



The Skinhead Subculture in the Czech Republic

KEY WORDS

skinheads, subculture, Czech Republic, values, attitudes

ABSTRACT

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This article briefly describes the skinhead subculture, its history, components, characteristics, values, attitudes and norms. It also presents the various currents of the subculture, with an emphasis on the current apolitical trend within this subculture. The article discusses not only the skinhead subculture in England (its roots, development, etc.), but also the situation in the Czech Republic. The skinhead scene in the Czech Republic is characterised by disunity, caused by political orientation and the engagements of its various supporters, who identify either with: (a) the extreme right (National Socialism), (b) the traditional current (patriotism and the classic themes of the original skinhead subculture), or (c) the extreme left (Trotskyism, communism, and anarchist or 'autonomist' currents). It is difficult to establish how many skinheads there are in the Czech Republic today, but one estimate puts the figure at five thousand people when adding all currents together.

Introduction

The focus of this article is on the skinhead subculture, which has attracted significant media attention. It briefly describes how the subculture became established and how it differentiated itself into often antagonistic currents. It also notes the values, norms, and the self-image of this subculture, as well as topics it uses for mobilisation. Definitions of key terms, such as 'youth subculture', 'skinheads', and 'patriotism', form an integral part of the article.

The main focus is on the traditionalist current within the Czech skinhead subculture, introducing selected musicians, zines, leisure activities and themes.

(Youth) subculture

The topic of subculture first appeared in the 1920s, as a concern of the Chicago School of Sociology, represented by Robert E. Park, Paul G. Cressey, Albert Cohen and others, who concentrated on meticulous empirical research into the sociology of the city.

Given the wealth of definitions of, and approaches to, the study of subcultures, it is impossible to provide a precise definition of subculture in general or youth subculture in particular. The definitions generally focus on individual characteristics and qualities of subcultures, and it is difficult to provide an umbrella definition that would do justice to their huge variety.

Generally speaking, subcultures can be differentiated according to age (hence 'youth subculture'), occupation, religion (sects, rituals), origin, nationality, ethnicity, race, segregation, social station, social institutions, interests, etc. If subcultures differ substantially, for example, if they exhibit tendencies that run counter to those of general culture, tensions and conflicts arise that often produce very dramatic situations (clashes with the police, for instance, or clashes between subcultures).

More recently, the study of subcultures has been given increased attention, with the trend not limited to sociology, in which the specific sub-discipline of sociology of subculture is becoming established (cf. Hebdige, 1979; 2012). Characteristic signs of subcultures are distinctive symbolism, specific language, value orientation, ideologies, norms of behaviour, attitudinal patterns, etc.

According to Syrový (2000), subcultures are especially typical of youths, creating a natural background for peer groups and providing temporary asylum during an adolescent's quest for identity. Subcultures also furnish an ideological paradigm, within which the individual acquires values and attitudes, and creates relationships with the world (Smolík 2005).

The potential for socialisation in subcultures is substantial. When a peer group, which itself is part of a wider subculture, accepts an individual, it assigns them a specific status and role; this then affects their socialisation, which unfolds within a peer group. Within a subculture, an individual can develop a parallel career that can differ considerably from their professional career. This is particularly important for those who are unsuccessful in schools or in their jobs, because high status within a group can significantly boost self-esteem (Smolík, 2010a). Of course, persons successful in wider society can also realise their potential in a subculture.

Historically, the development of youth subcultures in the Western world, especially in Great Britain and the USA, since the end of World War II has been

remarkable. Although the individual subcultures of adolescents emerged in opposition to the culture of the adult world, they have gradually acquired a more specific and relatively autonomous character. However, whether it makes sense to speak of youth subcultures has been questioned by some authors, who propose understanding of these in reference to musical subcultures or even avoid the term altogether, preferring concepts such as (neo-)tribes, scenes, styles, etc. (cf. Smolík, 2010a; Kolářová, 2011).

It is important to note the individual roles and engagement of supporters within a subculture. Each subcultural group features several different categories of insiders. In addition to the movers and shakers who organise concerts and protest marches, publish magazines and musical records, there is a much greater proportion of passive supporters (or consumers), who might partake minimally in the functioning of the subculture, which is nonetheless of great significance to them (Smolík, 2010a). Then there are those who are outside the 'scene', and do not perceive the ideology of the subculture. They do not observe to the set of norms that govern the subculture, or express its attitudes, although they do adhere to its fashions. Among the Czechs, this type of fan is often called a 'weekender'. Heřmanský and Novotná (2011: 98) describe this in reference to the 'problem of authenticity', distinguishing between three types of subcultural membership: those 'at the centre of the scene', those 'at the periphery of the scene', and those 'parasitising on the scene'. The problem of authenticity appears in all youth subcultures, including the skinheads.

A question might be asked as to whether skinhead subculture is constituted solely by young people. Although the category of youth mostly overlaps with adolescence, it can be observed that some people involved in the Czech skinhead scene certainly would not be described as 'youths' in terms of sociology and psychology. Nevertheless, the majority of a subculture's supporters are teenagers or young adults.

Skinheads: origins, roots, stories

According to various sources, the diverse actors involved in the skinhead subculture describe its evolution very differently. The main point of contention is whether or not skinheads are racist in their origin and essence (Mareš, 2003; cf. Marshall, 1994; 1996).

The first skinheads appeared in England in the 1960s, a period referenced by traditional skinheads as having the 'spirit of '69'. As a subculture, they constitu-

ted themselves on the basis of several youth movements: the Teddy boys (teds¹), the mods,² the 'Rude Boys (or Rudies³), the rockers and the football hooligans (the boot boys). However, it was the street mod gangs, the football hooligans and the rude boys who ruled the dance clubs, which were of decisive importance in the creation of the skinhead subculture. In the first wave, countless designations appeared and the skinheads were given various names in different places: noheads, baldheads, cropheads, suedeheads, lemons, prickles, spy kids, boiled eggs, mates and even peanuts, which according to some contemporaries was a reference to the engines of their scooters, which produced a sound similar to peanuts rattling in a can. However, it was only in 1969 that skinheads definitely singled themselves out from their predecessors, becoming an independent subculture, although they still occasionally continued to be termed mods for some time (Marshall, 1994: 14).

The skinhead groups from that period defended their territories from other skinheads, but their violence was also targeted against hippies and, eventually, immigrants. Indeed, it was partly in order to set themselves apart from hippies that skinheads created their style that involved close-cropped or shaven heads. However, such a hairstyle had other advantages: a fighter could avoid being grabbed by his hair by an opponent, and with a shaved head, the countenance is generally tougher. Moreover, it was a low-maintenance hairstyle, which might have appealed to the first skinheads, many of whom worked in heavy industry.

¹ The teds of the fifties had been replaced by the mods, who at first had been a very exclusive, almost secret, underground working class movement. They wore immaculate clothes, regarded themselves as an élite and behaved like gods. They bought the finest Italian suits and rode on Vespas and Lambrettas. They decorated the scooters with artificial fur fabric and as many accessories as possible. Contrasting with, and in opposition to, the mods were the rockers or greasers, who with their leather jackets and heavy motor bikes were a diluted version of the American Hell's Angels (Knight, 1982: 8).

² The mods were described as young working-class men enchanted, fascinated and, some might say, possessed, by the US and continental fashion styles. They spent their time buying stylish clothes, visiting clubs, listening to modern jazz, and keeping their hairstyles neat. The emphasis was on a smart and tidy look, hence the preference for subtle colour schemes. The mods created a style that was suitable both for school or job and for leisure time (cf. Hebdige, 1979; Mareš, Smolík, Suchánek, 2004). Also known as hard mods, they reveled in the violent and aggressive image of post-'64 modernism and began to dress accordingly. Smart suits were put away for nights on the town and fighting was done in shirt and jeans. Similarly, expensive shoes were replaced by boots which were all the better for cracking heads. And hair became shorter and shorter, as the French crew-cut came into fashion and then proceeded to go down the barbers razor scale from four to one. (Marshall, 1994: 9)

³ The third source of the skinhead style was the hip young West Indians of the inner city areas, such as Lambeth or Brixton. The whites and the blacks mixed freely at dance halls and club, both indulging a common love of dancing and music. The black youths were known as Rude Boys or Rudies. They could be seen hanging around street corners in Brixton, dressed in their long black coats, later to become the crombies of the skinheads, with short trousers revealing white socks and flat, black shoes. (Knight, 1982: 10)

The skinhead image, to which cropped or shaved hair is key, was then completed with jeans (Levis, Lee Rider, Wrangler etc.), heavy work boots (Dr. Martens, Gladiator, Get a Grip, Steel etc.), braces and, later, bomber jackets⁴ (see Mareš, 2003; Knight, 1982; Marshall, 1994; Smolík, 2008). Very popular brand shirts have been Ben Sherman, Brutus, Jaytex and Fred Perry (“Bennies”, as they became known) (cf. Knight, 1982; Ridgers, 2014).

Attitudes to parents, school and the police were not specifically skinhead, but like that of other working class youth. Being a skin did not normally imply a break without your family. Mothers welcomed the short hair because it presented less problems than long hair. Fathers liked the style because it was neat and workmanlike. Unlike the families of middleclass dropouts, skinhead families were generally supportive, helping with money and acting as some sort of barrier against school and the police. A skin would normally live at home. School and police share the dislike of most working class youth. (Knight, 1982: 21)

Skinhead subculture is often associated with football. Football is also significant in terms of leisure activities, as well as concerts, clubs and so on.

The first skinhead mobs went into action during the 1988–1989 football season when Leeds United, Liverpool and Everton were the teams to beat. Nothing did more to spread the skinhead style than travelling mobs who would go in action before, during and after a game. By the start of the following season even pre-season friendlies went off and trouble spanned all four divisions in England and the Scottish game too. (Marshall, 1994: 30)

Skinhead subculture was based on territoriality, patriotism, ethnicity⁵, and later on political and social issues (unemployment, relationship to ethnic and religious minorities, history of Great Britain, etc.). For this reason later appears a politicisation of the subculture.

The subsequent politicisation of the skinheads caused a split in their subculture: some, such as the traditionalists and the Oi! skinheads, remained faithful to the traditional interests of the movement (beer, football, street brawls), others became political, such as the Nazi skinheads, who in many cases had links with political parties on the radical right (for example the British National Party or National Front⁶). For the former, being a skinhead was largely a distraction; for

⁴ One favoured jacket was the „flightie“ or MA1 nylon flight jacket, often in black rather than the standard olive green (cf. Ridgers, 2014).

⁵ Ethnicity can be defined as an identification with real or imagined racial or national traditions. It is usually associated with oppressed minorities. (cf. Knight, 1982; Giddens, 1999).

⁶ The National Front suddenly found the race card was coming up trumps and from virtually nowhere, managed to field hundreds of candidates and secure 250,000 votes in the 1977 local elections. The voice of the far right had come in form the cold, and people were even beginning to talk about the Front

the latter, it represented a mission (cf. Mareš, 2003; Smolík, 2010a; b). Marshall (1994: 5) even claimed that for the skinhead subculture the best politics is no politics.

Subcultures are a mass a contradictions. Thought they may be, at times, loosely allied to a particular kind of politics, that alliance is uneven and transitory. There are black skinheads and SWP skinheads. There are skinheads who will vote Conservative, Labour, Communist and SDO at the next General Elections. Most skinheads probably won't vote at all. Most skinheads (like the majority of young people in Britain) couldn't care less about organised politics of any kind. (Knight, 1982: 33)

Despite that, in the 1980s some skinheads grouped themselves around the platform Rock against communism (RAC). The most important racist skinhead band was Skrewdriver, which emerged from the punk movement in 1977. Its leading figure was Ian Stuart Donaldson, one of the most distinctive personalities among skinheads and on the neo-Nazi scene (Smolík, 2010a). By the summer of '87, leading bands on the white power scene had broken away to form Blood and Honour, an organisation that produced a magazine of the same name. Issue one was for all nationalist music fans, but as early as issue two Blood and Honour was describing itself as "the National Socialist music paper". In September, a gig in London saw Skrewdriver, Brutal Attack, No Remorse and Sudden Impact formerly launch the new organisation which, at least until the death of Ian Stuart in a car crash in 1993, dominated the white power music world. (Marshall, 1996: 85)

In the late 1970s, red skins appeared in England. Certain skinheads, mindful of their working class roots, became members of the Communist Party, Socialist Workers Party and the Labour Party, adopting leftist ideologies of various flavours, including those from the far left. Drawing on this legacy, a more consistent movement appeared in New York in 1993, RASH (Red and Anarchist Skinheads); this soon spread into other countries, including the Czech Republic. Its adherents were often members of militant anarchist organisations, and for this reason were sometimes hostile to the apolitical Oi! skinheads (Marshall, 1994; Smolík, 2010b).

Although no single narrative can encapsulate the history and internal differentiation in the skinhead movement, it is possible to state that this subculture is not homogeneous, and that political ideas and the media have influenced it.

replacing the Liberal Party as the third force in British politics. Like all parties, the National Front had a whole range of policies, but they were seen very much as a one plank effort, best summed up by the slogan, IF THEY'RE BLACK, SEND THEM BACK. (Marshall, 1994: 134)

Skinheads in the Czech Republic

Although some youth subcultures appeared in the Czech society in the 1960s, in general subcultures have become increasingly prominent since the late 1980s. In the post-revolutionary 1990s, the Czech situation was fundamentally transformed, and the intensification of the processes of European integration meant that the majority of society's members encountered the various subcultures much more often. Skinheads are among the subcultures that appeared in the country before the communist regime collapsed in 1989.

In the Czech Republic, skinheads are an imported subculture. They continue to be fairly widespread, although there has been a notable decline since the 1990s. Several factors were instrumental in this retreat:

- a) Demographic change;
- b) New musical genres and styles (rap, hip-hop, but especially the dance scenes of the late 1990s and beyond); and
- c) Criminalisation of the far-right section of the skinhead subculture.

The skinhead scene is characterised by disunity, caused by political orientation and the engagements of its various supporters, who identify either with: (a) the extreme right (National Socialism), (b) the traditional current (patriotism and the classic themes of the original skinhead subculture), or (c) the extreme left (Trotskyism, communism, and anarchist or 'autonomist' currents) (see Table 1 for more detail).

Although skinheads appeared in the Czech Republic and other post-communist states prior to 1989, their boom years started in 1990 (cf. Kupka, Laryš, Smolík, 2009; Heřmanský; Novotná 2011). In the late 1980s and early 1990s, more stable skinhead groups emerged in Czechoslovakia, mainly in Prague, Liberec, Northern Bohemia, Plzeň, Brno, and in the Bohemian-Moravian Highlands (in Nové Město na Moravě and Žďár nad Sázavou; see Smolík, 2010b).

As the 1990s progressed, Czech skinheads also became significantly younger. Whereas in the early 1990s, the typical skinhead was in his early twenties, today he is a teenager, sometimes even a pupil at an elementary school. One possible explanation for this is that some skinheads from the 1990s lived their younger years in punk subculture, which was more widespread in the country before 1989.

Development within the skinhead subculture is also noticeable in the fact that some skinheads, who identify themselves with the extreme right, have distanced themselves considerably from the original subculture, even considering themselves National Socialists. They have also abandoned the subcultural fashions, preferring branded street wear clothing (cf. Mareš 2003).

Table 1. Currents within the skinhead subculture in the Czech Republic

| Current | Quantity/ distribution | Manifestations of violence | Political orthodoxy | Drug use | Vandalism |
|------------------------|---------------------------|--|--|----------|-----------|
| NS current | Medium | Major (towards ideological opponents, immigrants and Romani) | Major (relation to National Socialism) | Minor | Medium |
| Traditionalist current | Medium | Medium | Minor (traditional themes only such as national identity, patriotism etc.) | Minor | Minor |
| Extreme left current | Minor | Minor | Major (relation to leftist concepts and ideas) | Medium | Minor |

A significant structuration occurred within the skinhead movement, mainly in terms of ideological orientation, adoption of musical styles, and links with other subcultures, thereby leaving the shaved head and skinhead image as the only elements shared by all skinhead currents. However, it is very difficult to provide an exact typology, given that boundaries are often blurry, and that alliances and hostilities are established along lines that are not always very clear. Such currents are subject to tumultuous developments, and the situation differs across countries.

Although every new classification of skinheads inevitably must recognise further exceptions and specific gangs, in general skinheads can be divided into the original or traditional skinheads (also called apolitical skinheads), SHARP skinheads, RASH skinheads and White Power skinheads. In the Czech Republic, there is also a specific current of 'kališníci', which literally means 'the Utraquists', a reference to the country's Hussite tradition (cf. Smolík, 2010a; Heřmanský, Novotná, 2011).

The skinhead subculture continues to be an important topic in the media, but also for the police. In this respect, the racist current within the subculture, including the musical projects and bands linked to it, are of particular importance (see Mareš and Smolík 2012). The band Orlík continues to be legendary on the skinhead musical scene, as testified to by the number of bands that play its songs or its entire repertoire, which dates to 1990–1991.

The band's dominant personalities were young actors Daniel Landa and David Matásek. Orlík identified with the historic tradition of Czech nationalism and with the Hussite reform movement of the early fifteenth century, which the band chose to present as a form of struggle against foreign influence. This is illustrated for example by the song *Vozová hradba* ("Wagon Square", referring to the Hussite's famous military tactic). Verbally they rejected neo-Nazism. However, some of their songs – for example *Bílý jezdec* (White Rider) – are conceptually aimed at creating a common European white power identity⁷. Probably the most controversial to this day is the song *Bílá liga* (White League) with its racist passages (Mareš, 2003: 412-413).

In the early 1990s, the songs of Orlík and the ideology of 'kališnictví' (named after the symbol of the Hussites, 'kalich', which means chalice) dominated expanding skinhead subculture (some skinheads began to attack the Romani and the Vietnamese at that time, something from which Orlík members distanced themselves). Already during Orlík's time, other Oi! bands drew on its music, but contributing a tougher style and rhetoric. One of these was Bráník, which issued the album *Bráník Power* in 1990 (Mareš, Smolík, 2012: 71–72, cf. Trachta, 2011).

The 1990s were also the heyday of White Power Music bands, such as Bráník⁸, Diktátor, Excalibur, Buldok, Agrese 95, Excalibur, Valašská liga, Vlajka, S.A.D., Hlas krve and Zášť 88 (see Mareš, 2003).

At the end of the 1990s the Czech security agencies began to apply the available anti-extremist legislation more thoroughly, for example against the West Bohemian section of Blood & Honour. Some distribution networks, run through domestic P.O. boxes, were also broken up. Altogether, however, the first three or four years of the new decade were still the "golden age" for events related to WPM. Concerts were often played at the end of political demonstrations. The rise of the internet enabled trade in music CDs from abroad, and a number of Czech bands became known internationally. At the end of the 1990s the Czech security agencies began to apply the available anti-extremist legislation more thoroughly, for example against the West Bohemian section of Blood & Honour (cf. Mareš, Smolík, 2012).

In the late 1990s, bands appeared that distanced themselves from the ideologies of both the extreme left and the extreme right, and established the so-called Oi! scene, which identified itself with traditional currents within the subculture.

⁷ The song's lyrics include "A white rider rides through the dark, a white sword above his head, galloping and yearning, through a sad Europe. White Rider, white light, white day and white face" (cf. Mareš, Smolík, 2012).

⁸ A criminal complaint was filed against the members of Bráník, and they became the first white power musicians in the CR to be convicted for racist hate speech (Mareš, 2003: 416).

Bands that constituted this current were Operace Artaban, Lumpenproletariat, The Protest, Pilsner Oiquell, The Riot (later Riot Reunion), Pro!ekt, Neparkovat Vjezd, Prohibice, Normals?!, 3:2 pro MH and others. Among the longest established festivals on the traditionalist skinhead scene is Streetkids, 2015 was its fourteenth year.

Apolitical skinheads consider themselves patriots and defenders of national interests, criticising the political establishment and also the growth of Islamist tendencies in Europe and the unresolved issues in the Czech Republic's socially excluded areas. Ideologically, they are close to the National Party (NS) and the Association for the Republic–Republican Party of Czechoslovakia (SPR-RSČ), although now both have disintegrated (cf. Smolík, 2010b).

In the past, the primary medium of communication were the so-called zines, such as Patriot, Hubert, Fénix, Riot News, Bulldog, Messenger, Clockwork Legion, Ulice, SkinRead, Rytíř, Boots & Braces, Bootweiser, 4 Subculture and many others. Zines saw their greatest era between 1994 and 1997, although they still appear today, and older issues continue to be borrowed and copied (Mareš, 2003). Although zines continue to exert influence, today the bulk of the material is found on the Internet, on specialised websites, social networks and in chat rooms.

The media and state administration associated the skinhead subculture with violent excesses, 'political extremism' and other negative phenomena, but the socialisation function of this subculture is often ignored. The research into this subculture is usually qualitative in character (cf. Stejskalová, 2011), or consists of inquiries into specific issues.

For example, a 2010 sociological survey (40 respondents, 30 men, 10 women) within the apolitical current of the skinhead subculture revealed respondents' involvement in sports, including martial arts (boxing, kick boxing, Thai boxing), that might relate to the masculine character of the subculture. Other leisure activities cited were music, visits to pubs, spending time with family, watching football, etc. (cf. Smolík, 2010b).

It is difficult to establish how many skinheads there are in the Czech Republic today, but one estimate puts the figure at five thousand people when adding all currents together. In summary, there are two main currents today, the traditional and the extreme right (National Socialist) one. During the 1990s, the latter abandoned the classic skinhead image, focusing on political agitation, education and activism.

The main topics used for mobilisation by the traditionalist current within skinhead culture include:

- Patriotism, nationalism and ancestral pride;

- Criticisms of political correctness and imposed conceptions of multiculturalism;
- Relationship to extreme right skinheads (or the neo-Nazis);
- Relationship to extreme left radicals (typically Anti-Fascist Action); and
- Relationship to immigrants and the Romani.

Within the extreme right current of skinhead subculture, the main topics used for mobilisation include:

- Relationship to the current political representation and the state repressive apparatus;
- Unresolved relationship to selected historical events of the twentieth century;
- Relationship to extreme left radicals (typically the Anti-Fascist Action);
- Relationship to political parties of the extreme right (such as the Workers' Party of Social Justice (DSSS));
- Relationship to minorities (ethnic, sexual, etc.); and
- Critical attitude to postmodern values.

Conclusion

In the Czech Republic, skinheads constitute a traditional subculture, which first appeared in the late 1980s. Today's subculture is not identical to that of ten years ago, but a cult of skinhead tradition, with myths drawn from 1969 and related to events in England at that time, continues to exert influence.

The decline of the skinheads today can be explained by citing several factors:

1. Demographic change;
2. New musical genres and styles (rap, hip-hop, but especially the dance scenes of the late 1990s and beyond); and
3. Criminalisation of the far right section of the skinhead subculture.

Both the traditionalist and far right currents of the skinhead scene consist of active members and sympathisers, with bands and websites providing focal points. Despite the decline in the movement, the number of supporters is still sufficiently large, allowing the subculture continued existence, which will then continue to attract social scientists and other scholars.

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Subkultura skinheadów w Republice Czeskiej

Streszczenie

Artykuł poświęcony jest medializacji subkultury skinheadów. Prezentuje w skrócie ewolucję, dyferencjację do wzajemnie antagonistycznych nurtów, ale także wartości, normy, *image* i tematy główne subkultury skinheadów. Istotną częścią artykułu są również definicje podstawowych pojęć (np. subkultura młodzieżowa, skinheadzi, patriotyzm itp.).

Tekst opisuje wybranych interpretatorów muzyki, ziny, aktywności czasu wolnego oraz tradycyjnie podejmowane tematy.

W Republice Czeskiej, podobnie jak w innych krajach postkomunistycznych, subkultura *skinheads* pojawiła się jeszcze przed 1989 rokiem, lecz jej prawdziwy boom przypada na lata po 1990 roku. Aktualnie można tylko z trudem oszacować liczbę zwolenników *skinheads* (czasami podaje się liczbę 5000 osób – zwolenników wszystkich nurtów). Ogólnie można stwierdzić, że subkultura ta dzieli się do dwóch nurtów – tradycjonalistycznego i skrajnie pravicowego (narodowo-socjalistycznego). Ten drugi nurt już w latach 90. XX w. porzucił klasyczny *image* i koncentruje się na agitacji politycznej, edukacji i aktywnizmie politycznym.

Do głównych tematów podejmowanych przez nurt tradycjonalistyczny subkultury skinheadów należą:

- patriotyzm oraz duma narodowa;
- krytyka poprawności politycznej oraz narzucanej koncepcji multi-kulti;
- postawy wobec skrajnie prawicowych skinheadów (ewent. neonazistów);
- postawy wobec lewicowych radykałów (takich jak ruch Akcja Antyfaszystowska);
- stosunek do imigrantów i mniejszości Romów.

Do głównych tematów podejmowanych przez skrajnie prawicowy nurt subkultury skinheadów należą :

- stosunek do klasy politycznej oraz siłowych struktur państwa;
- niejednoznaczne postawy wobec wybranych wydarzeń z najnowszej historii;
- postawy wobec lewicowych radykałów (takich jak ruch Akcja Antyfaszystowska);
- postawy wobec skrajnie prawicowych partii politycznych (takich jak Partia Robotnicza Sprawiedliwości Społecznej);
- postawy wobec mniejszości (etnicznych, seksualnych itp.);
- krytyczny stosunek wobec ponowoczesnych wartości.

W porównaniu z latami 90. XX w. aktualnie można zaobserwować spadek liczebności fanów opisywanej subkultury. Stoi za tym kilka czynników:

- zmiany demograficzne;
- nowe nurty i style muzyczne (rap, hip-hop, dance);
- kryminalizacja skrajnie prawicowego nurtu subkultury skinheads.

Tradycjonalistyczna scena skinheadów, podobnie jak jej wariant skrajnie prawicowy, składa się z zespołów muzycznych, stron internetowych, ale także poszczególnych aktywnych członków i sympatyków. Z uwagi na relatywnie wysoką liczbę skinheads w Republice Czeskiej można się spodziewać, że w dalszym ciągu subkultura ta będzie przyciągać uwagę (nie tylko) przedstawicieli nauk społecznych.