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Rebellious selves: A textual approach to Punk lyrical
subjects of the late 70's in the UK

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ABSTRACT

In the present paper I am going to provide the reader with a methodology that helps to analyze and shape the lyrical subject in punk music in the late 70's in the United Kingdom. It is my aim to prove the viability of the Big Five Typology, developed by McCrae and Costa, in the field of textual analysis. By applying this methodology to my corpus I will obtain a female and a male punk subject in terms of the big five domains of personality. By the end of the paper I will also compare these subjects in order to show differences and common grounds which have to do with the sex of the subject.

Keywords: Punk music, lyrical subject, methodology, personality traits.

En el siguiente artículo pretendo proveer al lector con una metodología que ayude a analizar y conformar el sujeto lírico del punk de finales de los años 70 en Reino Unido. Mi principal propósito es demostrar la viabilidad de la tipología de los cinco grandes, desarrollada por McCrae y Costa, en el campo del análisis textual. Aplicando esta metodología a mi corpus obtendré un sujeto punk femenino y uno masculino, que podrán ser descritos en términos de los cinco grandes rasgos de personalidad. Mi último objetivo será mostrar las diferencias y similitudes entre los dos sujetos teniendo en cuenta el sexo del sujeto en cuestión.

Keywords: Música Punk, sujeto lírico, metodología, rasgos de la personalidad.

1. Introduction

The present paper aims a methodical and systematic description the lyrical subject found behind punk music lyrics. For this purpose, two bands have been considered as the most representative of the punk movement, The Slits and The Sex Pistols.

The lyrics proposed for this analysis are linked to a specific historical, social and political context. As we are about to see, behind those lyrics we will find a subject that has been intentionally created for a particular context-situated purpose. In the case of punk music, the intention is to shock the society and to rouse its most conservative members.

To define and describe the subject behind the lyrics I am going to apply the methodology known as “The Big Five typology”, published by McCrae and Costa in 1992. This theory describes personality in five main domains which are: Neuroticism, Extraversion, Openness, Agreeableness and Conscientiousness.

After taking examples from the songs, my aim is to describe the subjects under that terminology and, to observe the differences and similarities between a male punk subject and a female punk subject.

By the end of the paper it will become clear that there is an intention behind these lyrics for creating a rebellious self and I am going to show how they build these subjects using language as the main tool. There is a strong manipulation which comes from using language in a certain way. What we find on the lyrics at first sight, may have been consciously manipulated in order to make the hearer or the reader think in a particular way.

2. Corpus

The corpus on which I based my research is built from the first album released by each band.

In the case of the Sex Pistols, the songs that construct the corpus are the ones comprised in their first album “Never mind the Bollocks” which was released on 1977. The album, produced by Virgin Records, contains 12 songs. I consider “Never Mind the Bollocks” to be highly representative of the Sex Pistols’ outlook, since all the members of the band took part in its creation. All the lyrics were composed by Johnny Rotten except from “Seventeen” written by Steve Jones and “Pretty Vacant” written by Glen Matlock.

In representation of the female punk band chosen for this paper, The Slits, the songs I have used are the ones in the “Cut” album, released in September 1979. It had an impact on the United Kingdom top 30 at the moment, and it has been considered in 2004 as the number 58 in “The 100 Greatest British Albums”. Released by Island Records, the album consists of ten songs and two bonus tracks, although only the main songs have been considered in this study.

The reason why I focused on the first album from each band is because they provide a particular balance to the corpus. Both albums were released on the late seventies and, have almost the same number of songs. Both the Sex Pistols and the Slits produced other songs, although they belong to a different period in time which is not relevant to my research. Besides, the founding members are only found in the chosen albums.

Besides, it is interesting to compare a male punk band to another important band in which women had the important role; thus, the Slits are the most suitable counterpart to the Sex Pistols. If I consider The Slits to be the counterpart band to The Sex Pistols and not the other way around it is because the latter was founded in 1975 while the Slits were born as a band in 1976. As well, The Slits tried to emulate the same reference to the human genitalia that the Sex Pistols did with their band name.

Both bands are generally considered as leading punk bands by virtue of their lyrics and aesthetics, at a particular time in the history of the United Kingdom. They

comprise the provocative attitude and the rebellious self that the punk in the late seventies wanted to show and which I will systematically analyze in the present paper.

3. Punk Music

In the following section I am providing the context of Punk music making a brief summary from the BBC Four television documentary, Punk Britannia.

Punk music originates in the late 1960's when bands like The Ramones in USA and the Sex Pistols in the United Kingdom started to claim that rock and roll music had become very commercial and did not represent their ideas. It is not considered high quality music since what is important is to produce strong and loud sound. Punk is about the appearance, the looks, the attitude and the subversive lyrics.

It is settled on an anti-conservative basis, and it was aimed to stir the audience. Punk bands did not need any staff or equipment, it was more about the “do it yourself” mantra, which encouraged many young people to take the instruments and start playing with their friends just for their own amusement.

An important fact about punk bands is that they started to perform in pubs. This means that the barrier between the audience and the band does not exist anymore, so the lines between musician and listener were blurred. In my opinion, this fact helps to shape the lyrical subject in punk music. If it is no barrier between the subject and the audience the relationship between both of them becomes closer and thus, the subject has a different attitude because he considers himself to be like his audience; the subject is one of them.

The Sex Pistols are considered one of the main punk bands in history due to their impact on society and their rebellious attitudes. Born in London in 1975, the band initially had John Lydon (known as Johnny Rotten), Glen Matlock, Steve Jones and Paul Cook in it. Matlock left the band in 1977 and after that, Sid Vicious took the bass. It was here when The Sex Pistols earned their reputation. Sid Vicious did not have the skills to play the bass, but nevertheless he became a member of the band by virtue of his attitude and his looks.

The Slits is a punk band founded in 1976 in the United Kingdom. At the beginning it had Ariane Forster (aka Ari Up), Paloma Romero (aka Palmolive), Kate Korus and Suzy Gutsy as the founding members. After that, Korus and Gutsy were replaced by Viv Albertine and Tessa Pollitt. The band broke up in 1982 and Ari Up and Tessa Pollitt reformed it in 2005.

Women had to get their own way to succeed in an industry ruled by men and The Slits were one of those bands who did their best to be considered as good as male punk bands. Even though punk music was settled in anti-conservative basis, it was still a musical genre in which most of the bands were male bands. The Slits were one of those bands which helped the emerge of the movement known as “Riot Grrrl”. This feminist movement reached its peak in Olympia in 1991 at the “International Pop Underground Convention” where The Slits and other female bands such as Bikini Kill and 7 Year Bitch took part.

4. Methodology: The Big Five

The Big Five Methodology is included in the Revised NEO Personality Inventory (NEO PI-R) published by McCrae and Costa in 1992. This methodology consists of a test which measures the big five personality traits in a set of 240 questions. These Big Five traits are the following: Neuroticism, Openness to experience, Extraversion, Agreeableness and Conscientiousness. Each of these domains is further subdivided into six facets.

But what does each domain and their facets stand for when it comes to analyse personality?

4.1 Neuroticism

Our first domain is Neuroticism which, according to McCrae and Costa is “The general tendency to experience negative affects such as fear, sadness, embarrassment, anger, guilt and disgust” [McCrae and Costa 1992:14]. The interesting issue about this domain is that it has to be made explicit by the subject. The subject will be considered more or less neurotic depending on the subject, that means: if the subject decides to show it explicitly. Not finding neurotic traits does not mean that the subject is happy or extrovert necessarily.

The first facet found in this domain is the one of Anxiety. The subject is “fearful, prone to worry, nervous, tense, and jittery” [McCrae and Costa 1992:16]. An anxious subject is always on edge, fearful that something bad can happen. Explicit evidences of anxiety might be shown in the text following this pattern: “I fear that P might happen”, in which P would be a hypothetical future situation in which the subject might be involved.

The facet of Angry Hostility stands for the subject who has a “tendency to experience anger and related states such as frustration and bitterness” [McCrae and Costa 1992:16]. The subject experiences these feelings as something natural. Someone who fits this facet would be a subject whom we can always find in a bad mood and makes his or her anger explicit, both through her or his speech and his or her actions. The speech acts involved in the expression of anger would be complaint, criticism, insults... The opposite subject would be someone not necessarily happy, but at least quiet and calm and not worried by nature, who expresses his or her feelings of happiness in an explicit way as well.

For the facet of Depression the subject is “prone to feelings of guilt, sadness, hopelessness and loneliness” [McCrae and Costa 1992:16]. That subject would find life meaningless and not worth living, due to those feelings of sadness, loneliness etc. This subject might verbalize this facet by using sentences with negative connotations involving feelings.

The facet of Self-Consciousness is the one by which the subject experiences “emotions of shame and embarrassment [...] sensitive to ridicule, and prone to feelings of inferiority [...] shyness and social anxiety” [McCrae and Costa 1992:16]. This subject

is quite concerned about what the others think and that makes him act in a different way to avoid that feeling of shame for example, this subject would try to be in the background instead of expressing what he really feels. The opposite subject is less concerned about other's opinions and he or she does not think she or he is inferior to the others.

Impulsiveness is described as the "inability to control cravings and urges [...] individuals cannot resist them, although he or she may later regret the behaviour"[McCrae and Costa 1992:16]. An impulsive subject would be for example a drug addict; they feel the need of satisfy that craving and as McCrae and Costa state, that does not mean that they do not feel regret after satisfying that need. This facet is about the ability to control themselves or the lack of self-control when it comes to satisfy some needs (that could be drugs, stealing, and compulsive shopping, prone to take part in fights...). It could be shown through the use of repetition of sentences and structures or through the use of verbs such as "to need".

The last facet contained in this domain is Vulnerability, which according to McCrae and Costa the vulnerable subject is described as "dependent, hopeless, or panicked when facing emergency situations"[McCrae and Costa 1992:16]. This subject feels defenceless against a threat and does not have the ability to find the solution. On the other hand, the opposite subject would be perfectly calm and eventually he or she will sort the problem out. It is a matter of attitude when it comes to facing risk situations. Verbs as "to know" or "to be sure" can lead us to see if we are facing a vulnerable subject or not. If a subject states "I am not really sure I can provide with a solution" we are clearly in front of a vulnerable subject, while if the sentence was "Leave it to me, I can sort this out" we can see that this subject does not hesitate when it comes to face a problem.

If after analysing the given text we state that our subject is not neurotic, that does not imply that he or she is the opposite. Thus, our description of the subjects by means of neuroticism would be something such as "clearly neurotic" or "quite neurotic" and on the other side "not signs of neuroticism" or "zero neuroticism".

4.2 Extraversion

The second domain is the domain of Extraversion which according to McCrae and Costa has to do with “sociability, liking people, behaving assertively, warmly and in a talkative fashion in public encounters, with a cheerful disposition, lending energy and optimism to social interaction”[McCrae and Costa 1992:15]. This domain defines the subject that enjoys the company of others, or likes to speak in public. The subject feels comfortable when surrounded by people and likes to play a leading role. In textual analysis there are some indicators that can show an extrovert subject. The use of the first person plural pronoun would indicate collectivism, or if the subject uses a lot of adjectives regarding feelings we can say that this subject is indeed extrovert.

The first facet within this domain is Warmth by which the subject is “affectionate and friendly”[McCrae and Costa 1992:17]. This is the kind of subject who makes the others feel welcome. The opposite subject would be “neither hostile nor necessarily lacking in compassion, but they are more formal, reserved, and distant in manner”[McCrae and Costa 1992:17].

The second facet is the one called Gregariousness by which the subject “enjoys the company of others” [McCrae and Costa 1992:17]. This subject feels comfortable when surrounded by others and enjoys that company; in simple words we could say that this subject is in his or her natural habitat when he or she is with people. For the opposite subject, social interaction is not sought for and they rather prefer to be on their own than facing social encounters.

For the facet of Assertiveness the subject is described as “dominant, forceful, and socially ascendant” [McCrae and Costa 1992:17]. This subject likes to be the centre of attention and play the leading role rather than follow someone else’s commands. In a social environment, this subject is easily found as being the talkative and the one who other people pay attention to. To some extent we could even say that this subject is the one who wants to be recognized.

The following facet is called Activity and it describes a subject who acts “rapid in tempo and vigorous movement” [McCrae and Costa 1992:17]. The opposite would be someone who is calmer, they enjoy themselves as well but they do not require of that activity for that purpose. Analysing songs, activity could be shown through rap music

for example, in which the number of words per utterance is quite high and at the moment of its production is sang quickly and with no pauses.

The subject with a high score in the facet of Positive Emotions will have a “tendency to experience positive emotions such as joy, happiness, love, excitement”[McCrae and Costa 1992:17]. This subject has to exteriorize such emotions, that is what they breathe and what makes them move. On the other side, the subject who scores low in this facet is not unhappy by definition, but he or she does not tend to exteriorize those feelings or they are not that important for him or her.

In the facet of Excitement Seeking the subjects “like bright colours and noisy environment” [McCrae and Costa 1992:17]. The subject needs variety, change and new goals. On the other side and according to McCrae and Costa “feel little need for thrills and prefer a life that high scorers would find boring”[McCrae and Costa 1992:17]. Low scorers do not want to run risks not because of fear but because they simply do not seek for that activity or new experiences.

4.3 Openness

This domain has to do with “active imagination, aesthetic sensitivity, attentiveness to inner feelings, preference for variety, intellectual curiosity and independence of judgement” [McCrae and Costa 1992:15]. The subject is opened to new experiences and even though that does not mean he or she is going to agree with whatever the idea is, the subject is going to show interest and he or she will try to understand it. There is a predisposition or inclination to knowledge and new experiences in this subject. “Close-minded” subjects would be considered as a conservative part of the society.

Subjects with a high score in the facet of Fantasy would have “vivid imagination and active fantasy life. They daydream not simply as escape but as a way of creating for themselves an interesting inner world”. [McCrae and Costa 1992:17] I am going to take as an example of a subject with a high score in fantasy a reader of the Game of Thrones saga opposed to someone who would only read newspapers or factual readings. These subjects would formulate more hypothesis and they would be less descriptive.

The subject with a high score in the facet of Aesthetics has “deep appreciation for beauty. They are moved by poetry, absorbed in music, and intrigued by art” [McCrae and Costa 1992:17]. The subject enjoys art and literature, which means that we face a subject with a high cultural interest opposed to the subject “relatively insensitive to and uninterested in art and music” [McCrae and Costa 1992:17] who would be the low scorers in aesthetics. The subject with the high score enjoys museums and everything related to culture, while the opposite does not have that need and does not enjoy it. In terms of language we would say that a subject fits this facet if his or her language is elevated and cultured: the use of words in English that are derived from Latin would indicate that the subject is well educated.

In the facet of Feelings we find the high scorer as having “receptivity to one’s own inner feelings and emotions and the evaluation of emotions as an important part of life [...] deeper and more differentiated emotional states feel happiness and unhappiness more intensely” [McCrae and Costa 1992:17]. Again, the use of adjectives or the explicit reference to personal feelings would indicate the subject is a high scorer in this facet.

The subject with a high score in the facet of Actions “prefers novelty and variety to familiarity” [McCrae and Costa 1992:17]. It is more common to find a young subject being a high scorer in the activity facet. I would say that this change comes also from a cultural and political interest which makes the subject re-examine society and its values. In a text, the subject speaks about politics, gender or race issues and he or she has an opinion about it.

Linked to that previous idea of re-examining we find the facet called values by which the subject has a “readiness to re-examine social, political, and religious values” [McCrae and Costa 1997:17] as opposed to “accepting authority and honour tradition and as a consequence are generally conservative, regardless of political party affiliation” [McCrae and Costa 1992:17]. The high scorer would not have any problem in taking to debate issues as religion, politics, or social class. The fact that they want to talk about it does not mean they agree with the change. This subject is not going to agree automatically but enjoys the fact of having a discussion about a certain topic. As read in the previous description, the low scorer would not accept any revision of the traditional values.

In the facet called ideas, the subject has high curiosity about new things, he or she does not reject them; they rather prefer to at least try to understand them. The subject scoring low in this facet would have “limited curiosity and, if highly intelligent, narrowly focus their resources on limited topics” [McCrae and Costa 1992:17].

4.4 Agreeableness

Agreeableness is the domain which has to do with “interpersonal tendencies, and points to modes of interaction which can be explained as caused by an irenic or agonistic conception of our relationship with others” [McCrae and Costa 1992:15]. What we basically see in this domain is how the subject interacts with others and how does that affect him or her; we see how the subject feels with that interaction. An agreeable subject believes that people is good by nature while a non-agreeable does not trust people and think that the others are not well intentioned.

The facet of Trust describes a subject with a “disposition to believe that others are honest and well intentioned” [McCrae and Costa 1992:17-8] while the subject scoring low in the facet of trust would “tend to be cynical and sceptical and to assume that others might be dishonest and dangerous” [McCrae and Costa 1992:17-8]. There is either the predisposition to believe that someone else has good intentions or to think that everyone approaching you wants to harm you in some way and thus shall not be trusted.

A high score in Straightforwardness describes a subject who is “frank, sincere and ingenuous” [McCrae and Costa 1992:17-8] It is a naïve subject who usually tells the truth and goes straight to the point. On the other side, a non-straightforward subject is “more willing to manipulate others through flatter, craftiness, or deception [...] to stretch the truth or to be guarded in expressing his or her true feelings” [McCrae and Costa 1992:17-8].

The facet of Altruism stands for the subject who has “active concern for other’s welfare as shown in generosity, consideration of others and willingness to assist others in need of help” [McCrae and Costa 1992: 17-8]. The high scorer subject is generous and puts the others before him or herself; he or she is willing to help at any time. On the other side of the scale we find a subject who is “more self-centred and are reluctant to get involved in the problems of others” [McCrae and Costa 1992:17-8] that is what we

would consider a subject who borderlines selfishness when the facet is taken to the extreme.

Compliance defines a subject who “tends to defend the others, to inhibit aggression, and to forgive and forget [...] meek and mild” [McCrae and Costa 1992:17-8] it is not a resentful subject and he or she tries to avoid conflict as much as possible. A lack of compliance would give us a subject who is “aggressive, prefers to compete rather than cooperate, and has no reluctance to show anger when necessary” [McCrae and Costa 1992:17-8] It is a quite competitive subject who does not mind to start an argument if that leads him or her to achieve his or her personal goal. We cannot expect any collaboration from a low scorer.

Modesty is the facet which shows us a subject who is “humble and self-effacing although they are not necessarily lacking in self-confidence or self-esteem” [McCrae and Costa 1992:17-8]. The subject knows what he or she is capable of but keeps humble. He does not think he is better than the others. If the subjects lack of modesty that means they “believe they are superior people and may be considered conceited or arrogant by others” [McCrae and Costa 1992:17-8].

Tender Mindedness is the facet by which the high scorer will be “moved by others needs and emphasize the human side of social policies” [McCrae and Costa 1992:17-8]. This facet has to do mainly with the concept of empathy. On the other hand, a low score in tender mindedness would stand for a subject “more hard-hearted and less moved by appeals of pity. They would consider themselves realists who make rational decisions on cold logic” [McCrae and Costa 1992:17-8]

4.5 Conscientiousness

Conscientiousness is the last domain contained in The Big Five methodology and it has to do with “being purposeful and strong-willed enough as to carry out tasks and, planning, organizing and proceed conscientiously towards achievement” [McCrae and Costa 1992:16]. This domain describes and tells us how the subject faces his or her duties.

A competent subject has “the sense that one is capable, sensible, prudent and effective” [McCrae and Costa 1992:18]. He is aware of his or her limitations and at the same time is capable of doing the task. He or she knows he can do it. A lack on the facet of competence gives us subjects who “have a lower opinion of their abilities and admit they are often unprepared and inept” [McCrae and Costa 1992:18].

The facet of order shows a subject either “near, tidy, and well organized” [McCrae and Costa 1992:18] or “unable to get organized and describe themselves as unmethodical” [McCrae and Costa 1992:18]. A lack of order shows a chaotic subject who does not know how to follow the necessary steps towards achieving his or her goal because there is a lack of organization inherent to this subject. A high score in the facet of order gives us a subject able to organize him or herself.

Dutifulness stands for the following description “adhere strictly to their ethical principles and scrupulously fulfil their moral obligations” [McCrae and Costa 1992:18] in a simpler way to explain it we would say that for this subject scoring high in dutifulness if the work has to be done, it has to be done, no matter what. On the other hand, a subject scoring low in dutifulness would be described as “more casual about [ethical principles and obligations] and may be somewhat undependable or unreliable” [McCrae and Costa 1992:18]

If a subject scores high in Achievement Striving that means that he or she is “diligent and purposeful and have a sense of direction in life” [McCrae and Costa 1992:18]. The subject is quite aware of his or her goals and all his or her actions go toward achieving that goal. A low score in achievement striving defines a subject who is “lackadaisical and perhaps even lazy [...] not driven to succeed. They lack ambition and may seem aimless” [McCrae and Costa 1992:18].

Self- discipline has to do with the “ability to motivate themselves to get the job done” [McCrae and Costa 1992:18]. That describes the subject who is able to motivate himself or herself. The subject works hard to finish the task. Subjects who lack of self-discipline “cannot force themselves to do what they want themselves to do” [McCrae and Costa 1992:18]. They lack of will power.

The facet last facet in this domain is Deliberation and it has to do with “tendency to think carefully before acting [...] curious and deliberate” [McCrae and Costa

1992:18] as opposed to “hasty and often speak or act without considering the consequences” [McCrae and Costa 1992:18]. The lack of deliberation would be related to a subject who does not think in the consequences of his or her actions, while in the other side we find a sensible subject who carefully plans his or her next steps.

5. Textual Analysis

5.1 Neuroticism

5.1.a Neuroticism in female subjects

In the domain of neuroticism it is being found up to sixteen examples that describe the female punk subject as a neurotic lyrical subject. For my purpose, I am only going to show the most representative examples of this domain.

Excerpt (1) below, for example, points to the facet of Depression in which the female subject makes explicit and describes her life as being “dull”. The linguistic choice in this particular example gives the reader that tone of depression. Words such as “trapped”, “bored” or the sentence “my dull life seems to have no meaning”, show a depressed subject, hopeless and sad.

- (1) I am trapped in a flood, but it isn't raining
I have a tendency to get bored too quickly
Recently my dull life seems to have no meaning
I am stuck with someone we're not communicating
(The Slits, Spend, spend, spend)

In the same song we find an example of the facet of impulsiveness which is represented by (2) in which the subject states that she is turned into a shopping addict. According to the lyrics, she needs to satisfy that empty feeling by buying. She is become materialistic and a compulsive shopper.

- (2) I want to buy
Have you been affected?
I need consoling

You could be addicted
I need something new
Something trivial would do
I want to satisfy this empty feeling
(The Slits, Spend, spend, spend)

Example (3) stands for the facet of anxiety in which we perceive a nervous subject, worried. Repetition of the verses gives us as well that impression of anxiety in which she makes clear that not having what she needs and not satisfying that necessity may have fatal effects. Repetition can lead as well to the facet of impulsiveness. This means that one example can point to two different facets within a same domain because they are closely related. Impulsiveness and anxiety go hand in hand and it would not be surprising to find more instances that combine more than one facet.

(3) Gimme another fix
Oh, gimme another fix
If not I'll go sick
If not I'll go sick
I'll be sick
(The Slits, Newtown)

In relation to the face of vulnerability, we often encounter a female lyrical subject who maintains her face as a strong and independent, and therefore, non-vulnerable person.

(4) For the first time
Seeing you with other girls
Sometimes bothers me
But I don't wanna play those games
They're just not interesting
(The Slits, Ping Pong Affair)

But this contradicts other features, within the very same song, that clearly point to vulnerability:

(5) But I can't trust the feelings rushing through my head
I'd wait for you to call me nights
And come to me instead
(The Slits, Ping Pong Affair)

Through all the song the subject projects a façade of strength. She pretends she is in control of the situation in the end it is revealed that she still depends on that man in an emotional way. This subject intends to appear a non-vulnerable, but we are given enough evidence to finally construe her as just the opposite. To me this is one of the main traits that conform the female lyrical subject in punk, which to me is related to my top-down and bottom-up processing. According to Johnathan Culpeper top-down process is that one linked to our prior knowledge (what we as readers already know about the text before reading it) while bottom-up process in the one which comes from the text (once we read it, we deduce new information and we add it to our prior knowledge about the topic). Related to the female punk subject, we already know that women have to make their own way in this industry, and related to the evidences found seems very plausible that the female subject in punk has to depict herself as a tough individual in order to be respected and in order to provide a model of woman different from the conventional one.

I have found that female punk subject in the songs, tends to score positively in the facet of Angry Hostility

(6) Oh oh oh sweet love und romance
I'm so glad we met by chance
Call you everyday on the telephone
Break your neck if you ain't home
(The Slits, Love and Romance)

She makes a satire of romantic relationships and we can clearly see that when she finishes with the sentence "break your neck if you ain't home". On a relationship basis, that is an exaggeration and shows anger and violence. If that was not a mock, we could say that this subject is in a kind of sick relationship in which she would be considered as a maniac.

The female punk subject often presents herself as a person who would score low in self-consciousness. Curiously enough, self-consciousness seems to be associated by her to the “typical” girl, stereotypically concerned with her physical appearance and acceptability:

- (7) Typical girls are looking for something
Typical girls fall under spells
Typical girls worry about spots, fat, and natural smells
Stinky fake smells
(The Slits, Typical Girls)

The punk female subject considers herself as the opposite of a “typical girl”. She is not embarrassed about any of the “spots, fat and natural smells” that typical girls worry about. This subject has no shame in depicting herself in a natural way and we can even say that she is proud for not hiding the human nature in the female body.

5.1.b Neuroticism in male subjects

Concerning the male punk subject, I have found up to ten possible indicators of neuroticism. Quote (8) describes a high score in the angry hostility facet. The male punk subject is aggressive through language. By means of non-sense swearing: in the first two lines the word “fuck” is repeated five times. This is a rather blatant demonstration of rage and anger as well as the use of the word “brat” to refer to a child which has pejorative implications.

- (8) Fuck this and fuck that

Fuck it all and fuck a fucking brat
She don't wanna baby that looks like that
I don't wanna baby that looks like that
Body, I'm not an animal,
Body, an abortion
(The Sex Pistols, Bodies)

More angry hostility is shown in (9) where the subject is against the mantra “peace and love” used by the hippie community. We as readers know that he is speaking about hippies because of the words “long hairs” and “flares” which make reference to the kind of clothes hippies used to wear. On the other hand, punk male subject makes explicit that he is not a subject of peace but noise.

(9) We like noise, it's our choice
It's what we wanna do
We don't care about long hairs
I don't wear flares
(The Sex Pistols, Seventeen)

Not surprisingly, Self-consciousness obtains again a low score in these subjects. In (10) the subject clearly states that they are “pretty vacant” but that they “don't care”. He is not affected by others opinions and does not show shame or embarrassment. Obviously this is not a shy subject and this is inked to the fact that this subject is a rebellious one. The subject first makes a negative comment about himself and then he worries in transmitting to the reader that he does not care in order to help to build that trait.

(10) Oh we're so pretty
Oh so pretty
We're vacant
Oh we're so pretty
Oh so pretty
We're vacant ah
But now and we don't care
(The Sex Pistols, Pretty Vacant)

Male punk subject is a depressed individual. As seeing in (11) by means of repetition he states that there is no future for him or young people. He wants to share that feeling of hopeless. For them, there is no future in the British society, and thanks to the title and the rest of the song, we know that this subject feels depressed because of the monarchic system, which is ruining people's lives (according to his point of view).

(11) God save the Queen

We mean it man
And there is no future
In England's Dreaming
No Future No Future
No future for you
No future no future
No future for me
(The Sex Pistols, God Save the Queen)

Instance (12) shows how impulsive is this subject. He starts saying that he is happy and feels fine, but out of the blue we read "I kick you in the brains when you get down to kneel "; that perfectly matches with a subject who cannot control his impulses, and in this particular case, there is no show of regret. It is true that generally speaking an impulsive subject is prone to experience regret but in the case of the punk subject regret is not an option as we can see in the excerpts provided.

(12) Well I'm so happy I'm feeling so fine
I'm watching all the rubbish, you're wasting my time
I look around your house, you got nothing to steal
I kick you in the brains when you get down to kneel
(The Sex Pistols, No feelings)

Excerpt (13) is the most representative example of the low score in vulnerability. Male subject is not vulnerable; he is in control of the situation. This subject is highly self-confident and does not allow anybody else to tell him what to do. He is strong determined when facing a problem. The situation that this subject describes is that someone is trying to trick him, but instead of staying in the background and feel threatened, he shows the reader that he is not afraid of the situation and that he is capable of facing it.

(13) I know where you go everybody you know
I know everything that you do or say
So when you tell lies I'll always be in your way
I'm nobody's fool and I know all

'Cos I know what I know
(The Sex Pistols, Liar)

5.1.c Discussion

After describing the examples above, the lyrical subjects of punk seem to me as generally Neurotic, even though there are some differences between male and female subject.

The facet of anxiety for example has not been found in the male subject. However, as there are not explicit markers that lead me to think he is anxious, there is no proof in the text that he is not. Again, taking into account my previous knowledge about punk and the context that surrounds it, I would say that this subject is not really anxious.

Angry hostility, depression and impulsiveness seem to be facets in common for these two lyrical subjects. These three facets are predominant in these subjects.

There is another common facet in which both score low, which is self-consciousness. It is this combination of facets within the domain of neuroticism which helps to shape the lyrical subject in punk. They are neurotic but they do not experience embarrassment. On the other hand, I think there is a big effort they make to show that they do not feel embarrassed in order to show themselves as confident subjects.

Yet, there is one facet in which the subjects score different. Female punk subject turns out to be vulnerable while male punk subject scores low in vulnerability. I think that gender is the main issue at this point. The female subject is still considered as inferior (by the society and by herself) while for the male subject there is no effort to make because they already are the dominant ones.

Even though they do not match perfectly in their scores, there is no doubt that both of them can be considered as neurotic subjects.

5.2 Extraversion

5.2.a Extraversion in female subjects

There is a lack of warmth in the female subject that we can see in instance (14) in which the subject is sarcastic about relationships and exaggerates affection for others. She says “who wants to be free?” and this is obviously an irony. Words as “my darling” or “baby” would seem as words of affection and would depict a friendly and loving subject but, to my interpretation this is a mock of relationships and interpersonal relations. To my understanding, which is that punk subjects are not interested in romantic issues and they mock about any conventional relationship, it is related to that previous example of angry hostility (6) which belongs to the same song.

(14)I'm so glad that you belong to me
Oh my darling, who wants to be free?
Together we can reach the stars
Oh yeah, baby, we'll go far
(she wants you, she wants you)
Spread your wings and let me come inside
(she wants you, she wants you)
In a while crocodile
(The Slits, Love and Romance)

According to (15) this subject is assertive. She obviously does not consider herself as a typical girl. She makes her own decisions. These are lines which contain feminist traits. She is not the kind of woman who acts the way the man wants her to act. She is independent and has a leading role. Notice the use of the word “swell” which means “great” but has no positive connotations in this context; it is more ironic and sarcastic. Again, she states that she does not like the new woman.

(15)Typical girls stand by their man
Typical girls are really swell
Typical girls learn how to act shocked
Typical girls don't rebel
(The Slits, Typical girls)

It is more difficult to analyze the facet of activity from a text. Yet, in this particular case (16) we know that she is an active subject. This effect of activity is achieved in the song by means of repetition, exclamation and the lyrics in the brackets, which emulates the effect of no pause as well as the invite to dance. To me, female punk subject does not seem as a quiet subject. The same technique is provided in (17). This repetition of words and lines brings the feeling of rapidity to the reader. The music itself plays an important role, when we hear the song, the music is quick and loud and invites the listener to move.

(16)Oh oh oh sweet love und romance
Ain't something?
Man, let's dance!
Want you with me all the time
You promised angel that you're mine
(She wants you, she wants you)
I own you!
See you later, alligator (you're mine)
(she wants you, she wants you)
In a while crocodile
(The Slits, Love and Romance)

(17)Gimme another fix
I I I need another fix
If not I'll go sick
If not I'll go sick
I'll be sick sick sick sick
(The Slits, Newtown)

Female punk subject matches the facet of Excitement Seeking as well. In (18) the subject makes explicit the fact that she needs new experiences. Apparently and from what I deduce from these lines, she is on a personal debate in which she needs to move on, and as said before, she needs to find new experiences to make her feel better. The excerpt shows as well traits that are related to the domain of Neuroticism which makes me think that for the subject that I am analyzing, both Neuroticism and Extroversion go hand in hand.

(18) Searching for something
That makes hearts move
I found myself.
But my best possession
Walked into the shade
And threatened to drift away.
Don't take it personal
I choose my own fate
I follow love
I follow hate
The Slits, Adventures close to home)

In (19) emotions such as joy and love are experienced. However the score in positive emotions would be low in this case because the subject is exaggerating those feelings with a purpose, which is to critique conventional romantic relationships. Exaggeration in this excerpt is achieved by the use of repetition and through the tone of the song there is all this irony and sarcasm.

(19) I'm so happy!
You're so nice!
Kiss kiss kiss!
Fun fun life!
Fun fun fun I'm having fun
Hee hee hee!
It's such a love
(The Slits, Love and Romance)

5.2.b Extraversion in male subjects

The male subject is gregarious as shown in (20). By the repetition of the first person plural pronoun, we know that the subject works as a unit and makes a separation from the E.M.I record company and all the people behind them. Through all the song there is a reference to this company and the bad relationship between the band and the company. They are strong and they are together, there is a collective feeling in male

punk subject. We could even say that there is a feeling of belonging to a certain social group, which in this case would be the Sex Pistols' members themselves.

(20)And certain friends are crucified
The day they wished that we had died
We are an addition
We are ruled by none
Never ever never
(The Sex Pistols, E.M.I)

The facet of assertiveness is present in the male punk subject. In (21) this sentence is the key to understand he is his own boss: "you don't do what you want" which in other words he means "but I do". He does what he wants and he does not follow the rules. He has a leading role which makes explicit along the song. This is a strong subject with a strong determination.

(21)Eat your heart on a plastic tray
You don't do what you want
Then you'll fade away
You won't find me working nine to five
It's too much fun being alive
(The Sex Pistols, Problems)

Punk male subject lacks of activity. As shown in (22) he knows he is lazy and shows no shame by even calling himself "sod". It is not an active subject and he is happy being the way he is.

(22)I'm a lazy sod, I'm a lazy sod
I'm a lazy sod, I'm so lazy
I'm a lazy sod, I'm a lazy sod
I'm a lazy sod, I'm so lazy
I can't even be bothered
Lazy lazy
(The Sex Pistols, Seventeen)

Excitement seeking is one of the facets in which the male subject scores high. As in (23) there is a need of knowing some history and facing new situations. In this particular case it is done in an impulsive way due to the fact that he does not know the reason why, but he has that need of experiencing new things.

(23) I don't wanna holiday in the sun
I wanna go to new Belsen
I wanna see some history
[...]
Gotta go over the Berlin Wall
I don't understand it...
I gotta go over the wall
I don't understand this bit at all
(The Sex Pistols, Holidays in the sun)

5.2.c Discussion

Both female and male subjects are extrovert. For some of the facets they both score high as in gregariousness, assertiveness and excitement-seeking. Again it has to be highlighted that, from the analysis, what it is been found regarding gregariousness is that the subject has a feeling of belonging, which relates as well to the understanding of punk as a movement in which people involved have more or less the same ideas and preferences.

On the other hand they both score low in the facet of warmth, which in my opinion is related to the fact that both of them have a high-score in the domain of neuroticism. When I say that these subjects lack of warmth I mean that the lack of warmth for them depends on the addressee. There is no explicit evidences of this but through the tone of the songs, their attitude towards society and the punk style I think that this subject might be warm to his or her own people (they consider themselves as a whole) and they would be hostile to society.

Positive emotions score low for the female subject again because of the use of irony and sarcasm. Her lyrics look like she scores high in this facet, but through close reading, we figure out her sarcastic intentions. For the male subject there is no enough evidences which show he has an interest or not in positive emotions. Yet, the sentence

“it’s too much fun being alive” (Problems, The Sex Pistols), and the fact that the subject is mainly extrovert makes me think that they would tend to score high in this facet as well.

5.3 Openness

5.3.a Openness in female subjects

Female punk subject is open to fantasy. In (24) she imagines herself in an alternative world in which she fits. This is the world of materialism and consumerism. That does not mean she likes that alternative reality but still she imagines herself being one of the active members of the capitalist society.

(24)Walking down the street looking in the windows
The TV, the lights, flickering in other people’s windows
Imagine myself moving in the kitchens
Somehow I don’t know it just looks so tempting
(The Slits, Spend, spend spend)

Openness to Aesthetics is one of the personality traits that we can find in the female subject. In (25) the subject shows herself as someone with cultural interest by making reference to Cervantes’ Don Quixote.

(25)Full of myself I left you behind
As if I could,
Possessed by Quixote’s dream
Went to fight dragons in the land of concrete
(The Slits, Adventures close to home)

This example may show an attempt for the subject of showing herself as an educated individual. This idea may crash with the common conception of the punk subject being illiterate or not cultivated.

Judging from textual evidence, the female punk subject is characterized by low openness to feelings. As we can see in (26) which contain as well the last verse of the

song (“are emotional”), the female subject thinks that all these feelings are the defining traits of the typical woman.

(26)Can't decide what clothes to wear
Typical girls are sensitive
Typical girls are emotional
Typical girls are cruel and bewitching
[...]
Are emotional
(The Slits, Typical Girls)

Thus, the female subject is not emotional and she does not have that need of experiencing feelings. It is again a feminist critique against the stereotype that women usually tend to give importance to their own inner feelings.

Although it may seem incoherent to the reader, but after analyzing the text, I have found some instances which prove that the female subject scores low in actions. One of the most representative examples is (27), where the subject does not want the change. She does not understand where this model of new woman does comes from and she is not willing to accept it. There is a resistance to change and there is no acceptance of the “new improved model”

(27)Who invented the typical girl?
Who's bringing out the new improved model?
And there's another marketing ploy
Typical girl gets the typical boy
(The Slits, Typical Girls)

Example (28) shows how the facet of ideas is in the female subject. According to the example provided she is not happy living in a society controlled by the media. However and even she rejects it, she is curious and opened to listen what the media has to say. She wants to hear more and by the tone of the song the reader realizes that the female subject is against media manipulation.

(28)I live in a town with a hundred lights around,
My head is a like a radio set,

I'm waiting to hear what program comes next
(The Slits, FM)

Female subjects score high in the facet of values. Taking as an example (29) we see the way our female subject describes the typical woman.

(29)Don't create
Don't rebel
Have intuition
Can't decide
Typical girls get upset to quickly
Typical girls can't control themselves
Typical girls are so confusing
(The Slits, Typical Girls)

Female punk subject wants to create and rebel. She wants to go beyond and she is opened to new experiences. In this particular extract the female subject reexamines traditional values as the role of women in society.

5.3.b Openness in male subject

Fantasy is found in male subjects as shown in (30). In this example the subject fantasizes with an anarchist system..

(30)I wanna be anarchy
And I wanna be anarchy
Know what I mean
And I wanna be anarchist!
Again I'm pissed, DESTROY!
(The Sex Pistols, Anarchy in the UK)

He rejects the real world and rather prefers to create the illusion that anarchism in the UK is possible and an alternative. The excerpt shows openness to change and in this case re-examines political circumstances and this makes the subject think in political alternatives.

In the case of the male subject, openness to ideasis present as well. Instance (31) shows how the subject is concerned about historical issues. He shows interest for communism and the world war. Fascism and political repression are the main fields in which the male subject is interested. This subject has a vivid imagination which is shown in the sentence which makes reference to the three world war.

(31)Sensurround sound in a two inch wall
Well I was waiting for the communist call
I didn't ask for sunshine and I got World War Three
I'm looking over the wall and they are looking at me
(The Sex Pistols, Holidays in the Sun)

Surprisingly we find examples which lead us to think that male subject has an interest in feelings. Instance (32) is taken from what we could call a punk love song. The subject compares submission to love, which for this subject it is the deepest way of experiencing it. It is not that the general idea of love has to be linked to submission, every different subject experiences love in a different way but, from the textual evidences it is clearly shown that for this subject this is his way of doing it. Sentences as “you've got me pretty deep baby” show us how the male subject experiences love.

(32)You've got me pretty deep baby
I can't figure out your watery love
I gotta solve your mystery
You're sitting it out in heaven above
[...]
Submission going down down
Dragging me down submission
I can't tell ya what I've found
(The Sex Pistols, Submission)

Male punk subject is a subject of actions. As shown in (33) this subject experiments hate against the Queen and the English model of society. He predicts that if this model continues English youth will have no future.

(33)God save the Queen
She ain't no human being

There is no future
In England's dreaming
[...]
When there's no future
How can there be sin
We're the flowers in the Dustbin
We're the poison in your human machine
We're the future, your future
(The Sex Pistols, God Save the Queen)

The subject speaks of “the Flowers in the Dustbin”, this means that the youth of Britain has been destroyed and that a change is needed. Young people have become outcasts of society.

The subject scores high in the facet of ideas. In (34) what we read is a play on words. The subject uses a brainteaser in which, by means of acronyms he compares the UK to terrorism.

(34) Is this the M.P.L.A
Or is this the U.D.A
Or is this the I.R.A
I thought it was the UK or just
Another country
Another council tenancy
(The Sex Pistols, Anarchy in the UK)

The acronyms in the text stand for paramilitary armies as M.P.L.A (Popular Movement of Liberation of Angola), U.D.A (the Ulster Defence Association) and I.R.A (the Irish Republican Army).

Example (35) seems controversial to me but at the same time means that the male subject has a high score in values.

(35) Dragged on a table in a factory
Illegitimate place to be
In a packet in a lavatory
Die little baby screaming
Body screaming fucking bloody mess
Not an animal
It's an abortion

(The Sex Pistols, Bodies)

It is not clear if the subject agrees with abortion or not, but what is clear is that he brings the topic to the table. From the way he speaks and from how morbid he is when explaining the situation, I would say that he even wants to scandalize the most conservative part of society. I would like to highlight that the subject here is really crude when he speaks about abortion. That is another important link to the rebelliousness in this subject, and this is an attempt clearly designed to stir the most conservative groups of society.

5.3.c Discussion

Both the female and the male subject can be considered as Open minded subjects. Both their discourses present evidence of openness to fantasy, aesthetics, ideas and values..

It has to be pointed out that their worries are different. Male punk subject is much more concerned about politics and the political system of the UK while the female punk subject is more concerned about the role of woman in society and stands for a feminist point of view.

Male subjects score high as well in the facets of feelings and actions. For the facet of feelings they have a love song which is not ironic (as it is the case for the female subject when dealing with feelings) and it is a subject looking for a change.

On the other hand, the female subject scores low in feelings and actions. They do not want the change and they are not sincere about feelings. They are just used as a mock most of the times.

5.4 Agreeableness

5.4.a Agreeableness in female subjects

Example (36) shows the lack of trust in the female subject. When she says “they say it’s all right” by “they” she means the media. The subject says as well that “suspicion creeps in my mind” which means that she does not believe what the media is telling her.

(36)They say is all right, but suspicion creeps in
My nightmares don’t project my dreams
I can’t but wonder what’s feeding my screen
[...]
Frequent Mutilation transmits over the air,
Serving for the purpose of those who want you to fear
(The Slits, FM)

(37)I think you lied or you can’t tell
Tell the truth
You didn’t want me, you wanted someone else
Who’d give you proof
(The Slits, Ping Pong Affair)

If someone wants you to fear, as she says in the last verse, is because that subject probably does not have good or pure intentions. Example (37) stands as well for the lack of trust towards the subject and in this case, she faces the situation and demands the truth. The difference is that in (36) the lack of trust is directed towards the media and mass control while in (37) that lack of trust has to do with romantic relationships.

Excerpt (38) shows in my opinion altruism. She worries about the subject and even tries to give him advice by telling him to stop seeing that “good mate” and to slow down in his actions because if not, he is not going to end well

(38)You hang around her ‘cause she’s a good mate
Too much
Milkshakes and cherry cheesecake
Too fast
They want to stop you having kicks
Slow down
Don’t fuck things up by getting sick...again

(The Slits, So Tough)

Female subject matches the facet of tender mindedness. I think the subject is emphatic as shown in (39). The fact that she tries to justify the subject in the song, means to me that she is moved by this man and can understand him.

(39)He had a fun experience
Nothing he does ever makes sense
He is only curious
Don't take it serious
(The Slits, So Tough)

5.4.b Agreeableness in male subjects

In (40) we find a subject who lacks of the facet of Trust. From this instance we deduce that the subject has been betrayed and he is got now a predisposition to not to trust the others. There is a constant repetition of the noun "lie" and the use of the adjective "liar" to address the subject in this song.

(40)lie lie lie lie liar you lie lie lie lie
Tell me why tell me why
Why d'you have to lie
Should've realized that you
Should've told the truth
Should've realized
You know what I'll do
(The Sex Pistols, Liar)

The lack of Straightforwardness in this subject is seeing in (41) when the male subject manipulates the truth on his own purpose and to get what the wants.

(41)How many ways to get what you want?
I use the best, I use the rest
I use the enemy
I use anarchy cos I
I wanna be anarchy!

The only way to be!
(The Sex Pistols, Anarchy in the UK)

According to him, anarchy is the only way to be, but that is just because he says so. He depicts a reality with no more choice than the anarchist system and the fact that he uses adjectives of evaluation as “best” makes me think that this subject only sees his own truth.

In instance (42) the subject shows himself as non-altruist. He tells the subject that he has now a problem and he is not willing to help. Besides, we can even deduce that the male subject feels happy or glad about someone else’s misfortune.

(42)Bet you thought you had it all worked out
Bet you thought you knew what I was about
Bet you thought you’d solved all your problems
But you are the problem
(The Sex Pistols, Problems)

Example (43) shows the lack of modesty in this subject. We can consider him as a narcissistic individual because of the use of “my beautiful self”. He does not get involved with anybody else, which makes us think that he is selfish and self-centered.

(43)I got no emotions for anybody else
You better understand I’m in love with myself,
Myself, my beautiful self
(The Sex Pistols, No feelings)

(44)And you thought that we were faking
That we were just money making
You do not believe we’re for real
Or would you lose your cheap appeal?
(The Sex Pistols, E.M.I)

Excerpt (44) is as well an example of the lack of modesty in this subject. They have been let down by the E.M.I corporation but, by the way they speak they are saying that they are alright with E.M.I’s decision because they are too good for them. According to the subject, they are quite real and they are not a fake.

Male punk subject lacks of the facet of Tender Mindedness as shown in (45). He is cruel towards the woman in the song and not understanding.

(45)She was a no one who killed her baby
She sent her letters from the country
She was an animal
She was a bloody disgrace
(The Sex Pistols, Bodies)

(46)At least I gotta know what I wanna be
Don't come to me if you need pity
Are you lonely you got no one
(The Sex Pistols, Problems)

When we face a situation such as the one told in the song, which is an abortion, we do not usually expect that someone could refer to the woman as a no one or we would not expect to hear that she is “a bloody disgrace”. This fact shows that the subject does not show any pity for others. The same happens in (46) where the subject makes explicit that he is not going to help the other subject and says “don't come to me if you need pity”.

5.4.c Discussion

For this domain it is clear to me that male subject is not agreeable and lacks of the facets of trust, straightforwardness, altruism and tender mindedness. As for the facet of compliance there has not being found any examples in the male subject.

Female subject lacks as well of the facet of trust and even though there are no explicit verbal examples of straightforwardness in her songs, the use of irony and sarcasm makes me think that she is not straightforward. In a general reading of the texts, we understand that a subject which uses irony and sarcasm that often is then prone to manipulate the truth for her own purposes.

After taking into account her behavior in other domains such as neuroticism, makes more sense to me that she is mid-way between agreeableness and disagreeableness being more likely to be disagreeable depending on the situation.

5.5 Conscientiousness

5.5.a Conscientiousness in female subjects

In the domain of conscientiousness there are not evidences of a high or a low score for the female punk subject. There is not explicit or non-explicit demonstrations linked to the facets of competence, order, dutifulness, achievement striving, self-discipline or deliberation.

5.5.b Conscientiousness in male subjects

There is lack of the facet of order in the male subject (47) both for claiming an anarchist regimen which leads to chaos and because of the way the subject explains his ideas. He is not organized because he does not know what he wants, even though he says that the way is to destroy the passerby, which I deeply doubt that this fact constitutes a way of achieving anything.

(47)I am an anti-christ
I am an anarchist
Don't know what I want but I know how to get it
I wanna destroy the passerby cos I wanna be anarchy!
(The Sex Pistols, Anarchy for the UK)

In (48) we see the lack of achievement striving. If the subject's goal is to achieve anarchism, giving the wrong time or stopping a traffic light do not seem like the best procedure to follow. It is a really lazy and inefficient way of claiming anarchism.

(48)Anarchy for the UK it's coming sometime and maybe
I give a wrong time, stop a traffic line
Your future dream is a shopping scheme
Cos I, I wanna be anarchy!

(The Sex Pistols, Anarchy for the UK)

There is no self-discipline in this subject because as he says in (49) when he has a problem he leaves it back. Thus, he is not reliable and has not the ability to sort the problem out.

(49)You got a problem
The problem is you
Problem, what you gonna do
Problem, I'll leave it back, I have a problem
You got a problem
(The Sex Pistols, Problems)

5.5.c Discussion

Despite of the fact that the amount of examples found in this domain are less in number than for the other domains, the male subject seems to score low in the domain of conscientiousness, scoring low in the facets of order, achievement striving and self-discipline.

As shown in the analysis there are no evidences in the text that make me describe the female subject in terms of conscientiousness. Yet, if I take her context into account I would say that she is not committed or that she lacks of discipline. This is my hypothesis if I understand that punk itself is about chaos, disorder, rebelliousness... and I think that the same pattern applies to the male subject.

6. Conclusion

After applying McCrae and Costa's Big Five Typology to punk lyrics, I found out that there are some common traits attached to female punk lyrical subject and to male punk lyrical subject.

However, and even though it seems that the NEO Model is quite successful when it is applied to textual analysis, some problems have been found in this paper. I think that the main boundary to this analysis is the fact that sometimes, the facets we are

looking for are not shown in an explicit way. This means, that sometimes I have needed the social, economic or historical context to prove my hypothesis, while quite often, the facet is been hidden in the whole song and not only in particular excerpt. Anyway, that does not mean that any evidences regarding personality cannot be classified in one of the five domains. It is true that sometimes, the facets seem a bit blurred between each other, but still, the evidence can be classified and tagged.

It is true that there are some differences as well which I relate to gender issues, as for the female subject the predominant topic has to do with relationships and feminism while for the male subject politics and monarchy are more important. From the theme of the songs I understand that the starting point both for women and men is different. Women have to start from dealing with sexual discrimination and they have to reach the men's "level". Men, in the other hand, do not have to prove how good they are, thus, their themes and worries are different.

I think I have achieved my initial purpose, which was to describe these subjects in terms of the Big Five Traits of personality and prove the viability of the method in the field of textual analysis. However, I find this research a humble approach to textual analysis and it would be really interesting to take this article to the next level and further research.

For reasons of word limitations I could not work with a bigger corpus but it would be more interesting, and it would lead us to a more accurate description of the lyrical subject, having a broader corpus. By this, I am thinking in probably taking all the punk bands in the late 70's in the UK who released an album, both female and male and start the description, analysis and comparison again, taking into account this first approach to the topic.

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