thanks are also due to my interviewees who took their time for the interviews.

Declaration

I hereby declare that this thesis is based on my original work except for quotations, and citations, which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted at other institutions.

Rownak Jahan Samadi

ID: 2010-1-93-006

Name: Rownak Jahan Samadi

ID: 2010-1-93-006

Department of English

East West University

This thesis has been approved and accepted for fulfillment of the requirement for the Degree of Master of Arts in English.

Received on

.....
.....

Grading

.....
.....

Comments:

.....
.....
.....
.....
.....

Abstract

What does it actually feel when we hear the word 'Rock' and how is it really perceived when we listen to the 'rock music'? The matter of fact is that as a genre of popular music, rock music has always been most fascinating part of music. The distinct music type and unusual projection of rock music made the musicians and the audience of this genre think about it more and more. As a student of English Literature and Language and being a part of rock music I always find a relationship between rock music and cultural studies. Music, as a part of society, changes and shapes the cultural pattern and the behavior of the members of a particular culture and these changes and influences over culture have some importance. Society consists of some major phenomena and more precisely gender, behavior, psychology and perception are the vital. There are some interactions between rock music and the construction of gender through it can be located by the current scenario and the history. The exposure of rock music is changing the pattern of the thinking of the listeners and the followers but history showed that this kind of musical pattern is not out of social construction. Gender inequality has been working since the birth of rock music and as a product of society this particular music pattern could not get out of male biased structural pattern. Every aspect of rock music can be therefore critically analyzed to get closer to the reflection of social construction.

So music is not only about the matter of instruments or tunes but society and culture play a big role to establish music as a part of society and that is also reflected in rock music. Rock music is perceived by human beings where gender concept plays a prominent role and my focus is to analyze the underlying base of gender construction in rock music. The role of men and women, relation and communication of them through music and the psychological difference combined

create a space of analysis. The representation of gender in our society is being done by music and obviously in rock music, though this image is more prominent in the west than any other places. In our society the flavor of rock emerged with some preexisting notion of gender role based on male biased impression. The youth and their role in rock music vary through the gender construction, class and status. Therefore in one social structure we can find so many different functions and rock music is not out of that function. Religion and culture also influence the music through different gender construction. Media plays even a bigger role to shape the vision of gender through the representation of rock. So in my work I would like to analyze gender through all the social and cultural phenomena, events, values, perception in rock music. Precisely I would like to give importance to the presentation gender of rock music. Rock, as worldwide musical platform, has always been under a big range of representation. In my work I tried to find out that how various representation of rock music reflects the notion of gender issues.

Table Of The Contents

Dedication	2
Acknowledgement	3
Declaration	4
Approval	5
Abstract	6
Table of the Contents	7
Chapter-I: Research Perspectives	
1.0 Introduction	12
1.1 Research Topic Selection	12
1.2 Problem Statement	13
1.3 Purpose Statement	13
1.4 Central Research Questions	14
1.5 Significance of the Study	15
1.6 Research Limitations	15
1.7 Research Delimitations	16
Chapter-II: Literature Review	
2.0 Introduction	17
2.1 Gender Construction	17
2.2 Cultural Studies and ‘Rock’ Music	18

2.3 Theoretical Framework	20
2.3.1 The ‘nature culture’ Debate	20
2.3.2 Male Bias in Culture	22
2.3.3 Subjectivity	24
2.3.4 Theory of Representation	25
2.4 Conclusion	27
Chapter-III: Methodology	
3.0 Introduction	28
3.1 Research Design	28
3.2 Field Selection	28
3.3 Area Selection	29
3.4 Methodology	30
3.4.1 Respondent Selection	30
3.4.2 Participatory observation	30
3.4.3 Focus Group Discussion	31
3.4.4 In-depth Interview	31
3.4.5 Television and Internet	32
3.5 Research Ethics	32
3.6 Data Analysis Procedure	33
3.7 Obstacle Encountered	33
3.8 Conclusion	33

Chapter-IV: Findings and Discussions	
4.0 Introduction	34
4.1 Rock History of Bangladesh¹	34
4.2 Western Influence of Rock Music in our Culture	36
4.3 Socio Economic Profile	38
4.3.1 Age Based Group	38
4.3.2 Income Based Group	39
4.4 Rock music of Specific Class and Gender Construction	41
4.5 Gender Construction in Psychology of Rock Band Members and Listeners	42
4.6 Male Biased Rock Music and the Notion of Masculinity	45
4.7 Female Participation in Rock Music and our Own Culture	46
4.8 Problem of Identity to be a Female Rocker	47
4.9 Competition and Conflict of Bands and Genres for Gender Identity	48
4.10 Choice of Song, Singer and Gender Differentiation	49
4.11 Parent's Frame of Mind over Rock Music	50
4.12 Marginalization of the Rocker through Collective Thought	52
4.13 Religion, Gender and Rock Music	53
4.14 Music School and Practice Zone	55
4.15 Only Loving Rock Music	55

4.16 Underground Rock and the Male-Female Lifestyle	56
4.17 Hyper Reality and Real Life	57
4.18 Rock Music, Knowledge and Power in Gender	59
4.19 Producer’s Exposure and Role of Media	61
4.20 Conclusion	62
Chapter-V: Representation of Gender in Rock Music	
5.0 Introduction	63
5.1 Attitude and Style as Masculine	63
5.1.1 Concert	64
5.1.2 Video	67
5.1.3 Instruments	70
5.1.4 Albums cover and Posters	71
5.1.5 Documentaries	72
5.1.6 T shirt	73
5.2 Women as Sex Object and Product	74
5.2.1 Music Videos	74
5.2.2 Documentaries	75
5.2.3 Band Programs	75
5.3 Songs and Lyrics	76
5.4 Empowerment and Marginalization	78
5.5 Blurring gender Differentiation	80

5.6 Conclusion	84
Chapter-VI: Summery and Conclusion	
6.0 Summery	85
6.1 Practical Implication(s)	87
6.2 Recommendation	87
6.3 Further/ Future Studies	88
6.4 Conclusion	88

CHAPTER-I

INTRODUCTION

1.0 Introduction

This Chapter discusses Research topic selection, problem statement, purpose statement, and central research question, significance of the study and delimitation and limitation.

1.1 Research Topic Selection

As a rock musician I have always had the aspiration to work with rock music and gender issues. With the flow of this objective I have chosen my topic where I can best use my own experience and make my work unique. The cultural view of gender role did not work in my mind when I was first involved in heavy metal music. The cultural studies idea changed the typical view of rock scenario and made me think the whole ground in critical way where gender is critically handled. To realize my objective I decided to use all the experiences and skills of analyzing the gender in rock music. My involvement in stage performance, relation to numerous male-female rockers and bands, experience of rock music skill and lastly as a listener eventually influenced me to choose my topic related to rock music and gender relation. Furthermore, I found a great link between western rock influence over our culture and the relation of gender which made me move on to this topic.

1.2 Problem Statement

If all carefully look through the history of rock music it can be easily figured out that the history of rock is mostly occupied by male participation. The rock music perception is therefore somehow created the word “rock” as only for men consciously or unconsciously (Sellnow, 1999). It is very necessary to analyze rock history as a part of human history where the gender construction has always been problematic and under need of scrutiny.

1.3 Purpose Statement

To do this analysis my main focus is to find out the different aspects and corners of rock music where gender issues are embedded. Precisely society plays a big role to influence diverse features of rock music. Social beliefs, ideas, values, religion, customs and other cultural elements shape the concept of gender role which is very important to study because rock music is based on the participation of male and female characters. Moreover, the representation of gender in rock music is vital to see how culture is being shaped and culture shapes the history.

So, the objectives are-

1. to clarify the relationship between gender and rock music.
2. to understand the mind set of gender among the members of rock music platform.
3. analyze rock music as a space of less women participation and male biased notion.
4. Analyze women role in rock music under gender stereotyped vision and representation of that.
5. To understand the western influence of rock in our culture and gender role into that.

6. examine our own social values and ideas related to gender underneath the influence of rock music in our society.
7. to elucidate the ways and mediums of representation of rock music where the gender difference (social and psychological) works.

1.4 Central Research Questions

There are some central research questions in this research paper such as; are there gender universals? What role do politics and economic systems play in the shifting determinations of gender in various places? Ways to study the meaning of gender in various contexts include examination of notions of masculinity, the knowledge of women's lives and transsexual/transgender issues (Sellnow, 1999). In this research some questions will be examined that scholars have risen when studying these issues and how they are related to our own live experiences

1.5 Significance of the Study

Cultural studies scholar has always been concerned with the gender issues in our society. The male female segregation, gender construction, less priority of women role in social structure and other gender issues have always been relevant to the culture (Order, 1974).

Rock music is not out of gender role. The performers and the musicians of the rock music platform are always in a gender relation where the critical analysis of cultural studies works for the inequality and the stereotyped notion of gender (Sally, 1974). Social values play a big role to

construct gender every day. So rock music is also an area where all these approaches work together and gender should be redefined here.

1.6 Research limitations

Researcher tries to reach all the points of research objective through the elements of rock music to show the stipulation of gender in rock music globally and locally. To do that research methods are used but there are some limitations of this research. It is difficult to take interviews of numerous rock artists of our time because of the mismatch of their own timetable and researcher's time line. Moreover, it is not possible to face the western rock artists which could enhance the work. But the researcher will try to get their vision through the history where they act and exist.

1.7 Research delimitations

The scope of this research is also limited. It basically deals with the specific purposes, only underlying base of gender construction in rock music and the role of men and women, their relation and communication through music and how the psychological difference creates a space of analysis. Again the researcher intended to focus on rock influence in our culture and the gender construction based on it. This is only about Dhaka City because of the music production and research work facility. So all the respondents live in Dhaka and they are also from different areas

CHAPTER-II

LITERATURE REVIEW

2.0 Introduction

This chapter discusses the basic ideas of gender, the concept of music among people and also the background of critical appreciation which is related to this research.

2.1 Gender Construction

Gender is a cultural construction which is grounded in perceived biological differences. In any society, the concept of gender defines and shapes people's minds to be masculine and feminine, how the physical body is interpreted and used, how work and resources should be distributed, and how marriage, kinship and reproduction are understood. Cultural studies researchers are interested in analyzing these patterns in order to find out how gender shapes cultural systems and how they vary in cross cultural contexts and across time and space (R.L.Upton, "The Anthropology of Gender")¹. We introduce questions such as; are there gender universals? What role do politics and economic systems play in the shifting determinations of gender in various places? Ways to study the meaning of gender in various contexts include examination of notions of masculinity, the knowledge of women's lives and transsexual/transgender issues. The course is broken down into two general dimensions; the first devoted to exploring the idea of marginalization and 'otherness' and the second more focused on particular ethnographic

¹ For more detail search: www.depauw.edu

interpretations and applications of feminist anthropology (Ortner,1994). Within those dimensions we then examine topics such as race, work, religion, sexuality, language and reproduction.

2.2 Cultural Studies and ‘Rock’ Music

Cultural study has a great link with music through ethnomusicology that studies the music of different places and indigenous music pattern (Alan P. Merriam 1960, “Ethnomusicology Discussion and Definition of the Field”)². In 1888 Franz Boas has also worked with the music of Eskimos. Some gender related work in music has also been done to figure out women role in music (*ibid*). But the study of rock music as a part of popular culture of music is not that old and has started very recently. The introduction of music came from sound and not necessarily from instrument but the voices of the apes or the early hominids to ensure their territories (Hall, 1997). Archaeological evidence showed that the first purpose of music as an entertainment emerged in Germany 40000 years ago³. The most constructive musical culture emerged from the time of Renaissance and the Elizabethan period with the most influential instrument and pattern of music like Opera (Baudrillard, 1981).

So the question is that what rock music actually means. Rock music is defined as a new style of popular music that reflects a different genre apart from blues and folk music and a use of heavy

² For more detail search: www.jstor.org

³ This information is taken from a audio track (Anthropology of rock music), and for more detail use the link: <http://www.slideshare.net/expattam/anthropology-of-rock-music>

sounds and speech. The invention of electric guitar actually gave birth of this new style of music with some distorted melody used in blues and other music (see Baudrillard, 1981).

Cultural studies has found music perceived by two different ways; the source of theories and as a basic component of social life (Bennett, 2000). Thus we can understand music as the most important component by which people use to get understanding of one another and it's the most vital part of social culture (*ibid*). Cultural studies also found music as a way of understanding culture; the tones, sounds and musical patterns help to measure the contact of different regions of the world.

As for rock, music cultural studies scholar suggest that people listen to rock music genre as they want to leave themselves with the artist seeing on the stage (Bocock, 1993). They try to find out the truth on the stage by believing the expression of pain by an artist as something real. Critics and scholars also give reasons why people listen to rock and roll music by showing that people want to make image of particular style of following genre (*ibid*). For example, the audience who listen to rock music are fearless in mind or they are the tough guy. So rock music influences minds and lives. To get more precise conclusion for the reason why people listen to rock music cultural studies scholars use to observe the concerts and the image of the bands. People listen to rock music to follow the role of artists and to release energy buy using the same behavior and accent triggered by the rock stars (*ibid*). The audience actually wants to connect feelings with the artists.

But many researchers have significantly found the social construction working in bands activities which are ultimately followed by audience to perceive the same constructed notion (Chambers,

1985). Gender role, inbuilt notion of masculinity and the male biased representation of rock and roll music have taken the attention of linguists and feminists always have their concern over this specific genre (*ibid*).

Jason de Russell is a rock star who joined the UW Sociology Department as a lecturer in 2008 and he is basically a musician fronting two bands as lead singer, songwriter, and lead guitar (School of Rock, www.artsci.washington.edu)⁴. Last year he combined his two passions—music and cultural studies—in an innovative lecture course, The Discourse of Rock and Roll. He tried to include the racism, class struggles, homophobia, sexual violence, and drug abuse in rock and roll music with the view of linguistics.

2.3 Theoretical Framework

2.3.1 The ‘nature culture’ debate

To analyze gender in our society we must focus on the concept of “nature culture debate” (Ortner 1974)⁵. Women are close to nature and men are close to culture and this notion is universally spread through different societies. Ortner (1994) wanted to know the reason behind this fact and therefore tried to figure out the basic points on which this debate is placed.

She focused on the women physiology at first to clarify the reason for being closer to nature. She followed, what De Beauvoir said, that physical structure, development and functions of the

⁴ For more detail search Anthropologist's School of Rock using the link:
<<http://www.artsci.washington.edu/newsletter/Dec09/DeLeon.asp>>

⁵ For more detail: Ortner, S. (1974), “Is Female to Male as Nature Is to Culture?”, page 67, in Rosaldo, Women , Culture and Society: A theoretical overview

human female body are the causes of pushing themselves to be closer to the nature (Frith, 1988). Many major areas and processes of the women body serve no apparent function from the health and stability of the individual, rather than they are often source of discomfort, pain and danger (*ibid*). And obviously the pregnancy, reproduction system and the women role are in a stigmatized state involving various restrictions on her activities and social role. This explanation is highly related with the role of women in rock music. The less participation of women in rock music is a matter of the social structure believing such stereotyped vision of women role.

The nursing process as a mother, child rearing and the relation of mother and children are seen as a natural bond or close to nature. This notion ultimately builds the idea of women's place as in home. Ortner (1974) therefore located the reason why women are seen as closer to nature is the fact that they are associated with the domestic rather than public domain of social life.

Rosaldo, like Ortner, links this confinement of women in domestic to women reproduction role. This ideology has played a dominant to make a structure in our society where men get the priority to be involved in political rights and authority than women and this is also reflected in rock musical history where women are not accepted as performer or instrumentalist. This prevailing ideology of the day was that men were to govern society and women would govern the home.

The women's psyche is also seen as closer to nature (Shukur, 1976). Our society constructs that women have not only a different body and a different social locus from man but also a different psyche is most controversial (*ibid*). Feminine psyche is treated with certain specific characteristics (impersonal, subjective) to be universal. This construction is also taken for

granted in rock music that female mind is not for rock music performance and they are more close to the soft nature (*ibid*). But this is not genetically programmed and they arise from nearly universal features of family structure and social construction that prevail in our society. For a young girl the personal identification with mother can persist into the process of learning female role identity. Just like this a girl perceives her own role as female identity where she is constructed as soft in nature (*ibid*).

2.3.2 Male Bias in Culture

In my work I have to focus on the male biased cultural construction where the appearance of women is foreign to the male members of the society (Shumway, 1992). Cultural studies as an academic discipline has been developed primarily by white western male. So it is not surprisingly that the discipline has been biased (Sally, 1971)⁶. We can find out the birth of male bias through the history of human evolution of Homo sapiens from our nonhuman primate ancestors. The concept “Man the hunter” was developed by Sherwood Washburn and Lancaster (1968). This concept actually limits the knowledge of role of both male and female.

Male bias also exists in use of language. We use the word man so ambiguously that it represents as if both human female or human species. This use of language is based on the concept of “Man the hunter” (Shumway, 1992). Washburn and Lancaster make it clear that it is especially male who hunt and it is much more than simply an economic activity and the biology, psychology and customs are also involved. Washburn and Lancaster point to the fact that many modern males

⁶ For more detail: Sally, 1971, “Women the gatherer: Male bias in anthropology”, page 36, edited in R. Reiter, “Towards an anthropology of women”

still hunt though it is no longer economically necessary. Sally has pointed out that modern males play golf, play the violin or tend gardens which, as well as hunting, are things their culture teaches them.

So the hunting is pictured as a male activity to the exclusion of female. This activity depends on the psychology, biology and customs of our species, is strictly male. This theory of man the hunter is not only unbalanced but it also leads to the conclusion that the basic human adaptation was the desire of male hunter and kill (Sally, 1974).

To analyze rock music it is important to focus on the male bias notion in gender division of labor. If we check the history of rock we will see that the ground of rock music is actually male biased and the word rock always represents among the listeners of rock music as something masculine. Hunter gatherer role of men is reflecting here once again but in different way (Clawson, 1999). This time the hunting turns to be performing on the stage, more clearly men are taken and perceived as the only group who can be the rocker just like hunting as if for men only (*ibid*). This notion is also a product of male bias thinking of society and culture that refer men as only the performer. The less participation of women in rock music therefore reflects the same theme under a social construction (*ibid*).

Masculinity: Cultural study of masculinity is different by its nature to study cross cultural notion of masculinity. The difficulties of identifying cross cultural valid deep structures of masculinity, it remains the case that gender is universally recognized and used to organize social life (Cornwall and Lindisfarne 1994). Therefore masculinity is universally supposed to be a characteristic of men. But masculinity is not only for men in nature. Recent studies of female

masculinities (Halberstam 1998) failed to engage with the constructed nature of biology and therefore sex is a fabricated binary which articulates with gender and sexuality. Hegemonic masculinity is a form of patriarchy and ultimately essentialized the conception of gender system⁷. So the main thing is that there is no universal form of masculinity as the ethnographic inquiries show us and the notion of masculinity is more with the cultural construction rather than biological (*ibid*).

2.3.3 Subjectivity

To understand gender construction, based on social values, we must look through the concept subjectivity. By subjectivity it is to mean a specifically cultural and historical conscious (Ortner, 2005)⁸. To critically analyze the gender role in rock music this notion of subjectivity is important.

Ortner (2005) did not mean to exclude various unconscious dynamics as seen, for example, in a Freudian unconscious or a Bourdieusian habitus. By subjectivity she tried to mean the ensemble of modes of perception, affect, thought, and desire and fears that animate acting subject. She also meant as well as culture and social formation that shape, organize and provoked those modes of effect, thought, and so on.

⁷ Caroline Osella, Filippo Osela, Radhika Chopra, “towards a more nuanced approach to masculinity, towards a richer understanding of south Asian man” in Katherine Brickel (2008), “Fire in the House’: Gendered experiences of drunkenness and violence in Siem Reap, Cambodia” , www.sciencedirect.com

⁸ For more detail: Ortner, 2005, “subjectivity and cultural critic”, page 107, in “Anthropology and social theory”

In rock music rockers are treated as only rocker but their subjectivity is important here that makes them to be like that at the same time when we think about women as opposite to rock music we must think about the subjectivity to analyze the real grounds of any gender construction (Deanna, 2010). When a girl perceives herself less skilled in performing rock it is not all about her thinking only. Her childhood, social history, cultural background and consciousness are also the vital issues for the subject. So in almost all cases subjectivity is important to know the root or source of the subject (*ibid*).

2.3.4 Theory of Representation:

Three approaches can be identified to explain how representation of meaning through language works. They are the reflective, intentional and the constructionist or constructivist approach (Hall 1997)⁹.

In the reflexive approach, meaning is thought to lie in object, event, person and language functions like a mirror, to reflect the true meaning as it already exist in the world.

The second approach reflects the opposite case. This time it is the speaker, the author, who impose his or her unique meaning on the world through language and words mean what the author intends they should mean. This is the intentional approach based on an intention of expressing meaning (Tolbert, 2010).

⁹ For more detail: Hall, Stuart 1997 “Theories of Representation” , page 24, “Representation: Cultural representations and signifying practice”

The last approach, known as constructive approach, acknowledges that neither things in themselves nor the individual users of language can fix meaning in language. In this approach, we must not confuse the material world, where things and people exist, and the symbolic practices and processes through which representation, meaning and language operate (Klaudia, 2010). Constructionists do not deny the existence of the material world but it is not the material world which conveys meaning. It is the social actor who uses the conceptual system of the culture to construct meaning (*ibid*).

My focus is more in to the last approach, the constructive approach. The word 'Rock' is perceived not only as a word expressing natural meaning. The social and cultural influence is added with this construction of the meaning. Rock music is always more than a music which represents different layers of meanings by its own construction and this construction is not made out of social and cultural influence (Merriam, 1960). The construction of gender in rock music is an output of practicing the social and cultural role which determine and shape the meaning of rock music. I must include the theory of sign by Sasseur¹⁰. According to him there is a signifier which is always read or seen there is also a 'signified' which is attached to the cultural construction. The signifier and the signified of rock music is different in this sense. Roland Barthes studied the 'world of wrestling' where he found the meaning of this event rather than 'who won?' He focused on the exaggerated gesture of wrestling rather than considering it as a simple game. Rock music is more different to think than the way Barthes saw wrestling. It also represents the intensity of rock masculinity and power than a mere ground of music. The role of

¹⁰ For more detail: Hall, Stuart 1997 "Theories of Representation", page31,36 , "Representation: Cultural representations and signifying practice"

rockers in this ground is not only as a musicians but something more that can change the meaning of the word 'Rock'.

2.4 Conclusion

So, it is clear to analyze how cultural studies and 'rock' music can be perceived in one platform. Moreover the research objective and rationale elucidate this concept to be more clarified. The relation of this topic and the theories of cultural studies also make this discussion more relevant.

CHAPTER-III

METHODOLOGY

3.0 Introduction

This chapter gives an account of the methodology of the study and also discusses the nature of research design, setting, sampling, data collection procedure, data analysis procedure, research instruments and obstacle(s) encountered.

3.1 Research design

As this is a small-scale research, researcher must choose a field for the research work. The field is a place where the surrounding is observed and analyzed to make the research work more accurate. For fieldwork proper area must be chosen also. To do the whole research work methods are also applied on the field by maintaining the research ethics.

3.2 Field Selection

In every research project field is really important where a researcher should work. But in my case this notion is little different. My field has not been chosen as any particular space or place but as a time or history of rock music where consciously or unconsciously gender issues have been related. The massive pervasiveness of rock music all over the world makes it as a common ground for all rock musicians. The language is different but the pattern of song is based on

common rock instrument and tunes. So firstly my field selection is based on the rock music scenario.

Secondly, to find out the impact of rock music and gender role in our own culture I have chosen the contemporary rock music culture as my field of work. Rock music culture is not fixed in any place or area. As a part of popular music culture it is spread through all over the nation by the rock music listeners and performers. So for this particular culture there is no geographical barrier. The ground of this popular music culture is liquid and flexible which actually enabled me to work in a field which is not geographically marked but culturally.

3.3 Area Selection

Area selection is equally important in research work and my working area is in the capital city, Dhaka. This is a place for all musicians all over Bangladesh to do their music related work in the capital city because of the music production and practice facility. So many rock bands are formed by members of different regions but the band itself reigned in the capital for the music facilities and the urban oriented market. The renowned recording studio and practice facility grab the bands to exist in urban space. So all my respondents live in different areas of Dhaka.

3.4 Methodology

In research work methodology is necessary to do the whole research appropriately. I have used the anthropological research methodology to get my findings.

3.4.1 Respondent Selection

Rock music world is occupied by the rock artists, their fans and listeners and the other musicians who follow them. But to get the social ideas about rock music we must enlist the social organization, family, mass people and other cultural elements. To do that I divided my respondents in

1. Mainstream Rock artists and musicians
2. Underground or non professional Rock musicians
3. Fans and listeners of rock music
4. Parents and family members
5. listeners of other music genre

3.4.2 Participatory Observation

I have used the participatory methods to get my finding but this is a bit different than the traditional participatory research method because I did not need to stay somewhere for long time. In my methods I took the participation in concerts being a performer and a viewer with the crowd to observe the precise situation and collect the accurate findings. I also spent long time with the Rock bands in their practice sessions and off the stage to enhance my research work as more bona fide by accurate information. This participation made me practically observe the scenarios in rock music related to gender.

3.4.3 Focus group discussion

Focus group discussion (FGD) is very helping tool for research work. I arranged two FGDs; one with mixed respondents (musicians and non musician) consisting six members and another with only listeners of rock music consisting seven members. There were 4 male and 2 female respondents in the first group and second group consisted of 4 male and 3 female respondents. In the first group the average age was 25 years and in the second group it was 21 years.

3.4.4 In-depth Interview

This research method played a big role in my research work. Interviews with all the respondents were taken that I selected.

1. Five interviews of Mainstream Rock artists and musicians.
2. Five interviews of Underground or non professional Rock musicians.
3. Eight interviews of Fans and listeners of rock music.
4. Four interviews of Parents and family members.
5. Three interviews of listeners of other music genre.

For more open discussion I did not make any questionnaire for my interview. But I had a mind mapping of questions which were needed to be asked in particular point to make the interview swift and elaborate.

3.4.5 Television and Internet

I had to take help from the television programs related to Rock music and interviews. Also the band competitions and history of rock music as a television program were the good source of collecting data and information.

Today internet is one of the reliable sources of information of all kinds of issues. For me it was not easy to get all the western books and articles of rock music in direct way. In this case I have used internet to get all the rock music related information.

3.5 Research Ethics

Research ethics is important in any research work. I followed the rules of research ethics and tried to do my work through that guideline. I avoided using the name of the artists and the band names according to their requests and my own responsibility.

3.6 Data Analysis Procedure

Mainly the data will be analyzed critically focusing on attitudes whether it is negative or positive.

3.7 Obstacle Encountered

The researcher faced various obstacles in order to collect information from musical programs in television due to load shading problem especially in the evening between 7 p.m. to 11 p.m. The researcher also collected data from 15 experts through interviews; but as the experts were very

busy; many appointments had to be rescheduled several times. To collect the interviews, the researcher went to different places like music institutions, music practice pad, homes, musical level firms, law firms, business firms and universities while collecting data from the common people. In Bangladeshi culture people are very cooperative in terms of giving interviews. They are so quick in giving their opinions.

3.8 Conclusion

So, from the ways above I have chosen my field and the methods to make my research properly done. Choosing proper methodology is vital to do work more precisely and elaborately. I made my methodologies and fieldwork both compatible for my work.

CHAPTER-IV

FINDINGS AND DISCUSSION

Influence of rock in our own society and gender role

4.0 Introduction

The rock music is now a part of our own culture by the great participation of rock musicians and admirers. To follow the western pattern of rock the participants of rock music ground in our culture have been influenced by the rock masculinity which is being highlighted every moment by its representation. Moreover, our own social construction is always triggering the gender role based on our own notion of gender construction. Gender is therefore in need of critical analysis in our rock music culture.

4.1 Rock History of Bangladesh¹

It was in the mid 60's that Bangla rock music listeners discovered the art of creating music, reflecting the tasteful tunes and intense or aesthetic lyrics in their song compositions that came alive with extreme emotions of sadness and joy. For Bangladesh, it was a handful of self-taught musicians that got together to create original sounds and jump-started the rock scene like never before (Rahman, 2009). Their efforts resulted in the birth of the 'Bangla Rock Scene'. Among the

¹ For more detail: Miro Jangi, "History of Band Music in Bangladesh", www.bababands.com

pioneering groups in the late '60s were iconic bands like Windy Side of Care (Ex-Iolites), The Lightings, Rambling Stones, Ugly Phases etc.

The buzz of rock was not stuck onto the capital. There was another band from port city Chittagong was making splash into the band music named ZINGA. It was initially formed in 1963 by a group of young college students of Chittagong College. Zinga started its journey as the First Orchestra Band in Bangladesh. Zinga started experimenting by blending Eastern Music in Western Style and giving Bangla Music a new flavor of fresh breath. Zinga started playing Popular Tagore songs; Nazrul Songs & Hit movie tunes in Western Orchestra style and music patterns. This group of young Bangladeshi students was among the first in the country to start playing western instruments - Accordions, Drums, Guitar, Piano and modernizing Bangla-Tunes.

People embraced this novelty in wide open arms and Zinga Band had no problem in winning the crowd's heart. Of course Zinga faced a lot of criticism from the conservative crowd as well. But Shafaat believed that novelty never goes without criticism and that criticism should be viewed positively as it shows that the change has created an impact (see Rahman, 2009)

The rock scenario got more changed and advanced by the involvement of more band groups. There were several major bands that impacted the Bangladeshi band music scenes were Souls, Miles, Feedback, Feelings (now known as Nagar Baul) and then Waves. Emerging around the late 70's, they would also perform gigs at hotels and clubs (Jangi, 2010). Although Waves and Miles were more underground, Souls was perking up to be a mainstreamer and soon got themselves a record deal (*ibid*). Their first album in 1982 was an immediate success, soon

making them much admired all over the country. Not only were they popular for over a decade, but also served to launch popular artists like Azam Khan, Firoze Shai, Fakir Alamgir, Firdous Wahid, Luchy Akhand, Happy Akhand, The Soulse, Feedback, Miles, Renaissance, James and others.

Today, the scene of rock music is vibrant with new names such as Aurthohin, Artcell, Black, Bangla and others such as Old School, Oblique, Aftermath, AOD (Act of Defiance), Kaalpurush, Silent Prayer, Trainwreck, Hemorrhage. Aurthohin, Artcell and Black have greatly impacted the recent music scene of Bangladesh, especially among young adults. Black and Aurthohin are normally credited respectively for the first Alternative rock and Progressive rock Band of Bangladesh, while Artcell is arguably the most popular Heavy metal band in the country since the early musicians of this genre like Rockstrata and Warfaze. Arbovirus. Next A to Z have recently emerged as one of the more popular grunge bands. In Chittagong bands like Silent Prayer, AOD and Hemorrhage are actually leading the scene. Most of these bands are influenced more by American Thrash, Heavy, Progressive and Death Metal music than New Wave of British Heavy Metal music.

4.2 Western Influence of Rock Music in our Culture

The rock music history of our country is not very old. Some of our legends introduced the flavor of rock in our own music pattern (told by a music director, named *Abrar Khan*, age 32, who was involved with the early time of rock music during 90s). The use of traditional instrument had been replaced by the western instrument (electric guitar, drums, keyboard and other technically developed instrument), though all these instruments are now internationally granted because of

the pervasiveness of rock music in every corner of the world. During 1990 there was a big buzz of pure metal music arose in our society (Rahman, 2009).

The internationally released rock album has always been fascination to the rock music listeners and eventually so many musicians started getting involved in rock genre. The number of participation was increasing and the western notion of rock music started covering the ground. Eventually we found a totally different genre of music which got the nation wide acceptance because of the global influence over our society (Flangan, 1993). At the beginning the western influence was not highlighted because of the traditional mind set of our own music pattern and but later this situation started changing. Therefore new social structure, particular class based music, new thinking of style and western thought of rock based on gender relation were perceived by the people (*ibid*).

Cultural pattern varies from place to place and no doubt that there is a difference between western culture and our own culture (Klaudin, 2010). But as a far as rock music is concerned there is similarity of the pattern and theme of perceiving this certain type of music between western culture and our culture because of the huge influence of rock music in our culture. So the notion of gender through rock music of west can be located in our culture (*ibid*). Precisely our own social construction sometimes triggers the relation of gender role and rock music.

As because our musicians have followed our western rockers and their culture therefore rock has never been only a matter of music but a matter of life style and thinking of western rockers. Thus our social structure based on music has been changed (Whitley, 2010). At the very beginning

rock genre of music could only be found in the sound of music but later it was in the attitude and thinking.

The typical male biased notion has been reflected again by the less participation of women. The male rock band members have started the stereotyped notion of masculinity in rock music following the aggression and wild attitude of the western legendary rock artist (Adler, 2005). To our musicians the western legends have been the idol and still they are. So their influence in our culture must not be taken so easily.

4.3 Socio Economic Profile

All the musicians and the listeners belong to a particular society and have different socioeconomic profiles. They must be from different family background income status. Involvement with music is highly related to socioeconomic profile because affordability is related to income status and acceptance with social status. Age is another important matter in identifying members of rock music ground (Ashenfetter, 1989).

4.3.1 Age based group: As we can see that the listeners of rock music are specific age based group. Average age of my respondents is 24 years which is young age group. The reason of this particular age group focusing on rock music lies on several factors.

Choice of songs changes from generation to generation because of the flow of upcoming music and the change of taste through that. The flourishing of metal music genre is very recent and

this is a vital reason for the young generation to be the young fan of rock music. The passion of music and extracurricular activities also starts from the young age for the involvement of media and the promotion of rock music as only for the gender of youth. The media focuses promoting the new generation to get involved in rock music. The advertisements of rock music, for example “D-Rock star”, target the groups of young chap in our society to influence them more with the rock music genre. The process of commercialization is also included to target the youth for better profit making through marketing and publicity. The way of this publicity is higher in promoting youth and increasing the number of rock music listeners by making new ideas and concept of participation every time.

4.3.2 Income based group: Involvement of rock music depends on affordability of different income based group. In my work I found three income groups among the respondents. The involvement of rock musicians or fans in rock music depends on income of the family of these participants.

- **Higher income group:** The average income of this group is 60,000 BDT.
- **Medium income group:** The average income of this group is 40,000 BDT.
- **Lower income group:** The average income of this group is 15,000 BDT.

The division of these income groups is decided according to the income of families of the respondents.

Economical support of family is vital for a musician in young age when he/she cannot be an incoming member of family. Therefore members from higher incoming group get a financial advantage which is an initial support for a musician to start involving in rock music. So, members of this particular income group are more prominent in rock music. Majority of the rock music listeners are from higher and medium income group. The cost of instruments (electric guitar, bass guitar, key board, drums) and the learning fees can only be compatible for a particular income group. Their choice of songs depends on the status (music) which is collectively influenced and controlled by rock music and income capability. The sources of technology like CD player, MP3 player, Computer or Audio set are vital to live in rock music depending on income level of the families. Even access to rock music grounds (concert hall, open yard venue, underground) also depends on money for the tickets and also for the accessories (Band T-Shirt, Chains, Bandana, Chains) to be a part of metal concerts.. But among the mainstream rock musicians the rising of their career as a rock artist did not depend on income status. Many of them have come from middle class or lower middle class family and now they are eventually making their class. Money is not always the main fact because some (3 of the respondents) of my respondents are from middle class family. They cannot be even the part of rock genre in attitude but they want to do their best to carry off their passion.

4.4 Rock Music of Specific Class and Gender Construction

Class is highly related to the rock music because as we all know that this particular music pattern is not common through all classes in our society. This is more with a class specific society. So the gender role that we are talking about is basically belonging in a specific culture (Becker, 1991).

Rock music is totally an influence of high arrangement of technology and to afford the instruments of rock music is a matter of high cost. So money is important in the affordability of rock instrument and it reflects a particular class that can afford these requirements. Though our history says about some exception showing some great musicians who were not from a very high class status (*ibid*).

So the male or female participants who are involved in rock music playing a different gender role in particular class structure than the other male and female of various classes.

This particular class has their own beliefs and attitude over rock music, the members of this class know very well about the traditional gender construction by which they are being confronted every moment. The male members of such class are having separate identity in their mind to be male and this identity (as a rocker) is reflecting by their living standard most of the time, style and attitude. Similarly the female members are also having different identity which is not that common all over. In this case the members of this class are most of the time from financially solvent family background.

So, can't the men or women from comparatively less solvent or other class status be like the same to this particular class members? This question needs elaborate thinking. History says that so many legends in rock music have come from poor class status (only financially) ultimately made a new class of their own. It is important to think that if a person from poor class status can be a rocker following west notion of rock, does he want to be like that or he wants to be but he cannot for his poor class identity.

I talked to three male band members of the same band. Two of them are from middle class family and one from very rich family background existing in a same band. They have also the other members. The third members who is from solvent family is a vocalist and completely different in attitude and getup than the rest of the band members.

4.5 Gender Construction in Psychology of Rock Band Members and Listeners

Psychology is very important in the exposure of rock music, most of the time people want to do what they psychologically want but sometimes people can't do what they psychologically believe because of some social constrains. Even the psyche of male and female perceive different notion of ideas about gender in rock music not as genetically but for social and historical influence. The psyche of women is not therefore genetically built and culturally constructed (Ortner, S. (1974), "Is Female to Male as Nature is to culture) and for this reason gender construction in psychology of rock band members must be analyzed.

In my research finding I noticed a big psychological mismatch between the male and female musicians and the listener's psychology. During the focus group discussion these different thoughts confront each other very crucially (*ibid*).

Some of the male respondents said that they think women as soft in nature and in comparison women are weaker than men in singing heavy metal song or performing with heavy instrument like drums.

Even a girl who is not a musician accepted the same notion in one of the interviews. But she was charged by a male rock guitarist who thinks that there is no barrier among all or female to play or perform and women can equally perform with men. So there is a big difference between the psychologies of these respondents.

What I found in this dichotomous opinion that the female respondent who thinks that she can't play drums has been brought up with such social construction that shapes her psyche and distorts her mind from practical situation to constructed belief. Therefore when I gave some examples of female drummer in our time she started realizing the truth that her mind is actually constructed under social thoughts.

Another most important thing is the less priority of metal music among the female music listener. I have always heard from the male rock music fans saying that girls cannot tolerate metal or rock music. Even the female music listeners cannot deny this because I have always found all the female members of my family rejecting the harsh sound of metal music. This scenario is not different in all places, though I also found many female fans of rock or metal music and also

male listeners who do not even like metal music. If so, then what makes the image of girls as unwanted or less tolerable listeners in metal music?

I found some crucial points to answer this question. The girls who can listen or would like to listen to rock or heavy metal music have always been with the touch of some rock music environment. A female respondent, named *Shila* (age 18), who is a metal music listener, has told me that she has been brought up through a metal music surroundings because of her big brother who is a big fan of western rock. She has perceived this type of music as a normal hobby since her childhood and therefore she can be a fan of this type of music. But it is quite unusual to another female respondent who cannot tolerate rock music. To her, *Ripa* (age 22), rock music is only a distorted loud sound but in my analysis I found that she cannot tolerate this harsh sound not because of the fact that girls are soft in mind but I must say that her surroundings has shaped her mind against the rock music. Family influence over a child through the classical and traditional music can change the mind set since childhood. That is why not only the female but also the male music listeners cannot tolerate or like rock music that much.

Another important matter is the exposure of male biased rock which helps to make a stereotyped image of boys who can only go with the word rock. But in the recent generation we can easily figure out female rock listeners and fans. This is because of the cultural change based on rock music with the help of media and it proves that the women psyche is not genetically made of less tolerance of rock music. It is all that culture shapes and psyche is not out of that.

4.6 Male Biased Rock Music and the Notion of Masculinity

“Rock doesn’t go with the girl”- told by a male guitarist, named *Fahad* (age 29), of a renowned alternative rock band of our time. The main reason of this mentality is the constant inculcating process of male biased society where we can only imagine male figure with the guitar and women with the harmonium.

Amazingly among the girls (in my interview) there are mixed reactions about this gender biased rock mentality. One of my respondents, named *Shirin* (age 22), who is a listener, has told me that when she feels the word rock she could only imagine a male personality with anger and wild attitude. She does not even think that girl can play drums because her society has been teaching her that she is weaker than a man. But I talked to female drummer, named *Angela* (age 18) who has been learning drums since her childhood. So the belief of the stereotyped vision of women is basically fixed in our society.

So what is masculinity? When I asked this question to my respondents, the male respondent answered that masculinity is all about muscle, power, strength, anger and ability to conquer everything. The female respondent though resist in some aspects and belief in equal capability. Some of them also believe that rock does not suit girl, it is for boys. But still I found the same belief over the same cultural construction.

4.7 Female Participation in Rock Music and our Own Culture

Rock history in Bangladesh reflects exactly the same less participation of women. There are so many reasons came out when I focused into this point. Our patriarchic society has always given the privilege to the male person to get involved in outside work and any performing work (said by a vocalist of a mainstream band, named *Rony*). I must include the public-private sphere concept (Ortner 1974) with this to show that same construction where male are with the public and women are with the private sphere. Due to the patriarchic society the choice of work has always been to the hand of male household head. Moreover our culture constructs limiting the women participation as against the social trends with men (Sally 1971, “Women the gatherer: Male bias in anthropology” edited in R. Reiter, “Towards an anthropology of women”). For a long time our society is inculcating the less participation of female because of the practice of patriarchy where women are marginalized in every performing work. Considering female as less strong than men has made them doing work outside. Women have been always treated as good performers in household work in patriarchic society.

When I talked to a female vocalist, also keyboardist, named *Prova* (age 21), of an alternative rock band, she told me straight that ‘what else could we do with this construction? Should not we go outside or make a band’. Another keyboardist, named *Tisha* (age 25) of a rock band told me that “we (women) are conditioned by our society which is highly male biased unfortunately”. She also said that she has faced problem to start music career. One of the male band members said that he could manage to be a guitarist but her sister could not.

4.8 Problem of Identity to be a Female Rocker

In my interview all of the female musicians (mainstream and underground) said that they have faced problem during performance on the stage. Even when I participated in the concert I saw the same type of crowd teasing a band where the vocalist was a female. I questioned myself that is this reason that the male musicians and listeners treat a female performer as a ‘would-be’ (would be) who is following the male identity? Or, is it a tough matter for a male personality to accept the ability of female to rock the ground having male biased notion (Sally 1971). Or, whenever a female person wants to be a rocker she is getting competitive to the male biased society.

During my FGD (with musicians and listeners) I asked the boys and the girls of almost same age about this same problem together. The girls agreed with this situation and said that they had also faced it several times. The boys did not deny but said that they do not do this and the people who do this are not well educated and think about women as a fascinating figure.

During my interview *Tisha*, keyboardist, has also said that apparently women are seen as “wannabe” (want to be like something or someone) because they need to constantly prove that social construction of female ability is not true. Female artists face a constant pressure of unacceptability of their skill and ability in the male dominant society where they have to prove themselves and exist. This process seems to be a fight of the women which makes their skill apparently ‘wannabe’ but the truth is these skills are natural. I found a girl, named *Lopa* (age 19), who has been playing drums for last eight years and she can play some toughest drums solo which make her even special to her male friends but the fact is her skill is natural and not unreal.

4.9 Competition and Conflict of Bands and Genres for Gender Identity

There is also a competitive relation among the bands. As member of a rock band I always feel myself going through a competition of proving my band better than other band. This is obviously a competition of skill among the band to survive but there is also another important issue. Most of the bands want to carry the rock attitude following the west and therefore they measure and judge other bands through their attitude based on the performance, style, aggression, manliness, wild attitude and expression. So these phenomena of style again term the way of being man or masculine figure.

The bands those are only good in music and not in attitude at the same time go down into huge criticism done by other band group. There are so many sub genres in rock music. The intensity of every genre is based on skill and their behavior. So this is a conflict of different phases of masculine

4.10 Choice of Song, Singer and Gender Differentiation

Through my entire music life I have always noticed one thing that song among so many musicians and listeners is not only a matter of mere song but also a particular gender choice. I was always in the run to think about the ideas and views of the listeners to choose songs.

Rock music is fully occupied by so many genres including soft rock to heavy metal music and in this huge variation soft rock music is based on melodious tone with rock flavor (using soft guitar

tone and keyboard) and heavy metal music is based on heavy distorted guitar sound and drums playing. It is a common behavior among the listeners to perceive a notion that girls usually choose to like soft and melodious music in rock genre whether boys are in the front line to choose heavy metal music as something their own.

Our soft rock singers like *Balam, Tahsan* (in recent time) and others are in the list of choice among the girl and they told me about this choice. But boys also like this same genre (as I have seen boys to sing) but then what makes girls special to choose these kinds of songs. This is actually the over involvement of boys in metal music that has made an image of particular group occupied by the male rather than female listeners or musicians.

I have noticed another crucial point in my surroundings of male members choosing song or singer. If a boy is a fan of soft music genre of rock or pop rock, he must be in a high risk of being criticized by his friends who may be the fan of metal rock music. Even his psyche is questioned some times to prove as a male psyche or censured as semi male psyche (as the boys express their thinking like this). Most of the time the mind of the persons who choose soft music is termed as female mind no matter what particular gender identity is carried by them. This is once again to remind me the nature of rock music fans to carrying the image of rock music as only something close to man rather than woman.

4.11 Parent's Frame of Mind over Rock Music

Almost 95% of the respondents (both musicians and listeners) said that initially they faced so many problems with their parents to establish rock music a life style or choice. For the male

rockers this obstacle was firstly based on the socio economic concern. Our parents still consider only men as wage earners, family responsible and security of old age because of the long lasting values of our society based on the public-private dichotomy (Ortner 1974). This gender idea about male as a wage earner is still working among our parents psyche. Therefore establishing rock music career is hard for a male person living within a family.

At one side rock is considered as a male biased music ground and on the other side this male is in trouble for the same gender biased concept of 'men as a bread winner'. So, if this is the situation then what is going on with the female members in the family who want to learn rock instrument or music? The parents are not either interested about their daughter to be a music personality. This time this is not the matter of wage earning but the notion of social stigma. In my interview the parent's psychology was reflected by their own speech. They do not want their daughter to be a rock artist neither any kind of performer because it needs to get involved in public places rather than learning classical song or dance in home. There are so many female members of different family started learning guitar as only an instrument and even if they had any dream to be a rocker they could not even express that to their parents. It's not that women or female are not able to learn rock music but it is about their tagged social role on to them. Most of the parents (from medium class family) said that their daughter should get married one day and if they perform in open places (mixed with both male and female) they may get into trouble with such reputation during marriage. Precisely it is hard for the parents to allow their daughter to spend time with male band members and this problem has been marked by some female participants who are now involved in main stream band music.

Parents have huge objection about the style of rock music. They do not want to believe that harsh sound from the vocal and the long hair attitude with aggression reflect male personality. In this case they may not be granting the masculine nature of rock. For this reason the male members who do want to be a rocker face real criticism of their parents. The male participants who are musician right now told me that their parents do not allow them to wear torn jeans or having long hair. The parents opinion about this unacceptability is that they have a view of male representation of their mind where a male should not have hair like female though female cannot only have the long hair. They are actually concerned of using the style in rock purpose.

4.12 Marginalization of the Rocker through Collective Thought

Rock music is a particular cultural music that exists in a massive cultural construction based on a collective thought (Caves, 2000). To follow the western rock style the rockers of our society imagine them as a rocker of west and starting following the style such as long hair, piercing, wearing T-shirt with band logo, chains, wrist belt and other accessories. These style and look is not that easy to be accepted by the mass people based on traditional culture. In this case not only women but also the men are marginalized being a part of mixed culture (see Caves, 2000)

In my interview I found some band members of almost common age group (21 years) who are not in the line of our own tradition. Their style of rock and attitude can easily show up some difference which a major reason their estrangement in our society. When they are in a heavy metal concert with the same type of crowd, their prevailing style and attitude seems normal in that particular environment. But when they just cross the gate of that concert venue their total identity starts changing in the eyes of mass people and give them a strange vision.

One of the heavy metal band members, named *Sakib* (age 19), told me that when they go to the concert they are in surveillance by the people surrounding them. The people all over the street give a “weird look” (as they said) to them and analyze all the accessories they wear. Another respondent said that ‘my long hair makes me feel uncomfortable when I go outside’. This is simply because of the mismatch of our local construction of male gender style promoting the notion that man should have short hair and women should have the long hair.

Some of the death metal fans use make up with dark shades and color following the western style of death metal. Sometimes they have so many pierces on their faces, no matter male or female. In front of the underground concert venues of I have noticed so many male performers and fans with piercing. This particular style also breaks the notion of style of women to have piercing and having ornaments, but at the same time makes the male rocker or fans marginalized for having such look which is not still acceptable by the mass people. Their acceptance gets more trouble for their odd (to the people) make up and dresses (wearing dark black dress with chain).

4.13 Religion, Gender and Rock Music

Our religious belief and ideology is crucial to analyze the existence of music in our society and gender role into it. As a Muslim nation our cultural pattern is highly influenced by Islamic views and values where the gender role is constructed with the religious rule. This rule limits the free mixing of male and female and also the musical identity. The female are more precisely put into a conservative notion where they must go outside with the proper getup maintaining the “Purdah” and cannot expose free look to the male members of the society, though the concept of “Purdah” is not that much prominent. But maintaining less physical contact with the male

members is still working on. Our members of this society try to obey and follow the rules even if it is through the moderate way. This gender segregation plays a vital role choosing rock music for the women.

The attitude and style of rock music totally contradict the notion of religion because of the free exposure of the male-female presence. One of the female keyboardists of a rock band, named *Tisha* (age 25), has told me that at the very beginning of the stage performance she thought several times that how it would look if she performed wearing jeans, T-shirt and with her banging head. But she did that and now she doesn't feel like the first time experience. But according to my other female respondents religion is like a barrier among the women to get involved in music and obviously rock music for the gender segregation.

When I talked to the parents to know that why they do not want their daughters to be involved with a rock band or any other performing music art, they said that a band is, most of the time, a group of both male members and this is their main objection. They cannot allow their female child get associated or closer to the male members of any band no matter in what purpose. Even when they watch a female singer performing on the stage they just remind them with that same notion of prohibition.

To focus on the actual scenario of women's position *Tisha* has also told me that their parents are worried about their daughter that should they get better marriage proposal or not. The problem of our society is that "we" (men) can enjoy and appreciate women as a performer but we cannot accept them as a life partner just after this first thought, - told by a guitarist, named *Rony* (age 29), of a alternative rock band. This is a real truth that came up with some inbuilt socio religious

facts. The female rock singers are verbally appreciated today but the question is how much in mentally.

4.14 Music School and Practice Zone

Now the flow of rock music is increasing day by day. In Dhaka and other regions so many music schools have been established. The teaching of these schools, especially in guitar and drums, are mainly male oriented. This scenario is obvious because of the unequal gender participation. But the gender ratio of students in music school is changing. From the very little age the students can start learning guitar, drums and keyboard for the effort of their parents. The number of female learners is increasing but not as same as male participation.

The practice zones are mostly occupied by the male members of the band. The female also take the participation but as a listener or friend. The vital thing in this case is the acceptance of girl to go to the practice zone. The outsiders of the practice zone cannot take it easily for a girl to get in the practice room with some male friends (said by a male rock band member, name *Asif*). The main reason is that most of the practice zones are in deep inside the building for the protection of sound and surrounded by thick wall to make the room sound prove. That is why such place makes a matter of discomfort for the girls even for the men to think in critical way. This discomfort is just an output of social construction considering free mixing of male-female as prohibited. If we think more carefully, the reason of conservatism actually comes from the insecurity of women in our male dominated society. Thus it makes a man to take his female friend inside the practice room.

4.15 Only Loving Rock Music

In my interview I found some musicians who are doing rock music only because they love to do it. The sound of rock matters to them. They do not possess any gender based idea about rock music and believe in equal capability of rock performance of both male and female. They are used to the practical nature of life style and not biased in exposing themselves as a rock artist. To them it is natural to go with the music as a person without changing the identity or identity varies. According to them it is not necessary to make a fixed identity for being a rocker exposing gender.

4.16 Underground Rock and the Male-Female Lifestyle

Now a days a big number of youth are involved in underground rock music. This music style is highly occupied by a particular class and the concert venues are also placed in some particular areas where most of the inhabitants belong to that particular class. Amazingly almost all bands are highly influenced by the heavy metal, death metal and thrash metal music and try to carry the same amount of intensity that is needed to be reflected by their brand names genre.

This particular group of musicians and fans try to follow exactly the same of what the western metal bands do on the stage. I went to so many underground concerts where I found some male and female crowd of totally unusual (not common) presentation. In my eyes they are different in two ways; they have their own style of representing gender and this representation is only fixed in certain places. Apparently this representation can be perceived as based on only style but there are some important underlying factors.

When male rockers wear a particular dress and follow a particular music pattern on their psychology their exists a specific reflection of male-female personality following the music pattern of west. For example, the 'Death metal'² musicians use to follow black wearing, piercing, and using makeup, long hair cut, tattoos and metal chains everywhere. The fans are also like this same in style to follow them as a star. In their mind they have a notion of male-female identity based on the death metal song. I talked to a bassist, named *Rajon* (age 19), of a death metal band who thinks himself as a different male personality than any other male surrounding him. The construction of such male identity is very fluid and conflicting because of the perception that came up with the outer influence.

4.17 Hyper Reality and Real life

Rock music is a part of life. As a rock musician I always try to find out relation between real life and rock music. So what is real life and reality? Reality is what we naturally do with any situation. But I have found a mismatch between the life of rock music and real life.

I must remind myself with the concept of 'simulation' (Jean Baudrillard 1981)³ which actually focused on the 'loss of the real' where there is no difference between reality and the illusion. The sign which actually indicates the surface meaning of an underlying depth of reality fails and creates 'simulacrum'. In rock music what we are actually seeing as a gender identity is not the real theme of underlying truth.

² For more detail search: Death metal in Wikipedia , < http://en.wikipedia.org/wiki/Death_metal >

³ Baudrillard in Peter Barry, page 87, Beginning Theory: An introduction to literary and cultural theory

The people who are engaged in rock music expressing their gender role as a rocker are not always real in mind or activity in different circumstances. They always separate the time span of their music from the time they give to their social life. On the TV show rock musicians express themselves as if they have no social life but they do have and they have to maintain that too. The segregation in gender identity among the same gender through looks and style is an image of unreal identity that is carried by the musicians. In my observation I found such situation where the rocker is totally different from the image he is carrying and the image he actually possesses in real life. The transition can be more clearly seen with the difference of attitude inside the concert and outside the concert. But are the rockers bound to be in the hyper reality world.

“We are basically forced hypocrite”- told by *Anik* (age 32), a vocalist of an alternative rock band, who explained more than we are bound to be like that. The social pressure and norms make us always form a hyper reality which is always a mixed nature rather than pure. We must not think a woman being a real life rocker when we see her performing and same situation with the male performers. The attitude of any member of death metal band varies place to place with according to their style. They speak and act like a death rocker but just after that they act totally different in front of their parents at home. So there is always a big image of hyper reality.

4.18 Rock Music, Knowledge and Power in Gender

Rock music is about a certain skill and therefore knowledge possessed by a specific group of people. In our society rock culture is still considered as a culture of rich people no matter how much its pervasiveness can be measured all over the nation. Playing guitar and other instrument

and following a certain cultural pattern which is not granted for all, create power by the symbolic representation which make distinction among people's identity.

I must draw attention to the term discourse to elucidate the relation of knowledge and power. By 'discourse', Foucault meant 'a group of statements which provide a language for talking about- a way of representing the knowledge about- a particular topic at a particular historical moment' (Foucault in Hall, page 44, "Representation: cultural representation and signifying practice"). So discourse is all about the production of knowledge. Discourse, Foucault argues, construct the topic. It defines and produces the object of our knowledge and governs the way that a topic can be meaningfully talked about and reasoned about. It also influences how ideas are put into practice and used to regulate the conduct of others like as a discourse rules in certain ways of talking about a topic and defining it. This discourse, based on knowledge, always inextricably enmeshes in relations of power because it is always being applied to the regulation of social conduct in practice. Rock music as a discourse, following the above notion of discourse, creates the same relation of power to society by its practice. It is not only music but a certain knowledge that shapes the ideas through its power of discourse.

The male and female who are involved in rock music separate them from common ground of identity by the knowledge of rock music and skill. This is knowledge of certain class culture carrying higher status (among the people) and notion of modernity. Not all the people can get that chance to attain that knowledge and thus makes this particular class powerful to be higher among a common group of people.

When a guitarist plays the guitar in front of some boys/girls who are not able to play guitar, he/she creates a power relation (consciously or unconsciously) by practicing the skill which is actually a knowledge that is not achieved by the rest of the people over there. In this way a male musician can practice power over the same male person and at the same time a female can do the similar things.

Such power relation through the knowledge of rock works more often by the symbolic representation of rock music. Following separate culture identity itself is a matter of making ground of distance between common and exceptional behavior. Playing guitar, going to the concert and moving with the flow of rock style make the rest of the male and female “other” to them for the practice of this particular symbol of knowledge. Such knowledge creates a crisis among the viewers because of the presence of higher identity (in their mind) and knowledge of that. This knowledge is not equally shared and that is why obtaining this is a matter of power over them who do not have this knowledge.

4.19 Producer’s Exposure and Role of Media

In our society media plays a big role to construct different gender image in a society. Media as a part of culture focuses on the cultural issues which are collectively shared. In our society gender role is still based on our own social belief.

The band music programs in television channels focus only the male rock bands and work for their promotion, though there are female bands existing in the recent time. Even the advertisements of band programs are seen most of the time with the male rock artists. The

producers are now looking for female artist, as their main priority, for pop music to make a large number of album selling.

It is easy for a girl to make a pop career rather than making a rock. The media exposure of pop female artist can be more commercially successful than promoting her as a rock artist. The use of women look and the body is considered as a vital to the viewers by the media exposure.

To know the opinion of this situation I met the most popular pop artist named *Mala* (age 26) who started her career with pop rock flavor but now she is a pure pop artist. To her the exposure of media using women is not a sensitive matter. She would like to term the exposure not as related to use body or look but as an exposure of glamour. According to her it only depends on the women wish that whether she will allow to expose her glamour or not and women body is always something fascinated to the man that makes her to be exposed. “Women are the things to be watched/seen” – told by her and she also mentioned that beauty can only be defined by the women and not by the men.

I found completely opposite opinion from a rock music fan named *Farhana* (age 22) who said that this is not actually an appreciating situation. Women body and look is beautiful but it is not a product that can only be used for publicity. To analyze the whole situation I must say that opinion varies from person to person and they believe system is still more important to perceive any thought. Social system and contemporary situation can change the perception of man and women.

As I have mentioned earlier that subjectivity (Ortner 2005) is important to realize the situation of less women performance and the male biased rock music. Subjectivity is an ensemble of mode of perceptions based on social and cultural formation that shapes the modes of thought. So it is also equally important to perceive opinion based on the own ground.

4.20 Conclusion

The gender role in our society is based on our own cultural pattern. Beside that the mixture of western influence and our own cultural construction make the ground of gender and rock music more critical. The social construction of gender and its performance plays a vital role to make inequality in role of genders, more precisely in the participation of women.

CHAPTER-V

Representation of Gender in Rock Music

5.0 Introduction

Rock music is a platform of huge exposure through its various ways of representations. The concert, music video and other vital ways of representations reflect the notion of gender. These representations have meanings which are perceived by the rock music admirers and other people of culture. Now we must see how the representation of gender works in rock music.

5.1 Attitude and Style as Masculine

Rocker can be best defined by the rock attitude on the stage and normal life in front of the audience. Carrying a particular form of attitude through physic, getup and body language is common among the rocker. Attitude is basically a reflection of what they want to expose. But this reflection is not out of gender differentiation and every moment the rockers want to prove the role of assured gender through the attitude (Coase, 2000).

Among the male rocker rock masculinity is seen every time during their performance (Clawson 1999)¹. As I mentioned earlier that masculinity is kind of inbuilt among the minds of rockers. Male rockers always try to show off and pull off masculinity through their male gender identity. Aggression, wildness and dominant behavior are represented all the time by the male rockers when they perform. Concerts and the music videos are the sources to notice this particular form of gender exposure.

5.1.1 Concert: Concert is a platform where every rock artist can get closer to their fans and it helps them to build their own band or individual image to the viewers and listeners. The stage of a concert is the most fascinating ground and source of anticipation for both the performers and the fans. The sound and the lighting also help to determine the whole situation as more fascinating for the rockers and the fans. The crowd's rolling scream and the head banging mode is a dedication for their rock artists to prove same amount of energy with them. Crashing the guitar after the concert in front of the huge crowd is also a very common way to show the anger and 'damn careness' as a male rocker (Courty, 2000).

A rocker is always ready to prove his presence as a male by banging his head, using harsh voice and showing masculine physic, aggression and anger (*ibid*). The rough attitude with slang words is a part of aggression which is only used to show the anger of male personality. I marked exactly the same way of expression when I attend the concert. A death metal fan, named *Nafis* (age 18), told me that "this is the ground of man, a real man", which means that this aggression

¹ For more detail search Clawson 1999, "Masculinity and skill acquisition in the adolescence rock band" , "Popular Music"; www.jstor.org

and attitude can only be produced by the male rocker and what he meant by the word “ground” is the total environment of the concert that only represents a show of masculinity.

This attitude of showing masculinity is basically an influence of western rock bands and their concert act. The famous band like Metallica, Iron Maiden, Lamb of God, Korn and many more carry the same amount of masculine attitude through their performance. The energy that is produced by them on the stage is no doubt a big matter but this whole process is perceived by the crowd as a product of only male rocker and ultimately they continuously build up a psychology of masculine rock occupied by only male energy no matter women perform or not.



Figure 5.1

(Bassist, Jason, of Metallica banging



figure 5.2

(A wild crowd banging heads in the concert)

Head on the concert)

The person in first figure (5.1) is the bassist of worlds one of the best heavy metal band 'Metallica'. In this picture he is not presented as only a performer on the stage, but his approach and attitude towards masculine exposure (as crowd believe) makes the scene more than a performance. The belligerent style of head banging is not only a matter of shaking head with the rhythm. The wild facial expression with anger and the head banging are the expression under rock music scene where the notion "rock as masculinity" is being proved every time by the performance. I should relate this as intentional representation where the persons are imposing unique meaning (Hall, Stuart 1997, 'Representation: Cultural representations and signifying practice')

The second figure (5.2) is a scenario of a Bangladeshi underground concert where a rock band is performing in front of a wild heavy metal crowd. The fans are also banging their head with great force and power as a dedication for the band performance. But is the dedication a matter of cheering up or showing the same intensity with the rocker to prove masculinity of rock music? So, is it necessary to show the same image of rocker to be a rock music fan? I must say (as I have seen in the concert) that the fans cannot make themselves get rid of thinking being a masculine poser in concert ground.

5.1.2 Video: Music videos of the rock songs and also the concerts are another source of making image of male dominated rock music (Flanagan 1993)². Men are engaged in significantly more aggressive and dominant behavior in the making of rock music video where the effects of modern technology make the whole scenario of a video presentable to the fans a male dominated. Watching a rock guitarist playing guitar top of the rock (hills) or in the desert means a resemblance between the harsh nature and the harsh behavior as a rock artists. The distorted sound of the metal songs and the visual presentation is also compatible in the music videos. The blowing wind and the lightning are the best visual presentation to express the sound as distorted related to the harsh behavior of the male attitude based rock music (Fisher, 2004).

Our music videos of metal songs are not technically advanced but thematically same with the western style of representation. The use of stage with smoke and dark light with the rockers banging their head during guitar playing shows the theme of rock music as a male oriented ground which is perceived by the fans (*ibid*). Most recently rockers are using high makeup to follow the western patterns of death metal music. The use of stone, red light as a symbol of danger and the desert behind the back ground are actually reflecting the same scenario of western representation. I found out with great importance that through the making of the music videos how the materials of nature can be best represented as masculine rock to the fans of rock music who believes that it is a ground of men and masculinity.

² Detail in: Flanagan 1993, "What's Happening on Music Television? A Gender Role Content Analysis", <http://www.springerlink.com/content/g426698081674872/>



Figure 5.3

(Music video of 'Metallica', track- 'I disappear')



Figure 5.4

(Music video of a concert of 'Warfaze' in a concert venue)

The music video, in figure 5.3, of 'Metallica' (US heavy metal band) was held in desert hill. The camera projection of this video shows us the raw nature (desert area) by the back ground scenario of the video. The link between the scenario and the theme of the song with the

performance of this band artist showing rough behavior (as in the video) can be identified in the representation of this whole platform of this video. The notion of the harsh nature in the video is represented as compatible for this group of people who are male and masculine by nature in their own ideas which is perceived by the viewers.

In figure 5.4 we can see our own heavy metal band 'Warfaze' performing on the stage. In this video clip the whole environment shows that the existence of the male rocker is comprehended by the fans in front of them as a wild masculine reflection of rock music.

5.1.3 Instruments: Electric guitar is the most prominent instrument in rock music. The shape and the size of electric guitar present the symbol of rock music through the colors and the brand name. The use of inlay on the guitar with different flame art and using brand name determine once again the gender bias in rock music.



Figure 5.5

(Electric Bass guitar from 'Music man' Series)

This is a photo of an electric bass guitar (Figure 5.5) and apparently it shows not more than that. But what about the brand name, "Music Man", of this guitar? I must take myself back to the notion of "male bias" as I have mentioned earlier³. The use of 'man' like 'mankind', 'human' is the legacy of the notion of man as hunter or performer of outside and the brand name of this guitar is just reflecting that. This representation can be compared with the constructionist approach of representation (Hall, Stuart 1997) which does not deny the existence of the material world but the meaning of the material world, which is conveyed, is a system we are using to represent our concepts (constructed) (*ibid*).

³ For more detail: Sally, 1971, "Women the gatherer: Male bias in anthropology", page 36, edited in R. Reiter, "Towards an anthropology of women"

5.1.4 Albums cover and posters: Representation of rock music is also noticed by the album covers and the posters. These sources are basically the still photography which is used to expose as much as possible to put a rock band image at a glance. The use of graphics and real image makes a poster more attracted to the fans of rock music. Fans would like to watch their favorite rock artists exactly the same when they see them of the stage on the posters or album cover. The image of masculine rock bands are articulated by the use of rough facial expression, dark color of the background, way of standing and the getup that has already been mentioned earlier (Gayer, 2004). It is significant to think that how the use of fire and dark color can represent the image of male dominating rock band. This is because the image of rock has always been compared with stone, death, fire, pain, blood and many more symbols to represent male as masculine, powerful and painless (*ibid*).

The use of photographs of our male rockers in the album cover and the posters is a way of publicity of the bands. But the image that is created to the fans is not a mere publicity but a presence of structure based on masculine image of rock. This image once more reminds the less participation of women and the construction of rock music as something masculine (Goldstein, 19920).

5.1.5 Documentaries: Documenters are made for the rock bands to illustrate the birth, intention and role of any rock bands. As I have seen, band documentaries are based on a linear time way of history where a rocker is projected through his past life, ways of involvement in rock music and the contemporary lifestyle. The rockers share their feelings and mentality over rock music to the fans and significantly I found the same notion of masculine approach in the documentaries in

which a male rocker shows his anger and proving him or his band as masculine rock band having power and aggression. For example, “Metallica”⁴ (in USA) is an all time greatest heavy metal band. In their documentaries I noticed their vocalist talking in an interview saying that the rock music is all about the power and force. During that time the smile on his face was representing only one thing and that is ‘only we can be heavy because we are masculine in nature’ (Hemlen, 1991).

5.1.6 T-Shirt: Both the rock bands and the fans use so many accessories to show up the rock attitude following the western rock bands. T-Shirts with the logo or picture of favorite bands, rock artists or any other symbols of metal music represent the dedication and the intensity among the fans of metal music. But I have noticed a different thing showing some T-Shirts of rock music. The skeleton is a common photograph in rock music exposure to symbolize rock as near to death which is actually a way of showing the fearless attitude of male rockers.

⁴ For more information use the link: <http://www.mtv.com/bands/m/metal/greatest_metal_bands/071406/>



Figure 5.6

(Heavy Metal T-Shirts)

But a skeleton (as in Figure 5.6) cannot be defined as male or female unless some essence of gender differentiation is added with it. The picture of skeleton in the T-shirt is not a picture of simple skeleton. The approach of the picture shows and determines the view of that particular skeleton as male or masculine. It is so important to think that how it is possible. The use of symbol of masculinity (culturally created) with the picture of skeleton makes it possible. Most of the time the skull of a skeleton is crashed with a sharp knife and the scene blood coming out is highlighted. I saw a T-Shirt where a skeleton is smoking and playing electric guitar which actually represent a male identity of a skeleton which cannot be defined but mentally perceived.

5.2 Women as Sex Object and Product

I have already mentioned the marginalization of women in rock music by treating them as grouses in rock music or using them as a sex object in the exposure of rock music.

5.3.1 Music Videos: In the rock music videos the role of female can easily be noticed as sex object. The male rockers show off their wild attitude and masculinity as a part of sexuality and therefore with reason or without reason producers of rock music videos use the fragrance sexuality in the videos. Sometimes to prove the sacrifice of female fans for rock masculinity the music video of any concert of a rock band focuses on the crowd where the female fans get nude during the rocker's performance (Hui, 2002). This time it is not the female body which seems to be important but it is the representation of sacrifice of a female for rock masculinity which is actually focused.

5.2.2 Documentaries: Even in the documentaries, as I have noticed for my research work, the rock artists willingly explain the female role as a source of entertainment. I found it as a matter of pride for a heavy metal vocalist (James Headfield from Metallica) to say that they used to have a shower in the bathroom after any concert having eight to ten ladies with them. That was kind of a matter to prove the male craze through the speech where the sexuality of women pushes the image of a rock band forward.

5.2.3 Band Programs: I have also noticed that even on our TV channels the band programs are coordinated by female anchors. The live shows in different TV channels are conducted by female anchors who are actually in the use of "live" presentation. It should critically analyzed that why

there have not been any male presentation in band programs. Is it for the consumerism where women are more presentable than men? If so then what about the male dominating rock bad image which is being presented by a female. This dichotomous situation makes analyze the performance of women not only as a simple anchoring but a use of women as product in the high speed consumerism world.

5.3 Songs and Lyrics

The theme of any song is represented by the lyric. Through the lyric we can determine which the sad song is and which is not. In rock music lyric is a way of presenting message of any thee. The love songs in rock music are highly male biased and the lyrical representation of this type of songs focuses women or girl as the main theme who always ditch the man or boys.

In Bengali sad or love rock songs it is always the girl who left the boy and sad song is also expressed as if it is only for the rejection in love. Most of the love songs, based on the theme of love, are sung by the male rock artists because of the less participation of female artists. Therefore the “rejection in love” - the theme is expressed from the vocalist’s side who is a male personality and obviously showing women who as if only reject love, playing game with men and making life painful for the men (as in the lyric). For example-

My Life Suffocates

Planting Seeds of Hate

I've Loved, Turned to Hate

Trapped Far Beyond My Fate

I Give

You Take

This Life That I Forsake

Been Cheated of My Youth

You Turned this Lie to Truth

Anger

Misery

you'll Suffer unto Me

This lyric is from a heavy metal song named 'Harvester of Sorrow' (Metallica) which represents the anger to the women who has rejected love. The last line is the ultimate emotion with anger shown by the male to the female who cheated in love. Women are represented as cruel or cheat by this lyrical representation.

In Bangla song we can see, as for example-

(You are staying so far)

(Kept me waiting in deception)

(Do you know if this heart breaks?)

(It will never be emotionally attached)

In this lyric the male personality is in pain and blaming the girl as to put him in deception. Here is also the female who is being represented as deceptive and unreliable.

The women are personified every moment as less emotional and practical to reject love in the love rock songs. Most surprisingly this concept is breaking the male biased notion of women psyche as soft, emotional and at the same time they are breaking the own masculine image of rock personality based on painlessness.

5.4 Empowerment and Marginalization

Women involvement in rock music is increasing day by day but the exposure of women as rocker is basically a ground of proving women as a rocker which actually marginalize them rather than empower them. The uses of rock instruments which have been treated as a male instrument are now meant to be for both male and female. But this process is not done naturally; rather the participation of women in rock music needs to be proven by the presentation which is actually problematic.



Figure 5.7

(“Women in rock music”, symbolized by using guitar)

From the above figure (Figure 5.7) we can see two different representations of women role in rock music. The first photograph (two girls holding guitars) shows ‘women in rock’ rather than ‘women role as rock musicians’. In this photo the use of color and attitude reflects (consciously or unconsciously) the ‘women’ rather than a ‘rocker’. “Gender” is defined here by the representation rather than a ‘rocker’ as a gender neutral term. Moreover the guitars are not real in this photo which again questions the ‘authority to be female rocker’. The arbitrary nature of sign (Saussure in Hall, page 31, ‘Representation’) has changed the form representation. The signifier is signified by a completely different meaning.

The second photo symbolizes a female rocker with a use of electric guitar. But is the background scene of rocks used for proving the theme as related to rock music? The use of rock in the background seems to be represented as an addition to rub out the female identity rather than yielding women as rocker naturally.

5.5 Blurring Gender Differentiation

Now the men and women performance in metal music world cannot be differentiated by the gender. Heavy metal may be seen as blur in the lines of gender distinction because of the involvement of gayism and lesbianism (heavy metal music and video) and also for the outlook of both men and women as same. Moreover the women performance in rock music is erasing the question of skill difference of women. The role as a female gender is being less focused now by the involvement of mixed gender identity in attitude, look and mentality.



Figure 5.7

(The musicians of 'Michael Jackson')



Figure 5.8

(A female drummer and a gay rocker)

From the above photo (Figure 5.7) it is difficult to identify and define the gender difference or variation. The look and the attitude are actually breaking the wall of segregation. All of them can be best represented as only musicians. In the later photo (Figure 5.8) the woman named ‘Cindy Blackman’⁵ is a drummer who is exposed as not only a rock drummer but also a masculine

⁵ For detail search : Cindy Blackman in Wikipedia; <http://en.wikipedia.org/wiki/Cindy_Blackman>

figure. And beside that this is a photo of a gay rocker wearing unconventional dress lacking that male attitude which is constructed by the society. Both of these representations blur the gender differentiation.



Figure5.9

(Performance of a mixed group in a live rock show)

In our culture women participation in rock music is gradually increasing following the female rocker in west and this can be noticed by the concerts and the music video of Bangle rock music.

Not only as a vocalist but men and women now equally perform as vocalists and instrumentalists (in Figure 5.9). The harsh sound of women rock vocal is now wiping out the notion of traditional view of women performance.

5.6 Conclusion

So the representation is vital in rock music to carry the notion of male biased rock music. The exposure of women in rock and the less participation can also be marked in these representations. Lastly the blurring notion of gender differentiation is also important to judge the ground of rock and roll.

CHAPTER-VI

SUMMERY AND CONCLUSION

6.0 Summary

Chapter 1

This chapter consists of research perspective and the main objectives of this research. The connection between anthropology, gender and rock music is also mentioned in this chapter. Relevance of this research, the reason for selecting this topic and the limitations are also clearly mentioned. Lastly the relation of this work with anthropological theories is also shown. The ‘nature culture’ debate, male bias in cultural studies, subjectivity and representation theory are in link with this analysis.

Chapter 2

This chapter is related to field of the research and the research methods based on anthropology. Different research methodologies like participatory observation, in-depth interviews, focus group discussion etc are discussed in this part.

Chapter 3

The notion and the history of rock music are explained in this part of discussion. Precisely the role of gender in rock music and the western culture through it are elaborately clarified. This part also showed that how female role, masculinity, sexuality and other gender issues work in rock music. The western construction of rock music and history is also clear in this chapter.

Chapter 4

This chapter shows the rock influence in our culture and the gender construction based on it. Socio economic condition, the psychology of the rock musicians, female participation, religion and music, female role as a rock artist, blurring image of gender differentiation in rock music and the exposure of rock are individually discussed through broad explanation. The power relation and the cultural approach are added as a necessary for this discussion.

Chapter 5

This chapter is all about the representation of rock music and gender. In this chapter we can see how gender related issues are represented through different ways of representations like concerts, songs and publicity in western rock and precisely in our rock culture as an influence of west. Lastly the blurring image of gender biased representation is also defined.

6.1 Practical Implication(s)

This research investigated how people are manipulated in terms of listening to music and see female rock singer. In a consumer oriented society this study helps the people who are influenced and manipulated by unseen agenda. So, the aim of this study is to empower people by making them conscious about hidden structures which exist in societies; it also tries to create a balance of the power of both genders. As a result of this research, researcher, students those who are rock music listener and also consumers will become aware of the manipulative strategies used in the music industry; furthermore, they will learn not to believe or accept everything which is seen. The government and other institutions directly or indirectly related to this sector will be able to take steps to control various strategies used to influence and manipulate the consumers.

6.2 Recommendation

Music level and different organization who throw music concerts and other programs can misuse their power regarding female singers. They use various marketing strategies to influence and manipulate the listeners and ordains. After analyzing the gender and rock music and collecting the data through interviews, the findings suggest that the music industry influence, manipulate

and misled the consumers. Based on the findings of the study some recommendations may be suggested. The Information ministry who controls the media could take some measures to restrict all the music levels from using various strategies to influence and manipulate the consumers. The ministry can take steps to compel those agencies not to manipulate the music lovers using female singer as product.

6.3 Further/ Future Studies

This study only looked at the conditions of the female singers of rock genre. Further research can be done on this area. This research is mainly based on Rock music performers. Other researches can be done regarding the same issue with a bigger population of various locations. The data collection period of this study was from 2010 January to December to 2011 November; other studies can extend the time period.

6.4 Conclusion

I started with a question that what the word 'Rock' means by its representation. Now we can take a note to the end that rock music is not only about music; it is a platform where gender image is being constructed every moment by itself and its representation no matter whether it is in our culture or west. The history of rock music has shown us the male bias and therefore the less participation of women in rock music. This smaller amount of participation is not the result of women's inability to be in a part of rock music but the social construction of women participation in rock music is the main reason behind that. The patriarchic rules, religious concepts and male bias in the society enable men to be a part of culture and all kind of outside

work related to performance. The gender as a social construction has also privileged men to be socially and physically stronger (masculine) than women. Rock music is not out of this construction, as we have seen, but from the whole discussion we can understand that women role in rock music is equally possible as men in rock. Questioning the physical ability of women in playing heavy instrument or performing is only just a social stigma which is not supportable. Women and men can perform in equal intensity what has been proved by the role of women in rock music.

The notion of masculinity is not making any trouble in rock music but considering masculinity in rock music as only for men is problematic. So the 'belief of masculinity' as male nature is the problem here, not the masculinity itself. Precisely the representation of rock as masculine should be blurred by the mass participation of all genders and the mixed image of performance of different gender. Gender differentiating is not working here because it is now a matter of music and performance rather than what particular gender is performing. In our society women are interested to participate in rock music like the men because they are capable to do that but the society is the main obstacle for them. It is not the inability of women but the psychology of people to perceive men as only capable of doing such work like rock music.

The intensity of 'rock music' should be equal for all and we cannot limit this to any gender based notion. So sexing or gendering the image of rock must be challenged.

References

“Anthropologist's School of Rock”, 8th Feb 2010, www.artsci.washington.edu,
<<http://www.artsci.washington.edu/newsletter/Dec09/DeLeon.asp>>

Adler, Moshe (2005), “The Economics of Superstars: A Review with Extensions”, in: Victor Ginsburgh and David Throsby, eds., *Handbook on the Economics of Arts and Culture*, forthcoming, Elsevier.

Baudrillard.(1981).*Beginning Theory: An introduction to literary and cultural theory*. California: Manchester University Press, pp.87

Bennett, A. (2000) *Popular Music and Youth Culture: Music, Identity and Place*. London: Macmillan (Chapter 1).

Bocock, R. (1993) *Consumption*. London: Routledge (Chapter 1).

Bradley, D. (1992) *Understanding Rock 'n' Roll: Popular Music in Britain 1955–1964*. Buckingham: Open University Press.

Baumol, William J. and William G. Bowen (1966), *Performing Arts: The Economic Dilemma* (The Twentieth Century Fund: New York NY).

Becker, Gary, (1991), “A Note on Restaurant Pricing and Other Examples of Social Influences on Price”, *Journal of Political Economy* 99(5): 1109-1116.

Besen, Stanley M., Kirby, Sheila N. and Steven C. Salop (1992), “An Economic Analysis Of Copyright Collectives”, *Virginia Law Review* (Symposium on the Law and Economics of Intellectual Property) 78(1): 383-411.

Boldrin, Michele and David Levine (2002), “The Case against Intellectual Property”, *American Economic Review*, AEA Papers and Proceedings 92 (2): 209-212.

Borghans, Lex and Loek Groot (1998), “Superstardom and Monopolistic Power: Why Media Stars Earn More than Their Marginal Contribution to Welfare”, *Journal of Institutional and Theoretical Economics* 154(3): 546-571.

Chambers, I. (1985) *Urban Rhythms: Pop Music and Popular Culture*. London: Macmillan (Chapter 1).

Clawson, (1999). *Masculinity and skill acquisition in the adolescence rock band* in “Popular Music”; Available at: [http:// www.jstor.org](http://www.jstor.org), 10th Feb. 2010, <<http://www.jstor.org/pss/853570.html>. (Accessed on 12.8.11)

Caroline Osella, Filippo Osela, Radhika Chopra, “towards a more nuanced approach to masculinity, towards a richer understanding of south Asian man” in Katherine Brickel (2008), “Fire in the House’: Gendered experiences of drunkenness and violence in Siem Reap, Cambodia” , www.sciencedirect.com , 1st March 2010, <<http://www.sciencedirect.com/science?>>

Baumol, William J. and William G. Bowen (1966), *Performing Arts: The Economic Dilemma* (The Twentieth Century Fund: New York NY).

Becker, Gary, (1991), “A Note on Restaurant Pricing and Other Examples of Social Influences on Price”, *Journal of Political Economy* 99(5): 1109-1116.

Besen, Stanley M., Kirby, Sheila N. and Steven C. Salop (1992), “An Economic Analysis Of Copyright Collectives”, *Virginia Law Review* (Symposium on the Law and Economics of Intellectual Property) 78(1): 383-411.

Boldrin, Michele and David Levine (2002), “The Case against Intellectual Property”, *American Economic Review*, *AEA Papers and Proceedings* 92 (2): 209-212.

Borghans, Lex and Loek Groot (1998), “Superstardom and Monopolistic Power: Why Media Stars Earn More than Their Marginal Contribution to Welfare”, *Journal of Institutional and Theoretical Economics* 154(3): 546-571.

Caves, Richard E. (2000), *Creative Industries: Contracts between Art and Commerce* (Harvard University Press, Cambridge MA).

Coase, R.H. (1979), “Payola in Radio and Television Broadcasting”, *Journal of Law and Economics* 22(2): 269-328.

Courty, Pascal (2000), “An economic guide to ticket pricing in the entertainment industry”, *Louvain Economic Review* 66(1): 167-191.

Courty, Pascal (2003), “Some Economics of Ticket Resale”, *Journal of Economic Perspectives* 17(2): 85-97.

Deanna D. Sellnow. (2010). *Music as Persuasion: Refuting Hegemonic Masculinity in "He Thinks He'll keep her"*. Available at: [http:// www.questia.com](http://www.questia.com), [tthp://www.questia.com/googleScholar.qst;jsessionid=L22GmdHd2XwCJCPKz1LGpByYn5HPkv5y1572HFWLnMR2JN3FpJRv!-450191940!323863511?docId=5001283034](http://www.questia.com/googleScholar.qst;jsessionid=L22GmdHd2XwCJCPKz1LGpByYn5HPkv5y1572HFWLnMR2JN3FpJRv!-450191940!323863511?docId=5001283034)

Fisher, William W. III (2004), *Promises to Keep: Technology, Law, and the Future of Entertainment*, (Stanford University Press, Stanford CA).

Flynn, Laurie J. (2004), "The Cellphone's Next Makeover: Affordable Jukebox on the Move", *The New York Times* (August 2, 2004).

Frith, S. (1988) *Music for Pleasure: Essays in the Sociology of Pop*. Oxford: Polity Press (Part 1 pp 11–23).

Flanagan,(1993).*What's Happening on Music Television? A Gender Role Content Analysis*. Available at: www.springerlink.com, 11th Feb 2010<<http://www.springerlink.com/content/g426698081674872/>>. (Accessed on 19.09.11)

Gillett, C. (1983) *The Sound of the City: The Rise of Rock and Roll*, 2nd edn. London: Souvenir Press (Part 1).

George-Warren, Holly, Patricia Romanowski and Jon Pareles (2001), *The Rolling Stone Encyclopedia of Rock & Roll* (Revised and Updated for the 21st Century) (Fireside, New York NY).

Goldstein, Paul (1992), "Commentary on 'An Economic Analysis of Copyright Collectives'", *Virginia Law Review* (Symposium on the Law and Economics of Intellectual Property) 78(1): 413-415.

Gopal, Ram D., Bhattacharjee, Sudip and G. Lawrence Sanders (2004), "Do Artists Benefit from Online Music Sharing", *Journal of Business*, forthcoming.

Hall, Stuart. (1997). *Representation: Cultural representations and signifying practice*. London: Sage publication 1997

Hall, S. and Jefferson, T. (eds) (1976) *Resistance through Rituals: Youth Subcultures in Post-War Britain*. London: Hutchinson.

Heavy metal music and the video, gender and sexuality, www.research-assistance.com, 12th Jan 2010,<http://www.research-assistance.com/paper/42407/a_ra_default/gender_and_sexuality_in_heavy_metal_music.html> (Accessed on 22.11.11)

Jangi, M. (2010). *History of Band Music*. Available at: www.bababands.com, 15th Feb 2010<<http://www.bababands.com/2009/06/history-of-band-music-in-bangladesh.html>>. (Accessed on 20.10.11).

Ortner, S. (1974). *Is Female to Male as Nature Is to Culture?* Rosaldo: Stanford University Press, 1974

Sally, (1971). *Women the gatherer: Male bias in anthropology*. London: in R. Reiter, towards anthropology of women.

Klaudia, K. (2010). *Gender role music review*. Available at: [http:// www.shvoong.com](http://www.shvoong.com), <http://www.shvoong.com/social-sciences/sociology/1620416-gender-roles-songs-lyrics/> (Accessed on 22.11.11).

Moor, Henrietta L. (1988). *Feminism and Anthropology*. London: Polity press 1988

Merriam, Alan P. (1960). *Ethnomusicology: Discussion and definition of the field*. Available at: [http:// www.jstor.org](http://www.jstor.org), 1st Jan 2010, < <http://www.jstor.org/pss/850146>>. (Accessed on 27.10.11)

Ortner, Sherry b. (2005). *Anthropology and the social theory*. London: Duke University press

Rahman, F.(2009). *Feminist influence in rock music*. Available at: [http:// www.gandt.blogs.brynmawr.edu](http://www.gandt.blogs.brynmawr.edu) “Women in rock”, 5th Feb. 2010, <<http://www.punk77.co.uk/groups/womeninrockpart1.htm>>. (Accessed on 17.09.11).

Shuker, R. (1994) *Understanding Popular Music*. London: Routledge (Chapters 2 and 9).

Shumway, D. (1992) Rock and roll as a cultural practice’, in A. DeCurtis (ed.) *Present Tense: Rock and Roll and Culture*. Durham, NC: Duke University Press.

Smells like girl, A Guide to Feminism in Nineties Rock Music”, www.ils.unc.edu, 5th March 2010_<<http://ils.unc.edu/dpr/path/feminismrock/introscope.html>>

Tolbert, (2010). *Music and Gender*. Available at: [http:// www.questia.com](http://www.questia.com), 6th Jan 2010, <<http://www.questia.com/googleScholar.qst?docId=5002015263>> . (Accessed on 25.11.11).

Whitley. (2010) *Sexing the groove: popular music and gender*. Available at: [http:// www.books.google.com](http://www.books.google.com). 5th Jan 2010, <<http://books.google.com/books?>> (Accessed on 23.11.11).