

Chapter I

Introduction

This chapter presents the introduction of the research which covers the background, scope of study, research questions, aims of study, research procedures, clarifications of term, the organization of the paper.

1.1 Background

Songs are a kind of art that not only entertain' people but may also enrich people's emotion. Song lyrics become an important element of song, because they contain messages that are sent to and listened by the listeners. Song lyrics are about delivering or sending message of love, life style, even issues of environmental and social criticism.

Song lyrics often represent music genres, as each genre has its own style and also culture. For example, the lyric of Dangdut are often different from (for example) Rap. Moreover, each genre has its own history and story. This is especially true with Rap music. Rap is a part of Hip-Hop culture with the rhyme of the vocal style as a basic element, in which the artist speaks lyrically in rhyme and verse, generally to an instrumental or synthesized beat. The people who perform rap are called rapper or mc (Harvard Dictionary of Music: 2003). Within Hip-Hop, the lyrics of Rap are not only considered as a medium of expression but also as a way to send purposive messages weather it is political issue, racial, or even religious one.

Erik Yuda Pratama, 2011

The Ideology of Hip-Hop ...

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In this era, Rap may become one of the most famous music genres. Almost everyone knows this music. Billboard also shows that Rap dominated the top 10 hit list of popular songs. It listed some of the most popular singers such artists as Jay Z, Rihanna, Eminem, Crist Brown, P Diddy (Billboard Chart Edition 2009).

Further, Rap music contains many words that differentiate it from other music genres and this is one of Rap strength (Bambaata: 2005). Hip-Hop and its subgenre Rap, has its own strong characteristic in the form with which it delivers its messages.

Bambaata (2005) stated that Hip-Hop is an art culture that consist of four major genres as the embodiment of the identity of its character; DJing, Rap/MCing, B Boys and B Girls (break dancing), and Gravity. However, in the music, Hip-Hop can be defined as a musical genre which is developed alongside hip hop culture, and made from five fundamental elements such as rapping, DJing, sampling, scratching and beat boxing.

In line with Bambaata, Harvard Dictionary of Music (2003) states that as a Hip-Hop subgenre Rap becomes a fundamental aspect to show an identity and is also used as a promotion media to propagate Hip-Hop in over the world. Nowadays, people always use the term rap synonymously with Hip-Hop. In fact Hip-Hop symbolizes the practices of an entire subculture.

A number of studies have been conducted on Hip-Hop, for example McLeod's (1999), that demonstrated how to analyze Hip-Hop using the text lyrics. He exposed the meaning of "keepin' it real" phrase that is always yelled by Hip-Hoppers in every

situation. Sharma (2005) examined how South Asian American (*desi*) Hip-Hop artists develop a racial consciousness and identities that both challenge narrow identity politics strictly drawn around ethnic lines and provide alternative ways of “being desi in America” by creating interracial alliances and racial identities based on a politics of identification. The research using Hip-Hop as an object of analysis was also conducted by Lightstone (2004). He described the aesthetics of Hip-Hop culture represent a powerful, and counter cultural to majority culture. In his research, he also proposed nine themes which possibly apply in Hip-Hop lyrics.

Leaning on the research, this study investigates Hip-Hop and in specific it investigates the pattern used in the lyrics, the purpose of using the expression in the lyrics and the meaning that can be constructed from the messages. Hip-Hop song is selected because Hip-Hop song is one of the famous songs music in this era. Besides that, people also know Hip-Hop as a unique genre which contains or shows a purposive and an explicit lyric in many forms of themes. The lyrics under the investigation were written by Busta Rhymes (We Made It) from East Coast, 2Pac Shakur (Thug Mansion) from West Coast, Kanye West from Midwest, Ludacris (Runaway Love) from Southern. They have been chosen as the subject of the research because each of the artist is a famous rapper in each mainstream and the songs have been chosen because each song is one of their famous songs and which gained high appreciation by the fans.

1.2 The Scope of Study

The present study is limited to only investigating the pattern used in the lyrics taken from the four songs of Hip-Hop which are categorized as the famous songs in each mainstream, the purpose of using the expression in the lyrics and the meaning that can be constructed from the message in Hip-Hop music.

1.3 Research Questions

1. What are the patterns (the words or expression) used in the lyrics?
2. What are the purposes of using the expression?
3. What meanings can be constructed from the lyrics?

1.4 The Aims of the Study

Based on the questions formulated above, the present research aims to

1. Investigate what patterns and expression are used in Hip-Hop music.
2. Find the purposes of using the expression that are used in the lyrics.
3. Reveal the meaning that can be constructed from the lyrics.

1.5 Research Methodology

The study employs qualitative descriptive method as the fundamental aspect of the study. The research describes the phenomena in the form of the patterns (the words or expression) used in the Hip-Hop lyrics, the purposes of using the expression in Hip-Hop lyrics, the meanings that can be constructed from the message as evidenced in the Hip-Hop lyrics under the investigation.

1.5.1 Data Collection

The data are collected from the four songs; there are Busta Rhymes (We Made It) from East Coast, 2Pack Shakur (Thug Mansion) from West Coast, Kanye West (Bittersweet) from Midwest, Ludacris (Runaway Love) from Southern. The data are in the form of words, phrases, and sentences which are purposively selected to answer the research questions.

1.5.2 Data Analysis

The collected data are then categorized into pattern, expression used, and meanings that can be constructed from the message. Further, the data are analyzed using Semiotic as proposed by Saussure and Rhetoric as proposed by Aristotle as the background theories of this study. In conducting the study, the following steps have been taken:

1. Selecting and classifying Hip-Hop songs (Rap), based on the genre in Hip-Hop mainstream.
2. Reading the lyrics carefully and thoroughly in order to get comprehensive understanding of the pattern, expressions used and meanings that can be constructed from the lyrics.
3. Analyzing the findings.
4. Making conclusion.

1.6 Clarification of the Terms

Hip-Hop : an art culture that consist of four major genres as the embodiment of the identity of its character, and the genres are DJing, Rap/MCing, B Boys and B Girls (break dancing), and Gravity (Bambaata: 2005).

Ideology : a set of concepts which provides one's targets, probabilities, and actions; is a media to analyze the situation that changes in a society (Hawkes: 2003).

Lyrics : a short poem which expresses the personal thoughts and feelings of the person who wrote it. In this context, lyrics under investigation are taken from the four songs of Hip-Hop which are categorized as the famous songs in each mainstream and gained high appreciation by the fans (Cambridge Advanced Dictionary).

Culture : the way of life, especially the general custom and beliefs, of a particular group of people at a particular time. (Cambridge Advanced Dictionary).

Cultural : relating to the habits, traditions, and beliefs of a society. (Cambridge Advanced Dictionary).

Djing : Turntables Techniques such beat mixing/matching, scratching and beat juggling eventually developed along with the breaks, creating a base that could be rapped over.(Bambataa: 2005).

Mcing/Raping: people who perform rap music (Vocal Style in Hip-Hop music with an identical rhyme and also send a purposive lyrics to the audience). (Bambataa: 2005).

Gravity : an element of Hip-Hop culture which is emphasized in art painting. Usually, it is applied in the wall in the city street. (Bambataa: 2005).

Break Dance : a form of dance in Hip-Hop, with very energetic movements, it is performed in order to accompany Hip-Hop singers while they perform the music in the stage. (Bambataa: 2005).

1.7 Organization of the Paper

The research is organized as followings:

1. Chapter I Introduction

This chapter consists of an introduction which provides the information on the background of the study, the scope of the study, research question, research methodology, clarification of key terms, and organization of the paper.

2. Chapter II Theoretical Foundation

This section focuses on the theoretical foundations which are relevant to the present study, with Hip-Hop lyrics as the main issue, and also more explanation about Hip-Hop lyrics style, semiotic theory and its elements.

3. Chapter III Research Method

This part comprises the explanation research procedure. In this part, the writer comprises the methodology to analyze the text.

4. Chapter IV Findings and Discussion

This chapter provides the results of the research, discussion of the research findings; the patterns of expression used in the lyrics, the purpose of using the expression, and the message which can be constructed in the text.

5. Chapter V Conclusion and Suggestion

This chapter presents the conclusion of the study and also provides implications and suggestions for further study.

Chapter II

Theoretical Foundation

This chapter presents the theories used in the study. It covers the elaboration of lyrics, the characterization of Hip-Hop lyrics (the patterns of the lyrics and the themes of expressions used in Hip-Hop lyrics). The chapter also elaborates Saussurean model of Semiotics, Aristotelian concept of Rhetoric and Hip-Hop Rhetoric as the framework of analysis.

2.1 The Definition of Lyrics

Lexically, lyrics can be defined as a set of words, phrases, or sentences that build a meaning lexically. Lyrics can be categorized as a short poem that expresses or shows the personal feeling, mood, or meditation of the person who writes it.

According to Columbia Encyclopedia (2010), the word lyrics was derived from the Greek word *lyrikos* which means “singing to the lyre”. Lyric could also be defined as a poem accompanied by a musical instrument, usually a lyre. Lyrics can be made in a form of sonnet, ode, song or elegy, and someone who writes a lyric is called a lyricist. Further Columbia Encyclopedia states that lyrics were firstly used in the ancient Greek literature, and they were made between the choral song and the monody sung by an individual. The first monody was created by Sappho and Alcaeus in the 6th century and the choral lyric was written by Pindar later.

To this relation, it is worth noting what Kahmin (1997) believe of lyrics. For him lyrics are “The words of songs which are typically of a poetic, rhyming nature, although they may be religious verses or free prose”. Leaning on that, lyric can be categorized as free prose, hence one form of literary text. However, lyric is often considered more as an element of a song rather than a form of literature. In this form, lyrics often influence people to act and to react; relevant to what they suggest especially when they are accompanied by musical instruments. For this reason, many lyrics become the media by which the authors explain and discuss their perception, to gain the popularity from their fans, or to create a controversy.

2.2 The Characterization of Hip-Hop Lyrics (the Patterns and the Themes of Expressions Used in Hip-Hop Lyrics)

Hip-Hop began in the gheeto camp where the Afro – American, Latino, and Jamaican combined and declared Block Parties in Bronx of New York in 1970s. They performed Hip-Hop in order to show the political protest and racial issues. The roots of Hip-Hop are found in Afro – American culture and affiliated with cultural elements, such as Jamaican, and Latin. Hip-Hop became very famous in America and it spreads to other countries (Dyson: 2007). For that reason, many themes and expressions often build in order to show their protest.

Furthermore, Hip-Hop lyrics have a strong element in poetry. In fact, Hip-Hop places lyrics as its strength and its identity, and the characteristic of Hip-Hop lyrics such as the theme and rhyming make different from other music genres.

In the Hip-Hop song, lyrics become one of the important elements which function as the media to deliver message to the listener. When performing Hip-Hop, the lyrics must be sung with a proper beat. It is intended to give soul to the lyrics so that the messages which exist in the lyrics become more powerful. Besides, it becomes the uniqueness of Hip-Hop, because the vocal style in Hip – Hip is different from others music genre. To sing is a way to make the musical sound with the voice along the tune, but to rap is a way to say the words forcefully along the beat. Lyrics can be categorized as a part of rapping in Hip-Hop culture and they are sung along the beat with a flowing rhyme and rhythm as a vocal style, and delivery (Edward: 2009).

From the different perspective, Attridge (2009) comes with the interpretation about rapping. In his perception, “Rapping is separated from spoken word poetry because it is performed in time to a beat”. Based on those statements, it can be concluded that Hip-Hop lyrics are always written using element of poetry, for example rhythm. In addition, the content of Hip-Hop lyrics is often written in a bombastic or even hyperbolic style.

As a Hip-Hop subgenre, Rap gives a huge contribution in spreading Hip-Hop culture and along with time Rap music has developed into a famous music genre with million fans across the world. One of the reasons why people like Rap music is that it Rap has power of making expression in the lyrics.

2.2.1 The Patterns of Hip-Hop Lyrics

Lyrics of a song can be regarded as poems. For this reason, the patterns of poems proposed by Guth and Rico (1997) are used to identify the patterns adapted as the criteria to identify the patterns in the Hip-Hop lyrics. The first pattern is question and answer; when it plays in lyrics, the lyrics can ask a question then provides the answer to it. The answers may not be in the last word on the issue. The second pattern is playing of opposites. This pattern is represented as explicit polar opposites, or it is often called as a polarities. It is formed into the texture of our lives, for example: day and night, black or white, etc.

The third pattern is playing off contrasting of point of view. This pattern is designed to persuade the readers to think about another character's feeling at the beginning and at the end of the story (Guth and Rico: 1997). In the case, this pattern can be identified as an addition another character (shadow characters) into the main character in the lyrics. When the readers read the lyrics, the shadow character will automatically come into the readers' main and imagination. The last pattern is Building to a high point. This pattern is also defined as building up climax. A poem may start slowly at the beginning then reaches a high point or climax.

2.2.2 The Themes of Expressions

Lightstone (2004) demonstrates nine themes of the purposes of using the expression in which they are used in Hip-Hop lyrics, they are: emotional expression,

critic theorist, battles, boasting, drugs and alcohol, spiritual concept, violence, evidence of groups process, and musical word play.

Emotional expression is also defined as the authenticity of the rapper, or in the other word this theme is a self-expressive of the rapper itself. In presenting the lyrics, the rapper usually delivers expressions which are influenced by their life experiences, conditions or what they feel when making the lyrics.

The second theme is rap as critical theorist. This theme is dedicated to send the protest about the situation which happens around the rappers' life. The critics are often dedicated to criticize the racial, social, and political issues. The third theme is Battles. It is a verbal insult in Hip-Hop lyrics which is purposively dedicated to insult a rival (rapper or sometimes for the individual who being hated by the rapper).

The fourth theme is Boasting. It is one of the arts in Hip-Hop expressions. Almost all of rappers have an ability to create some expressions which are dedicated to show off their existence or to dramatize their experience to the people.

The next theme is drugs. This theme is more focuses on the terminologies that are used as a slang name for drugs in Hip-Hop lyrics. Further, spiritual expression is an expression which is purposed to voice the spiritual concept of the rappers.

Evidence of the Groups Process is the expressions which are used in order to support another rapper when the rappers sing the song together with another rapper (featuring another rapper).

The last two themes are Violence and Musical Word Play. Violence or Hip-Hop violence is an expression which is used to describe a situation or event in which

rappers or people are being hurt whereas Musical word play is the theme which is not used to express something except as a complement expression in the lyrics.

2.3 Semiotic and the Construction Meaning

Broadly speaking, semiotics is focused with everything which can be classified as a sign (Eco: 1976, 7). Semiotics covers the sign not only for the sign that can be taken from our daily speech but also for another sign in our life. In semiotics environment, sign can be produced by words, images, sounds, gestures, and object. In the other word, semiotic is the study about how meanings are made and how the factual are described.

In textual research, Stoke (2003) sees that semiotic divides a text as a partial section that relating the text with another huge classification. Semiotic provides a way to connect a text with a message which can be found in text. This part conveys the intellectual analysis to the context in a text and gives the researcher information how to expose the meanings in a text.

In line with Stokes, Geertz (1973) states that semiotic contain much benefit to explain a cultural interpretation with a complex and wide analysis which is called as a thick description. Moreover, Geertz (1973) states that although semiotics is a very subjective analysis which is not reliable to be applied in socio-traditional research, each researcher can produce a different interpretation from another researcher when

analyzing the same text. It will not decrease the quality of semiotic because semiotic is built based on someone's interpretation about text.

In addition, Stoke (2003) explains how to analyze the text using semiotic: First, the researcher needs to define the object of analysis before doing the research. This phase is aimed to know the purpose of the research, so that the researcher can make an early hypothesis. The next step is collecting the texts that are related to the research. The text will be used as the object of analysis or the data evidence. After collecting the text, the researcher needs to explain the content of a text carefully then identify each part of the text so that the researcher can able to find the denotation code which exists in a text. The text must be interpreted in a partial part then to a collective part. This part must be supported with another element (source, media, news), which have a connection with the text in order to find the connotation behind the expression applied in a text.

The next step is explaining the cultural codes which are found from the connotation meaning in a text, for example: how to get the information? What kind of cultural information does the researcher need?. The final step is making conclusion, this phase is aimed to answer the research question and the early hypothesis which is made by the researcher before starting the research.

2.3.1 Saussurean Model

For the purpose of the research, Saussure model has been selected as the framework to analyze the data of the research. Saussure (cited in Chandler: 2002) recommended that in analyzing a sign, the sign must have both a signifier and signified or in the other word a sign is an identifiable arrangement of signifier with a particular signified. The connection between signified and signifier is called signification.

Saussure (cited in Barry: 2002) explained that meaning in semiotic encompasses the idea by the human mind. It can be produced by the situation which happens around the people. Further Saussure explained that there is no real objectivity in meaning – making, no neutral situation in processing the meaning, or in the other word the meaning is constructed by the situation which influences someone based on the experience and the environment in someone's life (Barry: 2002).

In relation to what it says, Saussure (cited in Chandler: 2002) emphasized that meaning comes from the two differences of signifiers, they are: syntagmatic (concerning positioning) and paradigmatic (concerning substitution). Syntagmatic focuses on a logical sequence of signs but paradigmatic more focuses on how the sign come to stand for something else. These two differences are often presented an axis; the horizontal axis is syntagmatic and the vertical axis is paradigmatic.

In the case, the syntagmatic form is developed from the combination of ‘this-*and-this-and-this*’ whereas paradigmatic form is developed from the combination of ‘this-*or-this-or-this*’. Therefore, syntagmatic relation submits intra-textually to the others signifiers co-present within the text whereas paradigmatic relation submits inter-textually to the others signifiers which are not presented in a text (Chandler: 2002). So, the value of a sign is depended on both its syntagmatic and its paradigmatic relations.

Further, a syntagmatic is an arranged combination of connecting signifiers which forms a meaning within a text which is known as chain. It covers whole elements of language such as: a word, sentence, paragraphs and chapters. Syntagmatic ways within the same text may be related to each other. That relation can be found in a word, sentence, or paragraph of lyric for example. So that people can understand that a set of word is a form. In contradictory, paradigmatic is concerning a substitution of signifiers which is also called as associative process. In the case, the associative process in semiotic represents a challenge to the literal.

A challenge to the literal in semiotic is called a rhetorical tropes or a figurative language. According to Hawkes (1972), figurative language is the use of a word or words deviating from its usual meaning. It can also be a special repetition, arrangement or omission of words with literal meaning, or a phrase with a specialized meaning which is not based on the literal meaning of the words, such as a metaphor, simile, hyperbole, or personification.

Like other codes, figurative language is a part of the reality which maintains a system of a culture or sub-culture. It is a code which connects to the seemingly of how things are represented rather than what things are represented (Lakoff and Johnson: 1980). To this relation, Barthes (cited in Chandler: 2002) sees that figurative language can enable people to see one thing in terms of another. Furthermore, figurative language can be also considered as a new sign formed from the signifier of one sign and the signified of another sign.

2.3.2 Denotation and Connotation

From the previous explanation, it is found that literal and figurative language emphasizes on the level of signifiers. But, denotation and connotation operates the level of signified.

Further, semiotics demonstrates that the connotation and denotation are inseparable and they connect the signifier and its signified. An analytical distinction (a conceptual distinction which is used in order to distinguish proportion) is made between two types of signifieds: a denotative signified and the connotative signified. So, based on the statement above, it can be concluded that both connotation and denotation must exist in the meanings. In other words, the language, whether it is spoken language or written expression and in the literal word (denotative) which exists in the text, several words may have connotations.

According to Panofsky (1970), denotation can be explained as the definitional, 'literal', explicit, and logical meaning of a sign. In the form of linguistic sign, the denotative meaning is the meaning which can be translated appropriately by the dictionary, whereas the connotation is the meaning which is built from the implication or shared emotional association with a word. Based on that the explanation, it can be concluded that denotation is the strict meaning dictionary of a word yet the connotation is the emotional or imaginative association surrounding a word. In relation to that explanation, it is worth noting to what Barthes (1974) believes about connotation. For him, the connotation builds the imagination or unconscious meanings from the denotation. "the illusion of the medium as transparent and of the signifier and the signified as being identical" (Barthes: 1974, 9).

Furthermore, connotation and denotation are often illustrated in terms of meaning. In the concept of meaning, there are two classifications in *the order of significations*. The first order of signification is a denotation, at this part there is a sign building from a signifier and signified. Connotation is a second order of signification which uses denotative sign (signifier and signified) as its signifier and relates to a further signified (Barthes 1957, Hjemslev 1961, as cited in Chandler: 2002, 21).

The present study uses semiotic as a tool to interpret the meanings behind the text in the form of Rap Song lyrics. The cultural code, meaning, and the concept in Hip-Hop lyrics (Rap) cannot be interpreted simply through the literal meaning

(denotation/dictionary meaning) but must be translated by interpreting the sign built from words, phrases, or sentences existed in the lyrics.

2.4 Rhetoric Theory as a Tool to Structure an Expression in the Hip-Hop Lyrics

Rhetoric theory is used to inform how to structure an argumentation, how to make effective in understanding the speech, and commonly how to pattern a type of a speech or a part of writing in order to construct the finest result (Barry 2002).

Rhetoric is aimed to analyze the language which does not mean what it says (figures of speech), in contrast to literal language which is purposed to be or taken as which is called as denotative meaning (Hawkes : 1972). On the other hand, rhetoric can be also functioned as a tool to analyze or to interpret the text from the linguistic perspective (Simpson: 2004). Further, Simpson (2004) notes that rhetoric is a study which connects the literary aspect to the linguistic form.

In the analysis, rhetoric places a literary creation as the object of analysis. The form of literary creation is not in the high literature, but it is used to only investigate the form of written literature, such as advertising, pop culture, politics, or religion (Nelson, Megill, and McCloskey: 1987). Further, rhetoric attempts to find the particular choices which made by the individuals and social group in their use of language, such as: socializing, producing and receiving the meaning, critical discourse analysis, and literary criticism. Other functions of rhetoric include the

analysis of the use of dialogue, regional accent, people's dialect, the use of grammar, etc.

The presents study elaborates two models of rhetoric as a tool to structure the expression in Hip-Hop lyrics, such as Aristotelian model of rhetoric and Hip-Hop rhetoric.

2.4.1 Aristotelian Rhetoric (Three Means of Persuasions)

Aristotelian rhetoric is a neutral tool that can be used as a media to analyze someone's character whether it is a good or bad character through the speech (Stanford Encyclopedia of Philosophy: 2010). The speech consists of three elements; the speaker, the context which is discussed in the speech, and the listener (to whom the speech is aimed). In addition, Aristotle has a different style in criticizing the manual of rhetoric. When it is applied in the study, Aristotle emphasizes more on rhetorical kind of proof which is called as the means of persuasion. The means of persuasion itself is dedicated to the structure of the speech which is produced by someone.

Leaning on that explanation, Aristotle arranges the means of persuasion into three systematical codes which are called as three technical means of persuasions. The technical means are either; in the character of the speaker, in the emotional state of the hearer, and in the argument itself. The three technical means of persuasion become the core of the Aristotelian concept of rhetoric.

In relation to what it says, here is the illustration of the three technical means of persuasion; the first is the character of the speaker whenever the speech is produced in such a way as to present the credibility of the speaker. In reality, the quality of the persuasion depends on the credibility of the speaker. If the speaker appears to be credible, it will decrease the room for the people to doubt or to unbelief to what the speaker talks about. Besides, Aristotle demonstrates three conditions of credibility so that someone can be judged as a credible person. The conditions are: practical intelligence, virtuous character, and good will.

The second part is the emotional state of the hearer. The success of persuasion depends on the emotional character of the audience. For that reason, the orator must lead the audience to a certain emotion because in Aristotle's concept, emotion has a power to motivate the audience, and to make audience to be a better person (virtuous character).

The last part is the argumentation itself. It occurs when someone is delivering and arguing that something is the case. In relation to that, Aristotle proposes the two types of arguments; induction and deduction. Induction can be defined as a process when a simple phenomenon or issue is being up to a universal (public issues), whereas deduction is the argument in which, certain things become a notion.

2.4.2 Hip-Hop Rhetoric (Music Vernacular)

According to Strother (1994), Hip-Hop rhetoric is a cultural language used by a majority of Afro-American and some European-American. This type of rhetoric has an ability to change meaning, to eliminate negative messages, and to code language that can be used by the group who understand its meaning. This is used in order to prove that Afro – American culture can be as interesting as another culture in America. Because Afro-American people and its culture have always symbolized in negative the meaning. To this relation, Smitherman (1986) states that, in colonial era, European Americans (White people) is often labeled Afro – Americans (Black people) as negro, slaves, or niggers. It is used in order to drop their dignity in a social classification.

Further, Smitherman (1986) states that the cultures which are produced in the colonial era have been influenced to the style of the use of language. So that, in America is known the two styles of language, such as: European English and African English or Black vernacular.

For that reason, it is worth noting to what Giles, Bourhis, & Taylor (1977 as cited in Strother: 1994) believes about the black vernacular. For them, the black vernacular is a medium of exchange that people use to communicate each other. Further, Giles, Bourhis & Taylor (1977 as cited in Strother: 1994) also states that language represents a culture and it leads an individual to send and receive messages.

In relation to the explanation above, Smitherman (1986) argues that Black vernacular or African English style is developed from a street speech. Therefore, a dialect discourse (Afrocentric discourse) of Black people is audience-oriented and more interactive than the Eurocentric discourse which is more focused to the speaker (speaker-oriented) and indirectional.

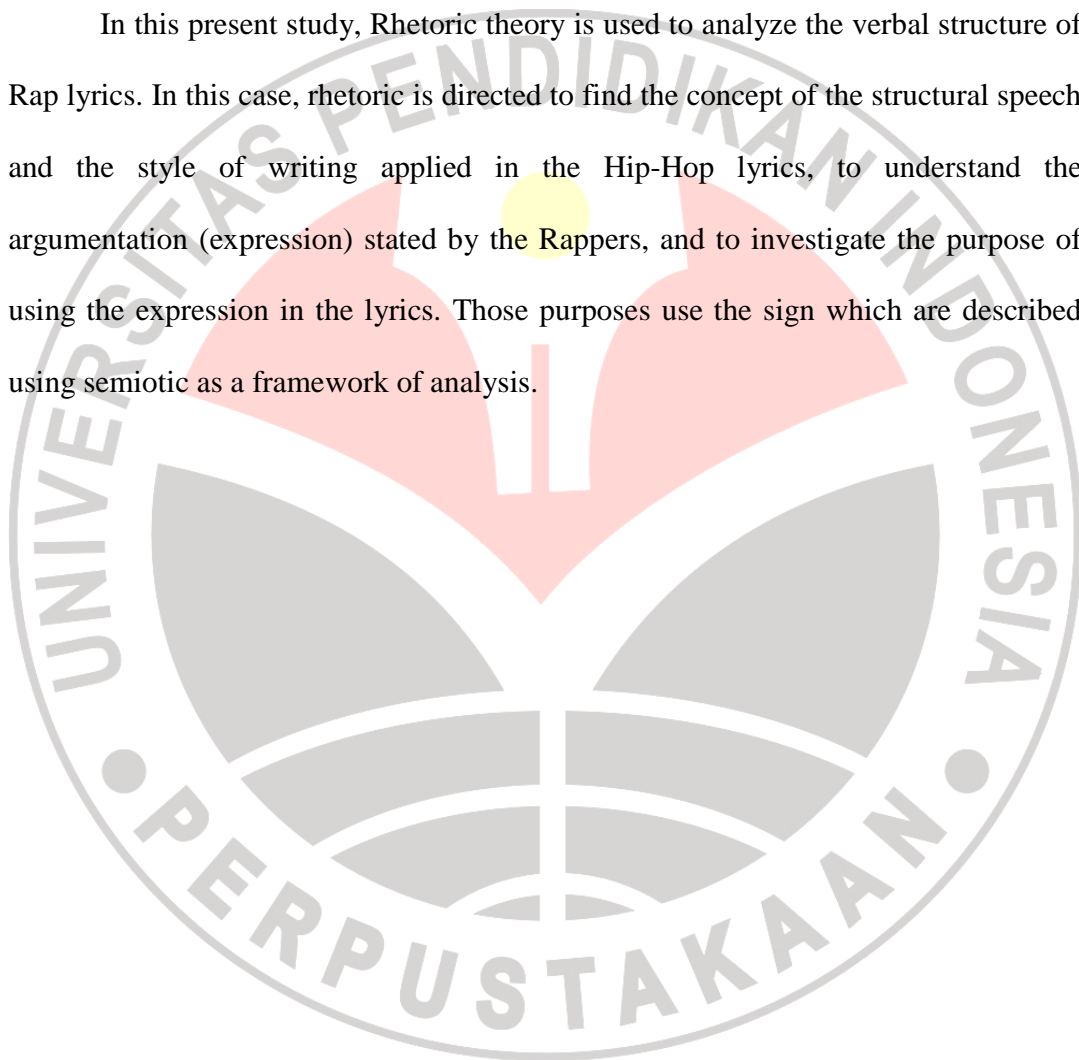
The difference between the European and African style is not only in the use of the spoken language but also in the written expression. For this reason, Foucault (1972) states that Eurocentric is focused on the text to be fixed and it looks back to the beginning whereas Afrocentric visualizes text not to be fixed, but building the text from the interaction between the speaker and the audience, and developing it through the reaction of the audience.

Further, the two differences of language styles (Afro-American and European-American) are assimilated and produced a new language style which is known as Hip-Hop. Therefore, Hip-Hop rhetoric is developed from the combination between Eurocentric and Afrocentric discourse theory. A fundamental aspect both for Eurocentric and Afrocentric theory is signifying. As it composed by Gates (1988), signifying is a process of paradigm in which builds the signifying as a way to interpret the meaning,

In reality, many researchers see that Hip-Hop rhetoric is a system of speaking behavior which is used and spoken everywhere in America. For many years, Afro-

Americans have always decided to hide their own culture, vernacular, and dialectic. But, popular culture has given a place for them to express their own language which can be seen as a unique culture and acceptance by the people.

In this present study, Rhetoric theory is used to analyze the verbal structure of Rap lyrics. In this case, rhetoric is directed to find the concept of the structural speech and the style of writing applied in the Hip-Hop lyrics, to understand the argumentation (expression) stated by the Rappers, and to investigate the purpose of using the expression in the lyrics. Those purposes use the sign which are described using semiotic as a framework of analysis.



CHAPTER III

METHODOLOGY

This chapter presents the research method, stages of the research, subject of the research, technique of data collection, technique of data analysis, and data presentation.

3.1 Research Method

The present study employs qualitative text analysis research. The study investigates the patterns used in the lyrics, the purposes of using the expression in the lyrics, and the meaning which can be constructed from the lyrics. In specific, the study investigates the way rappers perform their ideas in the lyrics.

3.2 Subject of the Research

Four Hip-Hop songs have been chosen as the subject of the study which represent every mainstream in Hip-Hop music. The songs are “We Made It” by Busta Rhymes which represents East Coast mainstream, “Thugz Mansion” by 2Pac Shakur which represents West Coast mainstream, “Bittersweet Poetry” by Kanye West which represents Midwest mainstream, “Runaway Love” by Ludacris which represents Southern mainstream. They have been chosen as the subject of the study because each song was sung by the artist who has been considered as the 50 greatest commercial rappers of our time (About.com surveys: 2007).

3.3 Data Collection

The data are collected from four Hip-Hop songs; Busta Rhymes (We Made It) from East Coast, 2Pack Shakur (Thug Mansion) from West Coast, Kanye West from Midwest, and Ludacris (Runaway Love) from Southern. The data are in the form words, phrases, sentences and patterns which are purposively selected to answer the research questions.

3.4 Data Analysis

The collected data are categorized into patterns, expressions, and meanings that can be constructed from the lyrics. Further, the data are analyzed using Semiotic theory as proposed by Saussurean and Rhetoric theory as proposed by Aristotle. In conducting the research, the following steps have been taken:

1. Selecting and classifying Hip-Hop songs (Rap), based on the genre in Hip-Hop mainstream.
2. Reading the lyrics carefully and thoroughly in order to get comprehensive understanding of the pattern, expressions used and meanings that can be constructed from the lyrics.
3. Analyzing the findings.
4. Making conclusion.

3.5 Data Presentation

The analyzed data are then presented in tables such as the following:

Table 3.1: Patterns used in the lyrics

No	Title	Location in the Lyrics	Expression	Pattern of Expression
1.	We Made It	Verse 1	<p>See a nigga survived the worst But my life is glorious (uh!)</p> <p>But I know that I leaped every hurdle And I'm so victorious (uh!) Take a look I'm a symbol of greatness Now call a nigga Morpheus (yeah)</p> <p>As force securin' the win, but they Believe I'm so notorious (yeah)</p> <p>You know that I've been 'bout my bread Even though we rappin' now (yes)</p> <p>We used to live on the strip even though A nigga higher level trappin' now (oh!)</p>	Playing off Opposite

Table 3.2 Purpose of Using the Expression

No	Title	Location in the Lyrics	Expression	Themes of Expression	Context of Expression
1.	Bittersweet Poetry	Verse 1, Line 16	And She Says” Motherfucker yo mama’s a bitch!	Emotional Expression (Anger)	The rapper use this expression in order to show his anger felt to his ex-girlfriend
2.	Thugz Mansion	Verse 2, Line 1-4	A place where death doesn't reside, just thugs who collide Not to start beef but spark trees, no cops rollin by No policemen, no homicide, no chalk on the streets No reason, for nobody's mamma to cry	Emotional Expression (Hope)	The rapper use this expression in order to show his dream to the people

Table 3.3 Meaning can be Constructed from the Lyrics

No	Location in the Lyrics	Title	Expression	Interpretation	Meaning
1.	Verse 1, Line 16	We Made It	And I'm about to take the hood shoppin' (get it!)	I am going to take my friends to hit up three or more females of different races	The Rappers Represent Black People as Bad Boy
2.	Song Prolog, Line 1-3	Thugz Mansion	Tired of gettin chased by the police and arrested Niggaz need a spot where WE can kick it	Tired of getting chased and arrested by the police Afro-American People need a place where they can live free without any police	The Rappers Represent Black People as Bad Boy
3.	Verse 1, Line 19	Bittersweet Poetry	But I'mma be the bigger man, Big Pimpin' like Jiggaman	But I am going to be a playboy as great as Jay Z	The Rappers Represent Black People as Bad Boy
4.	Verse 1, Line 10-12	Runaway Love	Tryin' to have his way and little Lisa says ouch She tries to resist but then all he does is beat her Tries to tell her mom but her momma don't	He (mother's friend) forces his fitly desire to Lisa. When she told her mother, she didn't believe her	The Rappers Represent Black People as Rude Community

			believe her		
5.	Verse 1, Line 9-10	Thugz Mansion	Prayin hard for better days, promise to hold on Me and my dawgs ain't have a choice but to roll on	Praying hard for a better future. Me and my close friends do not have another choice except to smoke a marijuana	The Rappers Represent Black People as Marginalized Class
6.	Verse 1, Line 5-6	We Made It	Take a look I'm a symbol of greatness Now call a nigga Morpheus (yeah)	Take a look at me know, I am honorable, and prestigious like a God. So put your respect to me	The Rappers Represent Black People High Class People

3.3.1 The Process of Constructing the Meaning

This section explains the process of interpreting the connotation from the expression in four Hip-Hop lyrics analyzed. In the case, “I’mma be the bigger man, big pimpin like Jigaman” expression from Bittersweet Poetry lyrics is chosen as the sample of data presentation.

The connotation from “I’mma be the bigger man, big pimpin like Jigaman” expression is gained from analyzing *Big pimpin* and *Jiggaman*. The word *Big* can be defined as a great. Whereas, the word *pimpin* is oriented from the word pimp which can be meant as a man who controls prostitutes, especially by finding customers for

them, and takes some money that they earn (Cambridge Advanced Dictionary). Based on its origin meaning, it can be interpreted that the lexical meaning for the word *pimpin or pimping* is doing something (act) like a pimp.

Meanwhile, the word *Jiggaman* is a nick name for Jay Z (One of famous rapper in America). In Hip-Hop terminology or Black vernacular, the word *Jiggaman* is oriented from the word *jigga* which can be defined as a label for a playboy (Urban Dictionary.Com).

. To this relation, the meaning of the word *jigga* also supports that the word *pimpin or pimping* has been shifted from its denotative meaning. Paradigmatic process allows the substitution of signifier which is called as associative process. In the case, the associative process is metonymy. Therefore, it can be concluded that the word *big pimpin* can be interpreted as label which is given to the man who can maintain his relationship with multiple girlfriends simultaneously (playboy).

Based on this, it can be also interpreted that the connotation for “*Imma be the bigger man, Big Pimpin like Jiggaman*” is that the rapper (Kanye) wants to be a playboy as great as Jay Z.

Chapter IV

Findings and Discussion

This chapter presents the findings of the study and the discussion of the findings.

4.1 Findings

Based on the analysis, it is found that there are three patterns which are used in four Hip-Hop lyrics analyzed; question and answer, playing off opposites, and building to a high point (Guth and Rico, 1997). Meanwhile, the purposes of using the expression in the four Hip-Hop lyrics analyzed are categorized into eight forms: emotional expression, rap as critical theorist, battles, boasting, drugs and alcohol, spiritual expression, violence, and musical word play (Lighstone: 2004). In addition, this study also finds that the possible meanings constructed from the four Hip-Hop lyrics analyzed are the rappers represent Black people as bad boy (free sex, drugs, and alcohol), Black as a high class community, Black as marginalized people, Black as a rude community.

4.1.1 The Patterns used in Hip-Hop Lyrics

According to West (2009), poetry plays a big part in rap. Further, West (2009) explains that Hip-Hop lyrics have been regarded as poems. For this reason, the patterns of poems proposed by Guth and Rico (1997) have been adapted as the criteria to identify the patterns in the Hip-Hop lyrics.

The research found three patterns adopted in Hip-Hop lyrics. The first pattern is question and answer; when it plays in lyrics, the lyrics can ask a question then provides the answer to it. The answers may not be in the last word on the issue. The second pattern is playing of opposites. This pattern is represented as explicit polar opposites, or it is often called as polarities, such as: day and night, black or white, etc. The last pattern is Building to a high point. This pattern is also defined as to build up to a climax. A poem may start slowly at the beginning then reaches a high point or climax.

4.1.1.1 Question and Answer

The first pattern found is question and answer. The lyrics or poems can ask a question and then provides the answer to it. Further, the answers may not be in the last word on the issue but the reader will understand in what part the question is answered (Guth and Rico: 1997).

This pattern is found to be used in “Thugz Mansion” lyrics. In Thugz Mansion, 2pac starts the issue by asking a question about the place that is suitable for him and *Thugz* (a man who can survive or struggle in his suffering) after the death. This is illustrated by the following textual evidence:

Prolog

Shit, tired of gettin shot at
Tired of gettin chased by the police and arrested
Niggaz need a spot where WE can kick it
A spot where WE belong, that's just for us
Niggaz ain't gotta get all dressed up and be Hollywood
Y'knahmean? Where do niggaz go when we die?
Ain't no heaven for a thug nigga

That's why we go to thug mansion
That's the only place where thugs get in free and you gotta be a G
... at thug mansion

[Verse One: 2Pac]

A place to spend my quiet nights, time to unwind
So much pressure in this life of mine, I cry at times
I once contemplated suicide, and woulda tried
But when I held that 9, all I could see was my momma's eyes
No one knows my struggle, they only see the trouble
Not knowin it's hard to carry on when no one loves you
Picture me inside the misery of poverty
No man alive has ever witnessed struggles I survived
Prayin hard for better days, promise to hold on
Me and my dawgs ain't have a choice but to roll on
We found a family spot to kick it
Where we can drink liquor and no one bickers over trick shit
A spot where we can smoke in peace, and even though we G's
We still visualize places, that we can roll in peace
And in my mind's eye I see this place, the players go in fast
I got a spot for us all, so we can ball, at thug's mansion

The textual evidence demonstrates how the question and answer pattern is used in the lyrics. First, 2pac questions about the place for *Thugz nigga* (a man who can survive or struggle in his suffering) after the death. Parts of the lyrics that read: **“Y'knahmean? Where do niggaz go when we die?”** or Do you know what I mean? Where do niggaz go when we die? are the question asked which are answered by: **“I got a spot for us all, so we can ball, at thug's mansion”** expression. These show that question and answer pattern is used in the lyrics.

4.1.1.2 Playing off Opposites

This pattern is represented as explicit polar opposites, or it is often called as polarities. When it is used in the lyrics, polarities facilitate the readers to gain detail

information of the writers' ideas by interpreting the polarities which are used in the lyrics. Further, polarities are formed into the texture of our lives, for example: day and night, black or white, etc (Guth and Rico: 1997). This pattern is found to be used in Bustha's "We made it" and Kanye's "Bittersweet Poetry".

In "We made it" lyrics, the polarities are often expressed in a provocative language which is taken from Hip-Hop terminology. This is illustrated in the following textual evidence:

See a nigga survived **the worst**
But my life is **glorious** (uh!)

But I know that I leaped every hurdle
And I'm so victorious (uh!)

Take a look I'm a symbol of greatness
Now call a nigga Morpheus (yeah)

As force **securin' the win**, but they
Believe I'm so **notorious** (yeah)

You know that I've been **'bout my bread**
Even though we **rappin'** now (yes)

We used to live **on the strip** even though
A nigga **higher level trappin'** now (oh!)

Meanwhile, "Bittersweet Poetry" lyrics express another form of polarities. Different from the previous findings, the polarities in "Bittersweet Poetry" lyrics are expressed in the form of general English.

Bittersweet
You're gonna be the death of me
I don't want you, but I need you
I love you and hate you at the very same time

Bittersweet
See what I want so much, should never hurt this bad
Never did this before, that's what the virgin says
We've been generally warned, that's what the surgeon says
God talk to me now, this is an emergency
And she claim she only with me for the currency
You cut me deep bitch, cut me like surgery
And I was too proud to admit that it was hurting me
I'd never do that to you, at least purposely
We breaking up again, we making up again
But we don't love no more, I guess we fucking then

The textual evidence shows how the polarities are used. The opposite are showed in the bold words in the textual evidence, for example in “I don’t want you but I need you” expression from “Bittersweet Poetry” lyrics and in “the worst and glorious” expression from “We Made It” lyrics. According to Urban Dictionary, “The worst and the glorious” expression can be interpreted as “the low class and high class” in the status social.

4.1.1.3 Building to a High Point

Building to a High Point can be also defined as to build up to a climax. In this context, the lyrics may start slowly at the beginning then reaches a high point or climax. This pattern is found to be used in Runaway Love lyrics as illustrated in the following textual evidence:

Runaway love, runaway love
Runaway love, runaway love
Runaway love, runaway love
Runaway love, runaway love

Now little Lisa's only nine years old
She's tryin' to figure out why the world is so cold
Why she's all alone and they never met her family
Momma's always gone and she never met her daddy

Part of her is missin' and nobody'll listen
Momma's on drugs, gettin' *** up in the kitchen
Bringin' home men at different hours of the night
Startin' with some laughs, usually endin' in a fight

Sneakin' in her room when her momma's knocked out
Tryin' to have his way and little Lisa says ouch
She tries to resist but then all he does is beat her
Tries to tell her mom but her momma don't believe her

Lisa's stuck up in a world on her own
Forced to think that Hell is a place called home
Nothin' else to do but get some clothes and pack
She says she's 'bout to run away and never come back

The lyrics tell about the lives of three desperate females who tried to escape from their problem. Ludacris used three fictitious names (Lisa, Nicole, and Erica) as the characters in the lyrics.

The lyric takes on Lisa's life (one of fictitious characters in this song), a nine years old girl who was having psychological disorder. She has never met her real father and her mother is addicted to drugs. Her mother always brings another man to her home and they usually end up in a fight. The climax in this story is indicated when her mother's friend forces his fitly desire to Lisa. It is a sexual abuse or rape. When she told her mother, she didn't believe her, so she runs away from his mother.

The textual evidence shows that the lyrics are patterned slowly at first, then builds to high point at the end.

4.1.2 The Purposes of Using the Expression in the Lyrics

Lightstone (2004) proposes eight themes of the purposes of using the expression in Hip-Hop lyrics, which are: emotional expression, critic theorist, battles, boasting, drugs and alcohol, spiritual expression, violence, and musical word play. The research adopting Lightstone (2004) finds and presents the expressions which are assumed as the most controversial expressions in the lyrics of each mainstream.

4.1.2.1 Emotional Expression

This theme is also defined as the authenticity of the rapper, or in the other word this theme is a self-expression of the rapper. In presenting the lyrics, the rapper usually use expressions which are influenced by their life experiences, conditions or what they feel when making the lyrics. In addition, the theme is categorized into several types, such as: hope, anger, sadness, loneliness, frustration of hardship, and hatred (Lightstone: 2004).

Anger which one type of emotional expression is found in “Bittersweet Poetry” lyrics as illustrated in the following textual evidence:

“You cut me deep bitch, cut me like surgery!”

The use of swear word in the lyric shows the anger felt by the rapper. In this case, the rapper (Kanye) wants to show his anger to his ex-girlfriend who has betrayed him.

Hope and sadness type are found to be used in “Thugz Mansion” lyrics as illustrated in the following textual evidence:

Hope:

“A place where death doesn't reside, just thugs who collide
Not to start beef but spark trees, no cops rollin by
No policemen, no homicide, no chalk on the streets
No reason, for nobody's momma to cry”

Sadness:

“A place to spend my quiet nights, time to unwind
So much pressure in this life of mine, I cry at times”

Those expressions show what the rapper (2pac) feels in that time. The words “not” and “no” in the first expression (hope) indicate that the rapper (2pac) is getting tired of the situation around him. The word “cry” in the second expression (sadness) indicates that the rapper (2pac) is being sad because of the pressure in his life.

The next type is loneliness. This type is found in “Runaway Love” lyrics. This is illustrated by the following textual evidence:

“Why she's all alone and they never met her family”

The word “alone” in this expression shows that the rapper (Ludacris) wants to describe the loneliness felt by Lisa one of fictitious characters in his lyrics.

The expression of frustration is found to be used in the “Thugz Mansion” lyrics as illustrated in the following textual evidence:

“Shit, tired of gettin shot at
Tired of gettin chased by the police and arrested

The word “tired” in this expression can be interpreted as a frustration expression of the rapper (2pac). In this case, the rapper (2pac) wants to describe that

he is getting tired because he is always chased by the police when he commits a crime.

The last type is hatred. This type is found to be used in “Bittersweet Poetry” lyrics as illustrated in the following textual evidence:

“You’re gonna be the death of me”

The swear word in this expression shows how strong the hatred of the rapper to his ex-girlfriend.

From the textual evidence, it can be concluded that rappers use an emotional theme as a way to persuade the audience to feel what they feel, or to gain an emotional appreciation from the audience so that the audience can believe in what the rappers told in the lyrics. In relation to this, Aristotle (as cited in Stanford Encyclopedia of Philosophy: 2010) stated that the persuasion is designed by character whenever the speech is held in order to make the speaker worthy of credibility.

4.1.2.2 Rap as Critical Theorist

Another theme found in the lyrics investigated is Rap as critical theorist. In some lyrics, the rappers often show their opinion about the situation which happens around them. They use expressions which have both informative and even affective connotation (a connotative expression which are related to moods, feelings, and attitudes). At the same time, they voice issues such as: racial, social, and political issues.

Theme categorized into critical theorist includes propaganda, racism, and social critic. However, those types have a strong affiliation with the social status which places Black people as a marginalized class. To this relation, it is worth noting what Strother (1994) believes about Black people. In his argumentation, Afro American have always been considered as a marginal community in a society system.

In four Hip-Hop lyrics analyzed, propaganda and racism/black power types are found to be used in “We Made It” lyrics as supported by the following textual evidence:

Propaganda:

“In the projects, to this banging instrumental (on the road)
Rise with me (on the road)
Come and get it (on the road)
Yeah, yeah, yeah, look”

Racism/Black Power:

“Together we made it (say we did it niggas)
We made it even though we had our backs up against the wall”

Meanwhile, a social critic type is found in “Thugz Mansion” lyrics as illustrated in the following textual evidence:

“Where we can drink liquor and no one bickers over trick shit”

The textual evidence indicates that Hip-Hop lyrics often deliver provocative expressions to convince the audience to fight against racism and to criticize the society.

4.1.2.3 Battles

Battles are a verbal insult in Hip-Hop lyrics which are purposively dedicated to insult a rival (rapper or sometimes for the individual who is loathed by the rapper). Some rude expressions are often used by the rappers in order to show a disrespectfully attitude and behavior towards someone who they hate. Further, this theme is used in “Bittersweet Poetry” lyrics. In that lyric, the rapper (Kanye) uses a radical expression to insult his ex-girlfriend as illustrated in the following textual evidence:

“You know, domestic drama and shit, all that attitude
I'll never hit a girl, but I'll shake the shit outta you!”

The textual evidence shows the use of a dirty, rude word or often vituperation. In one side, it seems to be harmful and it potentially can give a negative effect to the people. However, many listeners often do not mind this and the rapper often becomes famous because of his ability in making a controversial expression to insult other people.

4.1.2.4 Boasting

Boasting is one of the arts in Hip-Hop expressions. Almost all rappers have the ability to create some expressions which are dedicated to show off their existence or to dramatize their experiences to their audience. Further, this theme is divided into several types: boasting drug use, boasting about rap ability, boasting about sexual exploits, boasting about being a bad man.

In four Hip-Hop lyrics analyzed, boasting about drug use or drug dealing and boasting about sexual exploits are found in Runaway Love lyrics as illustrated by the following textual evidence:

Boasting about drug use or drug dealing:

“Part of her is missin' and nobody'll listen
Momma's on drugs, gettin' *** up in the kitchen
Bringin' home men at different hours of the night
Startin' with some laughs, usually endin' in a fight”

Boasting about sexual exploits:

“Little Erica is eleven years old
She's steady tryin' to figure why the world is so cold
So she pops *** to get rid of all the pain
Plus she's havin' sex with her boy who's sixteen
Emotions run deep as she thinks she's in love
So there's no protection, he's usin' no glove”

Boasting about rap ability is found in “We Made It” lyrics as illustrated by the following textual evidence:

“I was fighting through every rhyme
Tightening up every line
Never restin' the question if I
Was out of my mind
It finally came time to do it or let it die”

The last type of boasting theme is boasting being a bad man. This expression is found in “Bittersweet Poetry” lyrics as evidenced in the following textual evidence:

“But I'mma be the bigger man, Big Pimpin' like Jiggaman
Oh I guess I figure it's...”

The textual evidence shows that the rappers often use a straightforward expression. As a street movement, Hip-Hop elaborates a kind of experience which happens in the street. That is the reason why some topics or issues in Hip-Hop lyrics

are often related to reality in the street, designed with a street style in the form of street speech.

4.1.2.5 Drugs

The study found that the rappers not only express drugs as a way to have fun but also as a way to introduce their life style to their audience. The study also found that other terms used to refer to drugs are *drippin peppermint shcnapps*, *smoke* and *roll on*. Those terms are found in “Thugz Mansion” lyrics.

According to Urban Dictionary.com, “Drippin peppermint Schnapps” is a slang name for drinking dry alcohol. This is illustrated by the following textual evidence:

“Seen a show with Marvin Gaye last night, it had me shook
Drippin peppermint Schnapps, with Jackie Wilson, and Sam Cooke”

The word “roll on” and smoke are the slang names for smoking Marijuana in Black community (Urban Dictionary.com) as illustrated by the following textual evidence:

“A spot where we can smoke in peace, and even though we G's
We still visualize places, that we can roll in peace”

The textual evidence shows that the rappers often use some expressions which show their habit of using drugs. Many of them express in their song that drug can be used as a way to solve or to decrease the pressure from life problems.

4.1.2.6 Spiritual Expression

Spiritual expression is an expression which is purposed to voice the spiritual concept of the rappers. Many of them often express their spirituality aspect in order to insist that they profess a religion. In many Hip-Hop lyrics, this expression is also used to indicate that the rappers need God.

This theme is classified into several topics, such as: praise, death or afterlife, request and thanks. In four Hip-Hop lyrics analyzed, the expression of pray, thanks, dead or after life, and request are found in “Thugz Mansion” lyrics as evidenced in the following textual evidence:

Pray:

“Prayin hard for better days, promise to hold on
Me and my dawgs ain't have a choice but to roll on”

Thanks:

“And I cried tears of joy, I know she smiles on her boy
I dream of you more, my love goes to Afeni Shakur
Cause like Ann Jones, she raised a ghetto king in a war”

Dead or afterlife:

“And in my mind’s eye I see the place, the players go in fast
I got a spot for us all, so we can ball, at thugz mansion”

Meanwhile, the expression of request is found in “Bittersweet Poetry” lyrics as illustrated by the following textual evidence:

Request

“We've been generally warned, that's what the surgeon says
God talk to me now, this is an emergency”

The textual evidence shows that the rappers also use the lyrics as a way to express their complaint, dream, give thanks about something that happens in their life to God.

4.1.2.7 Violence

Violence or Hip-Hop violence is an expression which is used to describe a situation or events in which rappers or people are being hurt. It is unsurprising that many rappers use radical expressions to exaggerate the situation or to show their emotion. This theme is divided into several types, such as threats, depictions of violence experienced (witnessed, or imagined), and call to avoid or to stop the violence.

In four Hip-Hop lyrics analyzed, the threats expression is found in “Runaway Love” lyrics as illustrated by the following textual evidence:

“Little Nicole is only ten years old
She's steady tryin' to figure why the world is so cold
Why she's not pretty and nobody seems to like her
Alcoholic Step-dad always wanna strike her”

The next type of theme is depictions of violence experienced (witnessed or imagined). This type of theme is found in “Bittersweet Poetry” lyrics as illustrated in the following textual evidence:

“See what I want so much, shit never hurt this bad
Never did this before, that's what the virgin says”

The last type of theme is stop violence. This type of theme is found in “Thugz Mansion” lyrics as illustrated in the following textual evidence:

“Not to start beef but spark trees, no cops rollin by
No policemen, no homicide, no chalk on the streets
No reason, for nobody's momma to cry”

The textual evidence indicate that the rappers use this expression as a media to share their or someone’s (fictitious) bad experience to the people. In addition, the rappers also use the expressions in order to show the situation which places them or someone as a victim of violence.

4.1.2.8 Musical Word Play

Musical word play is the theme which is not used to express something except as a complement expression in the lyrics. Further, this theme is divided into two types of theme, such as: musical word plays (rhyming) and shout – out.

Musical word play is a word or phrase which has the same last sound as another word whereas shout out is an expression which is used in order to give a respect into a place or area. Musical word play is found in “Bittersweet Poetry” lyrics as evidenced in the following textual evidence.

“ And you talking 'bout her family, her aunts and shit
And she say "Motherfucker, yo momma's a bitch!" ”

The textual evidence shows that musical word play. This can be found from the last sound which is produced from each line in this expression. The first line is ended with the word “Shit” and the second line is ended with the word “Bitch”.

Meanwhile, shout-out is found in “We Made It” lyrics as illustrated in the following textual evidence:

“to the ghetto” (on the road)

This expression is classified as a shout-out because Ghetto is a name of a place. According to Baambata (2004), Ghetto is a camp where Hip-Hop is firstly performed.

4.1.3 The Meaning that can be constructed from the Lyrics.

Based on the analysis, it is found that there are four possible meanings that can be constructed from the four Hip-Hop lyrics analyzed, such as: rappers represent Black people as bad boy, Black as a high class people, Black as marginalized people (inferior), Black as a rude community.

4.1.3.1 Black are Represented as Bad Boy

Bad boy or being bad boy is often expressed by the rappers in many lyrics. In reality, this image is directly built in order to explain to the people that bad boy is a character of a rapper. Activities that relate to bad habit and attitude such as: using drug, sex exploitation, and criminalities are often used as an issue in many Hip-Hop lyrics. Many rappers often seem to identify themselves as a real bad boy. In four Hip-Hop lyrics analyzed, this is found in “Bittersweet Poetry”, ‘We Made it’ and “Thugz Mansion” lyrics:

“Bittersweet Poetry”

But I'mma be the bigger man, Big Pimpin' like Jiggaman

“We Made it”

And I'm about to take the hood shoppin' (get it!)

“Thugz Mansion”

Tired of gettin chased by the police and arrested

Niggaz need a spot where WE can kick it

In “Bittersweet Poetry” lyrics, it is found that the rapper (Kanye) uses the expression of *“Imma be the bigger man, Big Pimpin’ like Jiggaman”*. Lexically, the expression “I’mma” does not have any meaning. However, in Hip-Hop terminology “I’mma” is an informal form or the contraction of “I am going to”. Further, the denotative meaning of the word Pimpin’ or Pimp is a man who controls prostitutes, especially by finding customers for them, and takes some money that they earn (Cambridge Advance Learners Dictionary). But in Hip-Hop terminology, the “Big Pimpin’” is the label which is given to a man who can maintain his relationship with multiple girlfriends simultaneously, whereas the word “the Jiggaman” is a nick name for Jay Z. Based on this, it can be interpreted that the connotative meaning for *“Imma be the bigger man, Big Pimpin’ like Jiggaman”* is that the rapper (Kanye) wants to be a playboy as great as Jay Z.

Meanwhile, in “We Made It” lyrics, it is found that the rapper (Bustha) uses *“Im about to take the hood shoppin”* expression. According to Urban Dictionary.Com, the word “hood” is a slang word for my friends or neighborhood, while the meaning from the word “shoppin” is the situation when a male goes to a party and hit up three or more females of different races (Urban Dictionary.Com). Based on the explanation, it can be interpreted that the connotation meaning for the

“And I'm about to take the hood shoppin' (get it!)” is that He (Bustha) wants to take his friends to hit up three or more females of different races.

The last expression is *“Tired of gettin chased by the police and arrested Niggaz need a spot where WE can kick it”* from the Thugz Mansion lyrics. The rapper (2pac) uses the word “kick” in order to show his disagreement to the existence of police, because they always catch him when he commits a criminal activity. In the other words, he wishes that he can find a place where he can commit a criminal activity as freely as he wants.

Based on the elaboration above, it can be concluded that the rappers often use their bad habit in their lyrics as a media to describe their way of life to the people. For them, Bad Boy is not only a jargon but it is possibly also used as a life style and a culture. Many sociologists believed that this culture is influenced by the social system in their daily life.

4.1.3.2 Black are Represented as Rude Community

The textual evidence also found that Black people are represented as a rude community. Pressure from the social system and poverty become the factors which drive Black people to be rude, to fight with each other, and to do the criminal activity and violence. This is illustrated in the following textual evidence:

Now little Lisa's only nine years old
She's tryin' to figure out why the world is so cold
Why she's all alone and they never met her family
Momma's always gone and she never met her daddy

Part of her is missin' and nobody'll listen
Momma's on drugs, gettin' *** up in the kitchen

Bringin' home men at different hours of the night
Startin' with some laughs, usually endin' in a fight
Sneakin' in her room when her momma's knocked out
Tryin' to have his way and little Lisa says ouch
She tries to resist but then all he does is beat her
Tries to tell her mom but her momma don't believe her

Lisa's stuck up in a world on her own
Forced to think that Hell is a place called home
Nothin' else to do but get some clothes and pack
She says she's 'bout to run away and never come back

The textual evidence indicates that violence is part of Black people daily life. The textual evidence also indicates that Black people tend to be aggressive because of the pressure which they have to deal with.

4.1.3.3 Black are Represented as Marginalized People

Living in a society which adopts a racial social-system, in America for example, often places Black as a second caste in social classification. In reality, Black people are often labeled as negroes, slave, or niggers. This is aimed to degrade and keep them in their place, or to remind them that they are classified as an inferior to the mainstream of European American society (Strother: 1994). This is the reason for many of them to rap and to give a voice to that problem. In four Hip-Hop analyzed, this issue is found to be used in “Thugz Mansion” lyrics. This is illustrated by the following textual evidence:

“So much pressure in this life of mine, I cry at times
I once contemplated suicide, and woulda tried
But when I held that 9, all I could see was my momma’s eyes
No one knows my struggle, they only see the trouble
Not knowin it’s hard to carry on when no one loves you

Picture me inside the misery of poverty
No man alive has ever witnessed struggles I survived
Prayin hard for better days, promise to hold on
Me and my dawgs ain't have a choice but to roll on”
.....

The textual evidence indicates that Black people suffer and they often feel being treated unfairly. This situation frustrates them. The textual evidence also indicates Black people cannot stop the pressure in their life contributed by the racial social-system which exists in America.

4.1.3.4 Black are Represented as High Class People

Interestingly, the study also found that the rappers represent Black people as High class people. As a minority in America, Black people try to redefine themselves as something people can appreciate. This study finds some expressions which are used to prove that Black people can be as superior as White people. This found in “We Made It’ lyrics as illustrated by the textual evidence:

“See a nigga survived the worst
But my life is glorious (uh!)
But I know that I leaped every hurdle
And I'm so victorious (uh!)
Take a look I'm a symbol of greatness
Now call a nigga Morpheus (yeah)
As force securin' the win, but they
Believe I'm so notorious (yeah)
.....

A nigga paper long like rush hour traffic
And I'm about to take the hood shoppin' (get it!)”

The textual evidence above shows that the rappers represent Black people as more prestigious than other races. The lexical meaning for the word “Morpheus” is a

God of Dream. But in this context, “Morpheus” has a connotative meaning of honorable people and even has the prestige level of God. This word is used to describe a Black level-status to the people which are honorable, and prestigious like a God.

4.2 Discussion

The discussion that follows is aimed at answering the research questions; what are the patterns used in the lyrics, what are the purposes of using the expression, and what meanings can be constructed from the message as evidenced of the lyrics.

Based on the findings, this study has uncovered the fact that Hip-Hop is not only a music which people always affiliate with criminal, bad attitude, party or even glamorous thing but also a culture which contains variety of arts, purposes, and meanings.

In relation to the statement above, this study finds that there are three patterns used in four Hip-Hop lyrics analyzed; question and answer, playing off opposites, and building to a high point. Further, the question and answer is found to be used in “Thugz Mansion” lyrics, playing off opposites is found to be used in “We Made It” and “Bittersweet Poetry” lyrics whereas building to a high point is found to be used in “Runaway Love” lyrics.

In terms of language style, Hip-Hop has its own style in writing and performing the lyrics, for example the use of Hip-Hop terminology. Hip-Hop

terminology is a kind of terminology which is used among Black people in their community. People often call Hip-Hop terminology as a slang word or Black vernacular. This language style is developed from the speech. Further, Hip-Hop lyrics is not only constructed from the free placement of the word, phrase or sentence, but the last word of each line usually has a same sound with the last word in next line. The uniqueness in Hip-Hop lyrics derives from the fact that the root of Hip-Hop is the African oral poetry, which was performed in colonial era.

The study also discovers that Hip – Hop lyrics contain many meanings. In four Hip – Hop analyzed, the study finds eight themes which are used as the purposes of using the expression, they are: emotional expression, rap as critics theorist, battles, boasting, drugs and alcohol, spiritual expression, violence, and musical word play. This part clearly explains that the rappers are rich of creativity in making themes and topic in the lyrics. In this case, Kochman (1981) notes the characteristics of Black people. In his perception, Black people define themselves as more self-conspicuous, more expressive, expansive, colorful, intense, assertive, aggressive, than any other culture in America.

Meanwhile, the meanings which can be constructed from the four Hip-Hop lyrics analyzed are the rappers represent Black people as bad boy, Black as rude community, Black as marginalized people, Black as high class community. This part strengthens the fact that the rappers also used their lyrics as a media to discuss the social status and the situation around them.

Black people often got a negative label from some European-American people. Race becomes the causal factors which places Black people as a marginalized class in America. Some European-American people often compare Black people with a slave. Besides, Black people are often treated unfairly so that many of them often feel weak, and hard to live in America. In reality, those situations make them frustrated and desperate.

Within Rap, Black people try to spread their culture and to redefine themselves. The lyrics made by the rappers often contain propaganda to show and to redefine the Black culture to the people in America. According to Scholar (2009) African-American culture or Black culture is a combination of what was brought to America by the African slaves. Black culture can be seen in the form of song, art, dance, fashion, written, and spoken expression, etc. This is aimed to show their protest to the racial and the discrimination which put them as an unimportant class.

Furthermore, Scholar (2009) states that the poverty, racial oppression and lack of opportunities are also the factors which cause the existence of a new culture, and a new dimension of a mindset in America which place Black people as an agent of change. Therefore, almost all Black people use Hip-Hop (one of Black culture) in order to prove that they can be as superior as other people in America, especially White or European-American people.

In line with the explanation above, Strother (1994) believes that language conveys the culture and it lets someone send and receive messages. Further, Strother (1994) explains that language is related to reality. It is the reason why the rappers

often voice their life experience which is influenced by the reality around them. This phenomenon can be also found in the four Hip-Hop lyrics analyzed, in Thugz Mansion lyrics for example. The rapper (2pac) builds the story based on his experience in the past. He (2pac) wrote his suffering which was caused by the situation around him.

As the conclusion, Hip-Hop culture is a part American cultural which is used mostly by Afro-American people as a way to symbolize the Black power. In the past, Afro-American people always tried to hide their language style, and their culture. However, popular culture has given them a chance to prove that their culture can be as unique as another culture (Strother: 1994). Hip-Hop was firstly performed as a political movement of a minority class in America. Nowadays, Hip-Hop has been transformed into a new form of culture which has million fans in the world. In the language style (both written and spoken), Hip-Hop changes Black vernacular from the street speech to be an entertain language style.

Chapter V

Conclusion and Suggestion

This chapter presents the conclusion of the study and recommendation for further study.

5.1 Conclusion

This study has revealed the Ideology in the term of pattern of the lyrics, purpose of expressions and meaning which can be constructed from the lyrics in four popular lyrics in each mainstream in Hip – Hop.

Based on the analysis, it is found that there are three patterns which are used in four Hip-Hop lyrics analyzed; question and answer, playing off opposites, and building to a high point. Meanwhile, the purposes of using the expression in the four Hip-Hop lyrics analyzed are categorized into eight forms: emotional expression, rap as critical theorist, battles, boasting, drugs and alcohol, spiritual expression, violence, and musical word play (Livingstone: 2004). Further, the possible meanings constructed from the four Hip-Hop lyrics analyzed are the rappers represent Black people as bad boy (free sex, drugs, and alcohol), Black as a high class community, Black as marginalized people, Black as a rude community.

The study also leads to the conclusion that Hip – Hop lyrics are an expressions which is built based on an individual experience or feelings. For that reason, many rappers often express their emotional feelings which are influenced by their life

experiences as a topic in the lyrics. The topic does not only cover about racial issues but also tells about love, childhood, or even religious.

Many rappers also used their lyrics as a gate to connect them to the listeners. In the lyrics, they can share their opinions, dreams, or a confrontational message to propagate their ideas to the listeners. Sometimes, many people become afraid and worry about Hip-Hop, because the rappers often use controversial expressions which contain bad language, and bad influence to the listener. However, the rappers often become famous because of their ability in making a controversial expression in the lyrics.

Through Hip-Hop and its subgenre (Rap), Black culture can redefine themselves and negotiate negative label given to them by European-American people. Nowadays, people become more open minded and appreciative to the Black culture. In the other words, Black people have proven that their culture can be as interesting as the culture of other ethnics in America.

5.2 Recommendation

Since Hip – Hop is potential issue to be discussed, the researcher recommends the following:

1. Further study can discover more topics provided by other literary works in order to find new experiences and knowledge.

2. There are so many topics that can be analyzed from the song, especially in Hip – Hop song, for that reason the writer recommends several issues which can be analyzed in Hip – Hop song, for examples: feminism issues showed in Hip – Hop, or The Ideology of Hip – Hop love songs, etc.
3. The results of this research can be used for upcoming study related to cultural studies particularly in Black culture. Furthermore, from this kind of research we can see other aspects of Black culture.
4. The researcher suggests that further study analyze the literature works from the white culture perspective to be compared with the result of this study, for example: the racial issue showed in European song.

