AN EXPLORATION OF DOMINANT NARRATIVE THEMES IN POPULAR MUSIC BY THE RAMONES

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ABSTRACT

The purpose of this scholarly inquiry is to abridge the current chasm in punk rock literature by presenting a new perspective of emotion in relation to punk rock lyrics, culture, and fans; and in doing so, further reason the communicative and sociological importance of the Ramones, as well as the theoretical significance of ideological criticism, ideographic criticism, and the ideograph (Foss, 2009; Lee & Blood, 2016). To accomplish this, I linked <punk rock> ideology to lyrical dominant narrative themes of <romance>, <intimacy>, and <love>; employing the ideograph to analyze the relationship among discourse, power, and truth (Lee & Blood, 2016, p. 217); which enabled me to not only rhetorically analyze how <punk rock> ideology functions (Foss, 2009), but also rhetorically determine if dominant narrative themes of <punk rock> ideology are hegemonic or not (Lee & Blood, 2016). This process enabled me to argue in favor of the following three contentions: (1) that the Ramones lyrics addressed dominant narrative themes of romance, intimacy, and love; (2) that dominant narrative themes of <punk rock> ideology are non-hegemonic; and (3) that some punk rock scholars have "indirectly and intermediately" (Schneider, 1962) further stigmatized punk rock music, fans, and associated popular culture by failing to both recognize and analyze dominant narrative themes in punk lyrics.

KEYWORDS: Punk rock, DIY, subculture, counterculture, alienated culture, popular culture, fandom, ideological criticism, ideographic criticism, ideograph, dominant narrative, counter narrative, and Ramones.

I was the only kid in my neighborhood who surfed and skated. My home was surrounded by a street gang known to the Oceanside Police Department, as Varrio Posole Locos, or VPLS. In 1997, Posole was the first neighborhood in San Diego's North County to have a gang injunction leveled against them (San Diego District Attorney's Office 2015). Posole is known throughout the California prison system and to the Oceanside Police Department (OPD), as the oldest, hardest, and most dangerous, of the North County San Diego cohorts (San Diego District Attorney's Office 2015). Consequently, most White kids who surfed the same beaches were intimidated by my golden-brown ghetto skin. In contrast, most of the Latino youth who grew up in my neighborhood, loathed my skating and surfing lifestyle. They labeled me a "pocho;" a Latin-American derogatory slang term for a white, half-breed, or pseudo-Mexican. I did not have many friends growing up, it was not easy being a California born and raised surfer with brown eyes and black hair; haters and essentialists had a field day stereotyping me. Most Anglo-Saxons at my school and at the beach thought I was crazy, while most of the Blacks in my neighborhood and school thought I was Asian, and most of the Mexicans in my barrio thought I was…"stoop-id." Nevertheless, I managed to ignore all the negative energy, and kept on surfing, skating, and listening to punk rock music.

In view of the alienated social life I endured as a youth, Iset out to investigate how dominant narrative themes of romance, intimacy, and love are communicated in punk rock lyrics; specifically, through a punk rock group from Queens, New York, called the Ramones. Surprisingly, I found virtually no academic research analyzing dominant narrative themes in punk rock lyrics. Consequently, I propose that scholars may have "indirectly and intermediately" (Schneider, 1962) further stigmatized punk rock music, fans, and culture by failing to both recognize and analyze dominant narrative themes in punk lyrics. The punk lyrics used in this analysis are from the Ramones song entitled, "Oh Oh I Love Her So." The track is on the "Leave Home" album, which was released in 1977.In the methods section of this inquiry, I thoroughly discuss how and why I picked both the Ramones and this song, as opposed to selecting a different punk band and song.

To advance this discovery, I mixed ideological criticism with the ideograph and ideographic criticism (Foss, 2009; Lee & Blood, 2016).Ideological criticism is "rooted in basic conceptualizations about hegemonic ideologies and how they function. Primary is the idea that multiple ideologies—manifest in rhetorical artifacts" (Foss, 2009, p.209).Ideological criticism exposes hegemonic ideologies by analyzing how hegemony links power and language to ideology; enabling the critic to draw a conclusion as to whether an ideology is hegemonic or not (Foss, 2009).

To verify if an ideology is hegemonic or not, Lee and Blood (2016) offers the ideograph. Ideographs provide the link between rhetoric and ideology (Lee & Blood, 2016, p. 223); producing one-term sum that is relative in nature, "so <freedom> is understood in relationship to <order>, <responsibility>, and the <rule of law>" (Lee & Blood, 2016, p. 223).Ideographs are a, "kind of data, they direct the critic to look for the presence of ideographs in a text. The critic looks both for the tension among ideographs at a single point in time and for the changing patterns of ideographs over time" (Lee & Blood, 2016, p. 224).Ideographs are one of many theoretical tools employed in ideographic criticism. Ideographic criticism, "documents progressive or regressive ideological-rhetorical trends… ideographic criticism does not present any single set of criteria for evaluation. The results of ideographic criticism provide data that underwrite several different forms of evaluation" (Lee & Blood, 2016, p. 225).

Shadowing Lee & Blood (2016), I linked<punk rock>ideology to lyrical dominant narrative themes of<romance>, <intimacy>, and <love>; employing the ideograph to analyze the relationship among discourse, power, and truth (Lee & Blood, 2016, p. 217); which enabled me to not only rhetorically analyze how <punk rock> ideology functions (Foss, 2009), but also rhetorically determine if dominant narrative themes of <punk rock> ideology are hegemonic or not (Lee & Blood, 2016). This process enabled me to argue in favor of the following three contentions: (1) that the Ramones lyrics addressed dominant narrative themes of romance, intimacy, and love; (2) that dominant narrative themes of <punk rock> ideology are non-hegemonic; and (3) that some punk rock scholars have "indirectly and intermediately" (Schneider, 1962) further stigmatized punk rock music, fans, and associated popular culture by failing to both recognize and analyze dominant narrative themes in punk lyrics.

Although phenomenon number three extends beyond the rhetoric analyzed within the studied rhetorical artifact; nevertheless, I submit that there is some room for critique because Foss (2009) suggested that when and if:

"…an ideology becomes hegemonic, it accumulates the symbolic power to map or classify the world for others. It invites us to understand the world in some ways, but not in others… to maintain a position of dominance, a hegemonic ideology must be renewed, reinforced, and defended continually through the use of rhetorical strategies, and practices. Resistance to the dominant ideology is muted or contained, and its impact thus is limited by a variety of sophisticated rhetorical strategies (Foss, 2009, p.210)."

Important to note, in 1977, the Ramones released the song entitled: "Oh Oh I Love Her So." While this is the only song analyzed, upon conducting further research, I found that the Ramones have created similar songs for nearly twenty years. All the same, scholars for some reason or not, failed to both recognize and analyze lyrical dominant narrative themes created and

reproduced by the Ramones. Consequently, the purpose of this scholarly inquiry is to abridge the current chasm in punk rock literature by presenting a new perspective of emotion in relation to punk rock lyrics, culture, and fans; and in doing so, further reason the communicative and sociological importance of the Ramones, as well as the theoretical significance of both ideological criticism and ideographic criticism (Foss, 2009; Lee & Blood, 2016).

SCHOLARLY CONTEXT

To advance this inquiry, I analyzed the scholarly literature external to my artifact, analyzing how these persuasive forces operated outside of and within punk rock lyrics by the Ramones, as well as probing it for gaps. External materials consisted of twenty-three scholarly, peer reviewed articles, twenty-two popular press, and four historical articles; all of which were downloaded from both the California State University Library and Google online databases. The studied literature helped me to better interpret my rhetorical act as it relates to the context in which the act occurred (Campbell & Burkholder, 2003).

The literature revealed that most punk bands, record labels, and fans support DIY punk music (Cuffman, 2015; Goshert, 2000). DIY stands for "do it yourself," DIY emphasizes independent creative freedom and ingenuity as it relates to the noneconomic and economic moves needed for punks to navigate within, outside of, and against the repressive mechanisms of both the state and critical masses (Cuffman, 2015; Goshert, 2000). DIY accentuates the importance of giving back to the community; rather, than profiting from it under the premise of wholeheartedly serving it (Cuffman, 2015; Goshert, 2000); suggesting that DIY action is a way of supplanting capitalism with unbiased capitalism. For instance, DIY performers and record labels not only actively support and engage in local, national and global charity events; but, they also provide their services free of charge, while most capitalist profit and non-profit community organizations, charge fees for their "community services"(Cuffman, 2015; Goshert, 2000). DIY record labels also provide the necessary space and/or funding needed to host DIY events, as well as donate free merchandise to be raffled off at these events (Cuffman, 2015; Goshert, 2000). The merchandise is used as a "DIY tool" to generate revenue for the charity raffle. DIY tools and skillets raise the necessary funds needed to achieve the event's economic goal, as well as raises social awareness and reinforces communal bonds and networks (Cuffman, 2015; Goshert, 2000). Unlike most capitalist profit and non-profit

organizations, DIY organizations do not use community events as a platform to economically expand their business model (Cuffman, 2015; Goshert, 2000).

Other domains of literature demonstrated how punk culture and music acts as an agent of self-empowerment for some members of the lesbian, bi, gay, transgender, and queer (LBGTQ) communities (Scott, 2013). Scott (2013) explored and analyzed how punk music has the emotional power to reactivate or activate the "social mechanisms" (Gross, 2009) of inner individual strength, as well as promote the byproducts of group cohesion and strength (Scott 2013). For Scott (2013), the emotional power of punk rock navigates space and distance by creating empathetic plots of air-wave property for LBGTQ fans to empower or re-empower themselves and seek refuge in (Scott, 2013). Traveling further into the breadth and depth of punk rock literature, I found that the debate over how, who, when, why, and where the first punk band formed varies. Some scholars proposed that punk rock music began in both the United States and United Kingdom around 1976 (Goshert, 2000; Matula, 2007). Others argued that, "there is no physical Gettysburg for punk" rock formation (Turrini, 2013, p. 75). Turrini (2013) suggested that punk music did not influence itself; rather, it came into existence by mixing together previously unmixed gospel, rhythm & blues, and rock & roll genres (Turrini, 2013). In doing so, punks created a new convergence that employed rhetoric, music, and technology as a rhetorical tool to influence and persuade previously unknown individuals and groups into coming together, engaging in action, agency, and communication. Creating a safe space where similar ideas, values, questions, objections, identities, and beliefs could be openly communicated without being socially labeled a maverick, heretic, or subversive (Erikson, 1980); resulting in a new community where "punks" could come together, openly engage and communicate, and in doing so, de-alleviate their frictional relationship between both the dominant and popular cultures (Erikson, 1980).

These punk communities are referred to by some scholars as subcultures or countercultures (Erikson, 1980; Goshert, 2000; Matula, 2007). For these academics, both subcultures and countercultures work along a continuum of social politics and cultural resistance to nihilism and anarchy (Erikson, 1980; Goshert, 2000; Matula, 2007). Other authors preferred to use the term "scene" instead of subculture or counterculture (Bennett &Peterson, 2004; Davis, 2006). For these scholars, the term scene is used to avoid assuming individual actions are governed by universal standards, beliefs, values, goals, and ideologies that are precipitated by most subculture and counterculture standards. The combined subcategories of punk culture are made up of distinct punk fans and groups. Most punk fans range from being working class and working poor to poor and/or homeless (Goshert, 2000; Matula, 2007). In my experience within punk culture, a scene is a term used to define a specific location of both social and communicative space where punks and non-punks - individuals and groups - gather to listen to music, share thoughts, may or may not experiment in drug use, fall in love, experience heartache, and participate or fail to participate in dance rituals. Some examples of the social space needed to create a "scene" are as follows: (1) a club; (2) a garage; (3) a house party; (4) an alley; (5) a coffee house; (6) an abandoned farm, (7) a vacant field, (8) a basement, (9) a bedroom, (10) a hallway, (12) a bathroom, (13) social media, (14) podcast, or (15) an internet chartroom. Scenes help to bridge the space between hegemonic cultural alienation and unbiased self-empowerment and re-empowerment; becoming an evenhanded and emotional platform where punk fans could engage in action, agency, and communication without being labeled a sissy, overly sensitive, an outcast, a reject, or an atavism, to name but a few.

Notably, the literature does not delineate if punk groups within scenes are in direct, indirect, or intermediate conflict with each other or not (Bennett & Peterson, 2004; Davis, 2006; Erikson, 1980; Goshert, 2000; Matula, 2007; Turrini, 2013).Surprisingly, there is no current research examining the intermediates of action and emotion that evoke, attract, and stimulate these modes of punk intercultural co-conflict. This is important, because in my lived experiences within punk culture, internal co-cultural conflict between punk fans is pervasive within punk culture. The rift between punk groups is most evident in the distinction between punk fans and their preferred style of punk music performed and listened to or not. Punk dissimilarity is also apparent in individual dress attire, hair style, food intake, choice of public transportation, sexual orientation, environmental beliefs, and political persuasion and non-persuasion.

To abridge this gap in <punk rock>literature, I offer the term "alienated culture" (Alberts, Nakayama, & Martin, 2012; Grossberg, 2010). Alienated culture refers to individuals and/or groups, who willingly and non-coercively abstain from hegemonic values, beliefs, and ideas practiced in most hegemonic cultures, and in some cases, underground<punk rock> scenes, subcultures, or countercultures; and in doing so, become the alienated culture. I propose that the term alienated culture presents critiques with a new perspective depicting individuals and groups, who peacefully coexist within, outside, and against both the dominant culture and their own marginalized culture; therefore, becoming the alienated culture (Alberts, Nakayama,& Martin, 2013; Grossberg, 2010).

I suggest that the concept of an alienated culture is needed for academics to both thoroughly understand and analyze the punk lives and identities that, "live beyond the boundaries of dressing or looking punk…its real meaning can be found in both attitude and action" (Becker, 2012, p. 118). For me and millions of other "punks" such as myself, being punk implies that:"the name 'punk' is not… an alignment with a singular group, ideology, counter-market strategy or musical genre, although these tendencies are ever apparent in its praxis" (Goshert, 2000, p.101). This quote hints that<punk rock>culture extends beyond lived experiences by people who display spiky, multi-colored haircuts, sport old, ragged military boots, adorn themselves with animal print clothing, locks, chains, and whips, as well as fail to shower, shave, and brush. All the same, this is the crop of punk culture that most academic research has focused on (Bennett, 1999; Bennett, 2006; Bennett & Peterson, 2004; Chaney, 1996; Davis, 2006; Davis, 1992; Marcus, 1989). Although these actors are a real, active, and an important part of <punk rock> ideology, they are only one aspect, and not the only aspect, more or less the supreme, or universal aspect (Appelrouth&Edles, 2012)

I also found another gap existing in the <punk rock> literature. Specifically, I could not locate any research analyzing lyrical dominant narrative themes in <punk rock> lyrics. This is an interesting finding because numerous <punk rock> bands have been creating, producing, and reproducing lyrical dominant narratives since 1977. From the United Kingdom, there were the Boys and the Buzz cocks (see the Boys Complete Singles Collection, 1996; Love Bites by the Buzz cocks, 1978); from Northern Ireland, there were the Undertones (see Teenage-Kicks/the Best of the Undertones, 2003); and from Canada, there were the Pointed Sticks, the Modernists, and the 222's (see Perfect Youth by the Pointed Sticks, 1980; Teen City by the Modernists, 1980; I Love Susan by the 222's, 1978). There were also punk groups throughout Japan, South Africa, Australia, Asia, and Latin America. In the United States, along with the Ramones there were Nikki and the Corvettes from

Detroit, Michigan (see Nikki and the Corvettes, self-titled album on Bomp Records, 1980). Today, the Spits - who also initially formed in Michigan - continue to shadow the Ramones; drawing on balanced lyrical themes of both counter and dominant narrative themes (see Saturday Nite by the Spits, 2000).

METHODOLOGY

The popular press revealed how <punk rock> music positively influenced and persuaded American audiences into resisting social inequality, political corruption, racism, and fascism (Brumfield, 2014; Pareles, 2002; Power, 2001). Other articles attributed the censorship of music to explicit <punk rock> bands and lyrics (Cellania, 2012). In 1985, The Parents Music Resource Center (PRMC) wanted the Recording Industry Association of America (RIAA) to stop selling music with graphic content or at least warn consumers by "labeling it" (Cellania, 2012). The PRMC deemed all music by Prince, Twisted Sister, Ozzy Osborne, and the Ramones as sexually and violently graphic (Cellania, 2012). For the PRMC, <punk rock> lyrics were too provocative, juvenile, and un-American (Cellania, 2012). Despite the PRMC's actions,journalists continue to record the cultural and intercultural significance of <punk rock> music (Brumfield, 2014; Cellania, 2012; Hey, 2014; Melnick, 2007; Pareles, 2002; Petridis, 2016; Power, 2001; Stanton, 2003). Today, prominent <punk rock>drummers Josh Freese of DEVO and the Vandals, as well as Wayne Draves of the Spits, still employ drum patterns created by Ramones drummer Tommy Ramone (Brumfield, 2014).

To locate the internal materials used in this inquiry, I pulled Ramones songs from my personal collection of Ramones albums; dividing their music by three epics: 1970s, 80s, and 90s. In all, the time periods resulted in a total of N = 90 songs by the Ramones. I then performed a content analysis of all their lyrics, looking for speech acts that emphasized dominant narrative themes of love, romance, beauty, and intimacy. Within these parameters, a total of N = 30 Ramones songs surfaced. Conducting a second analysis of these songs, enabled me to narrow the field down from N = 30 Ramones songs to N = 10. Performing a third analysis of this cohort, enabled me to further decrease the data size from N = 10, to N =1 Ramones song. N = 1 is entitled: "Oh Oh I Love Her So." It is on the "Leave Home" album and was released in 1977. I used this song because its lyrics clearly demonstrates how <punk rock>dominant narrative themes of <romance>, <intimacy>, and <love>are socially formed, emotionally navigated, and further communicated in American punk rock culture.These lyrics provided me with the raw data needed to analyze the relationship among discourse, power, and truth (Lee & Blood, 2016, p. 217) ; which enabled me to rhetorically analyze how <punk rock> ideology functions (Foss, 200), and rhetorically determine if <punk rock> ideology is hegemonic or not (Lee & Blood, 2016).

The persona of the Ramones is evident in "Oh Oh I Love Her So." The tone of the song is fast and manic but not too fast or unorganized, which is a typical beat pattern for <punk rock> music, but not for mainstream pop or hip-hop music. The song is electronically amplified by electric and bass guitars, which combine 1950s rhythm & blues with 1950s California surf and spaghetti Western melodies; fusing previously unmixed genres together. The guitar work in this song demonstrates how the <punk rock> genre transmutated previously unmixed musical and cultural genres; and in doing so, created new catchy, upbeat rhythms, harmonies, and wild, savage beats that were loud, energetic, and in-your-face. The guitars enhance the vocals. The vocals are smooth and rich but loud, soulful, and powerful, which are all necessary trademarks of <punk rock> vocalization. The

last instrument utilized in the song are the drums. The drums are fast, simple, clean, and not too loud, but loud enough. The drums propel the song forward, making the overall sound louder; creating both the sonic waves and boom needed for the song to be deemed as <punk rock>.

I picked the Ramones as opposed to other punk bands for the following three reasons: (1) they were the first "punk band" inducted into the American Rock & Roll Hall of Fame, ahead of competing punk bands the Sex Pistols and the Clash(American Rock & Roll Hall of Fame, 2002). This action demonstrates the significance of Ramones music to both punk rock culture and the dominant culture. (2) The Ramones actively engaged in both lyrical dominant and counter narrative themes, which was uncommon for most all punk bands, but not all. And, (3) the Ramones have inspired Grammy Award Winning Artists such as, The Red Hot Chili Peppers, No Doubt, and Lady Gaga (American Rock & Roll Hall of Fame, 2002). This is important because few punk bands possess both the ethos and necessary social capital needed to inspire mainstream pop artists to write lyrical dominant narratives; however, the Ramones did (American Rock & Roll Hall of Fame, 2002).

ANALYSIS

From a historical context perspective, in 1977, dominant narrative themes of love, romance, and intimacy dominated mainstream American music. The Bee Gees song entitled, "How Deep is Your Love" and Rod Stewart's tracks entitled, "Hot legs" and "You're in My Heart," were some of the year's most popular tracks(The Peoples History, Popular Musicians and Songs Section, para. 35). During this time, the Ramones were also writing lyrics centered on the dominant narrative; however, their punk rock lyrics were overshadowed by both mainstream American pop artists and carnivals que punk bands, such as those employed by British artists the Sex Pistols (Grosvenor, 1995; Smitha, 2007). Both groups were in the same music genre; however, their speech acts and ideologies contrasted greatly. The popular press devoted the bulk of its punk literature to <punk rock> and <rhetoric> employed by competing persuasive forces operating within the punk scene, such as the Sex Pistols, the Clash, Teen Idles, X, and Minor Threat (Bennett & Peterson, 2004; Davis 2006; Erikson, 1980; Goshert, 2000; Matula, 2007; Turrini, 2013).

Currently, I found most scholars perceive punk lyrics as being composed of nihilistic narratives riddled with the mechanisms of resistance, anarchy, disorder, chaos, and annihilation (Bennett, 1999; Bennett, 2006; Bennett & Peterson, 2004; Chaney, 1996; Davis, 2006; Davis, 1992; Marcus, 1989). Although this may be true for many mainstream and underground punk artists, such as the Sex Pistols (1975), Chaos U.K. (1979); the Varukers (1979); and Conflict (1979), it reasons only "one aspect" of punk rock emotion as relative to the broad spectrum of punk emotion.

I will now use the Ramones' song entitled: "Oh Oh I Love Her So," to reveal another - previously unexplored - aspect of punk rock emotion and culture; the lyrics are as follows:
I met her at the Burger King, we fell in love by the soda machine

"So we took the car downtown, the kids were hanging out all around Then we went down to Coney Island, on the coaster and around again And no one's ever going to tear us apart, because she's my sweetheart All right, Oh Yeah… Oh, Oh, I Love Her So! (Ramones, 1977)"

These lyrics demonstrate how <punk rock>ideology links lyrical dominant narrative themes with speech acts and <punk rock> music; creating a <punk rock> platform for the mechanisms of<romance>, <intimacy>, and <love>to be socially formed, emotionally navigated, and further communicated in <punk rock> culture. The Ramones rhetoric rooted within these lyrics suggests that <punk rock> lyrical dominant narratives of <romance>, <intimacy>, and <love>were highly important to them. These lyrics both reveal and demonstrate the simplistic and anti-hegemonic nature of <punk rock>ideology relating to dominant narrative themes of<romance>, <intimacy>, and <love>.

In classic punk rock style, this rhetorical experience initiates around a soda machine and fast food restaurant; becoming a <punk rock>space, for both punk fans and nonfans to socially activate and communicatively engage in the "social mechanisms" (Gross, 2009) of <romance>, <intimacy>, and <love>. The agents of change are both the punk fans and nonfans, who may or may not, hail from working poor and poor families but still happen to fall in love while eating cheap, greasy, nonorganic fast food.

In America, wealth is "indirectly and intermediately" (Schneider, 1962) attached to romance and love, creating a capitalist phenomenon relating to cultural stigma and marginalization, which implicitly implies that wealth or capital may supplant romance and love for the sake of romance and love funded by and for capital. Consequently, this cultural stigma may be implicitly attached to individuals, who willfully "choose" to fall in love at a fast food restaurant; negatively labeling these "actors" as lower class, ghetto, or nonorganic. All the same, this cultural stigma does not nullify one's communicative desire and god given right to love, be loved, or find true love.

This song demonstrates how Ramones' lyrics addressed dominant narratives of social life, proposing how <punk rock>fans may choose to communicate their emotional experiences of<romance>, <intimacy>, and <love> .Revealing the non hegemonic nature of <punk rock>ideology among discourse, power, and truth (Lee & Blood, 2016); relating to the unbiased, individual pursuit of <romance>, <intimacy>, and <love>.

Some may argue that this inquiry is limited in scope because the Ramones lyrics are out dated, too reminiscent of 1950s America, and fails to represent both mainstream music and popular culture in the new millennial era. To explore this assumption, I compared lyrics from the Ramones to new millennial recording artists, The Weekend and Taylor Swift. The songs are: (1) Wildest Dreams by Taylor Swift; and (2) Die for You by The Weekend. Passages from the songs are below:

Say you'll remember me
Standing in a nice dress,
Staring at the sunset, babe
Red lips and rosy cheeks,
Say you'll see me again. (Taylor Swift, 2014)

I'm finding ways to articulate
The feeling I'm going through,
I just can't say I don't love you
Cause I love you. (The Weekend, 2016)

I discovered similar lyrical themes between new millennial popular artists and the Ramones. All artists used dominant narrative themes to write lyrics about <romance>, <intimacy>, and <love>and the emotional effects that are inherently attached to these "social mechanisms" (Gross, 2009). Collectively, these artists employed dominant narrative themes of <romance>, <intimacy>, and <love>to communicate how the "social mechanisms"(Gross, 2009) of love and beauty can be invigorating, enlightening, promising and fulfilling, as well as emotionally painful, unpredictable, and confusing. Consequently, I propose that although the mechanisms of American popular culture and music have changed drastically from 1976 to 2016, the lyrical dominant narratives of love, romance, beauty, and intimacy have remained relatively the same. By linking a lyrical bridge of<romance>, <intimacy>, and <love>between the Ramones and popular artists of the new millennial era, I further rationalize the communicative and sociological significance of both the Ramones and <punk rock> ideology. Using lyrical dominant narrative themes by the Ramones as my guiding light, I have now successfully linked <punk rock> ideology to lyrical dominant narrative themes of <romance>, <intimacy>, and <love>. In doing so, I attempt to break the link between premise and conclusion, which assumes <punk rock> lyrics are mostly or solely nihilistic, one-dimensional, and embedded with the mechanisms of disorder, brutal self-annihilation, and anarchy.

The above exemplars enabled me to argue in favor of the following six contentions:(1) that <punk rock> ideology indeed addressed dominant narrative themes of <romance>, <intimacy>, and <love>; (2) that the dominant narrative aspects of <punk rock> ideology are non-hegemonic; (3) that some <punk rock>scholars may have "indirectly and intermediately" (Schneider, 1962) further stigmatized <punk rock>ideology by failing to both recognize and analyze dominant narrative themes in punk lyrics;(4) that all<punk rock> lyrics are not out of touch with modern society; thus, breaking the link between the premise and conclusion, which assumes that <punk rock> lyrics are socially irrelevant; (5)that other aspects of <punk rock>emotion exist and need to be researched; and (6)that the theoretical frameworks of ideological criticism, ideographic criticism, and the ideograph are useful in not only rhetorically analyzing how <punk rock> ideology functions (Foss, 2009), but also helpful in rhetorically determining if <punk rock> ideology is hegemonic or not (Lee & Blood, 2016).

DISCUSSION

The external materials analyzed in this inquiry contradicted itself in the following ways: (1) it unanimously labeled <punk rock>music as mostly or solely resistive, social political, or anarchistic, without examining <punk rock> lyrical dominant narrative themes of <romance>, <intimacy>, and <love>; and (2) it framed all punk rock lyrics and music as one-dimensional, which contradicted the <punk rock> ideology embedded within my rhetorical artifact.

By failing to both recognize and analyze <punk rock> ideology centered on lyrical dominant narrative themes of <romance>, <intimacy>, and <love>, I submit that both academics and non-academics are "indirectly and intermediately" (Schneider, 1962) responsible for further reproducing both misconceptions and misunderstandings about punk rock music, fans, and culture. As mentioned herein above earlier, Foss (2009) suggested that when and if, "…an ideology becomes hegemonic, it accumulates the symbolic power to map or classify the world for others" (Foss, 2009, p.210). In this inquiry, negative symbolic power associated with limited perceptions relating to <punk rock> ideology is "indirectly and intermediately" (Schneider, 1962) attached to one-dimensional research that was created, published, and further distributed by both academics and the popular press.

Both academics and the popular press have also consciously but unconsciously framed<punk rock> ideology as solely a counter narrative lyrical genre; however, my incidental findings reason that <punk rock> ideology consists of three lyrically themed genres and not two. The most lyrically known <punk rock>genre is the counter narrative. The least explored lyrical genres are the dominant narrative and the punk rock attitude (PRA) .The PRA functions in the space between the dominant and counter narratives of punk emotion and lyrics. The PRA has the emotional power and ability to operate independently of or interdependently with dominant narratives of <romance>, <intimacy>, and <love>, as well as with counter narratives of social justice, resistance, inequality, stratification, and global war - to name but a few.

The PRA is activated by the emotional byproducts of tenacity, perseverance, staying power, long-suffering, and individual freedom. For punk rockers such as myself, the PRA is an inherent emotion embedded within all humans that desires to be loving, gentle, understanding, kind, and caring; yet, free from the "social mechanisms" (Gross, 2009) of hegemonic social control, hetero normative bullying, and psychological manipulation. The PRA is not a social club, centered in any given geographic location, or available for purchase; rather, the PRA is an achieved emotional and mental state that provides the listener with the following: (1) the emotional intermediates of action and agency needed for the listener to engage in grass roots social justice and civil rights advocacy, while also pursuing dominant narratives of <romance>, <intimacy>, and <love>; (2) the emotional power necessitated to not let anyone, anybody, or anything unnecessarily or necessarily push you around; (3)the moral courage required to stand up for one's god given right - as a living human being - to live a free, prosperous, and peaceful life without being labeled a sissy, wimp, or overly sensitive; and (4) the daily emotional mechanisms needed to successfully navigate and overcome a hegemonic social world that frowns on the mechanisms of poverty and lower class, as well as the differences in race, ethnicity, gender, class, religion, and culture.

By failing to analyze the distinctions between <punk rock> lyrical genres, both academics and the popular press have perpetuated limited research in the principles of <punk rock> ideology; inviting the, "…audience to understand the world in some ways, but not in others" (Foss, 2009, p. 210). As a result, audiences are rhetorically conditioned to perceive <punk rock> ideology as linear or one-dimensional. Turrini (2013) noted that, "there is a decided hostility to both academic and journalistic

historical narratives of punk form within the punk communities" (pp. 74-75). In some instances, critiques may produce research that fails to either thoroughly and/or accurately represent punk culture, music, and fans under the premise of raising awareness about them. Nevertheless, these critiques still enrich their own lives by collecting revenue generated from book sales on punk fans and bands, dissertations published on punk cultures, and taxes paid by punk fans who may work mediocre jobs and do not go to college; yet, pay state and federal taxes, which are then "indirectly and intermediately" (Schneider, 1962) used to fund public institutions of higher education. This type of scenario is plausible; therefore, there is some room for critique. This conceivable situation offers the reader with a fresh perspective as to why some punk communities may stay away from both academic researchers and nonacademic writers.

The future implications of rhetorical studies research on <punk rock> ideology requires that both academics and scholars produce research that if possible, avoids further stigmatizing and marginalizing<punk rock> music, culture, and fans, under the premise of either serving them, or raising awareness about them (Grossman, 2010). All the same, I realize that conducting this type of altruistic research may not be conceivably in capitalist culture because:

The culture of capitalism reinforces and profits from sexism, racism, classism, and other forms of social discrimination, today these deeply embedded systems of inequity are masked and rationalized through the rhetoric of 'colorblindness,' 'cultural difference,' and the market logic of capitalism… in the logic of capitalism, sexism, racism, bias against immigrants, and exploitations of the working class are profitable… the concept of 'citizen' is appropriated and conflated with consumer identities with deep seated implications for democratic participation (Sorrells, 2016, pp. 184-185).

This quote suggests that the exploitation of punk rock culture may also be profitable in capitalist society (Sorrells, 2016). Capitalist societies both psychologically and economically liberate and justify authors, who produce rhetoric that further reproduces one-dimensional or linear results; so long as these limited, rhetorical results generate income for and pay taxes to the economy (Sorrells, 2016). I refer to these type of author's as "academic predators, "or authors who sustain large economic gains by publishing narratives centered in the lived experiences shared by incarcerated people, homeless people, or other negatively credentialed people, such as punk rock fans and culture .The main goal for academic predators is to secure a tenured or associated teaching position by publishing research in marginalized and/or disenfranchised cultural groups, which in turn, generates steady revenue for themselves, their families, and the institution they employed by or attend . The "indirect and intermediate" (Schneider, 1962) goal of academic predators is to raise awareness for marginalized people of prejudicial color, gender, sex, race, religion, ethnicity, and culture; achieving the "indirect and intermediate" (Schneider, 1962) goal is not the prime directive.

Without no manipulated action and agency conducted by academic predators, misconceptions about punk rock <ideology> cannot be produced or further reproduced. Ideographic criticism suggests that, "ideology is false consciousness…. public rhetoric often rationalizes political acts that help the

powerful and disadvantage the powerless" (Lee & Blood, 2016, p. 225). This would imply that most<punk rock> rhetoric produced by academics and the popular press is not entirely correct; producing limited <punk rock> rhetoric has helped to disadvantage the powerless while enriching the powerful (Lee & Blood, 2016). The powerful are academic predators, which include both academics and popular press; the powerless are both punk fans and bands whose lived experiences are rhetorically used against them by academic predators. Consequently, I propose that potential interviewee's may want to avoid working with or for academic predators, or not, this is only a suggestion.

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