CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Narrative Element

2.1.1 Intrinsic Aspect

This study is employing objective approach to analyse the data. Objective approach sees a literary as an independent work apart from the environment around it, this approach allowing us to criticize the literary work as it is through the intrinsic aspects. Events, characters themselves, as well as what they say and do, are all considered narrative elements by Abrams. The theme, plot, character and characterization, setting, and conflict are examples of inherent features that the author will explain in order to support the conversation.

2.1.1.1 Theme

According to Abrams, theme is a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader. It is sometimes used interchangeably with motif (Abrams, 1999: 170).

2.1.1.2 Plot

Plot in a narrative work is constituted by its events and actions that rendered and ordered toward achieving particular artistic and emotional effects. The actions, including verbal discourse as well as physical actions, are performed by particular

characters in a work, in order to exhibit their moral and dispositional qualities (Abrams, 1999: 224).

2.1.1.3 Character and characterization

Characters are designed as the representation in the or narrative work, who are interpreted by the reader as being given with particular moral, intellectual, and emotional qualities by inferences from the dialogue and the action. In Abrams (1999: 33), E.M. Foster introduced that character can be distinguished into two types: flat character and round character. Flat character is built around a single idea or quality and is presented without much individualizing detail. While, a round character is complex in temperament and motivation and is presented with subtle particularity; it is difficult to describe with any adequacy as a person in real life.

Characterization is a representation of a character, a literary device the writer uses to tell us about a character through the detailed description. Characterizing someone in a story through both telling and showing. By merely presenting the characters speaking and acting, the author uses showing to let the reader guess at the characters' motivations and personalities. It might feature a character's thoughts, emotions, and reactions to situations. In narrating, the author steps in with authority to describe and frequently to assess the characters' intentions and personality traits (Abrams, 1999: 33-34).

2.1.1.4 Conflict

According to Dan Brown, the definition of conflict is a literary element that involves a struggle between two opposing forces, usually a protagonist and antagonist. Conflict in a story means that the characters are interacting with each other and one another causing good or bad relations to build the plot of the story (Brown, 2021: 03).

Furthermore, the classification of conflict based on the source will be described down below:

2.1.1.4.1 Internal Conflict

Internal conflict refers to a character's internal struggle, in a more distinctive definition, it is a conflict occurred from the contradiction in the mind of the character itself. The internal struggles and flaws depicted from a character make it appears more lifelike and sympathetic hence the reader could easily relate to the character (Brown, 2021: 04).

2.1.1.4.2 External Conflict

External conflict refers to the conflicts originated from the external forces. It is a result from the friction between the character and its nemesis, it could be a tension resulted from connection between characters that have contrary characteristics or friction between the character and the environment (Brown, 2021: 04).

2.1.1.5 Setting

Setting is the physical location or psychological climate for action, and the way in which an expressive setting is achieved (Taylor, 1981: 125). According to its definition, setting can be classified into two forms, physical and psychological setting, as described down below:

2.1.1.5.1 Physical Setting

Physical setting refers to the background where the story located in. This setting can be identified from the geographical location and social condition of the story (e.g., war, present, future, a country, in the ocean etc.)

2.1.1.5.2 Psychological Setting

Psychological setting refers to the general nuance built in a narrative story, closely related to the psychological condition of the major characters (e.g., happy, depressing, horror, etc.).

2.1.2 Extrinsic Aspect

Extrinsic aspect is supposed to be the way we interpret literature in the notion of its social context and its antecedents, in most cases it becomes a casual explanation, reduce it to its origins (the "fallacy of origins"). Factors that are categorized as extrinsic aspect including biography, psychology, and society (Wellek and Warren, 1948: 65-66). The author applies stereotyping theory in the context of psychology

stated by Schneider. In order to support the theory, the author describes the condition of Detroit and hip-hop music scene in Detroit in 1995.

2.1.2.1 Detroit in 1995

Detroit is known as the largest and a metro city in state of Michigan, United States of America. Established in 1806, after being freed from French and later British, Detroit was starting their municipal history with population was about 850. The location is on the midwestern border between America and Canada. The territorial area is including a major port on the Detroit River that connect the Great Lakes system to the Saint Lawrence Seaway, it also has a highway tunnel, railway tunnel, and the Ambassador Bridge that connects Detroit and its neighbouring Canadian city Windsor. As a metro city, Detroit also known as the centre of United States automobile industry, the "Big Three" auto manufacturers that headquartered in there are General Motors, Ford, and Stellantis North America (Chrysler). During the late nineteenth and early twentieth century, Detroit became an important industrial hub at the centre of the Great Lakes region. During this expansion of the auto industry, this city's population became the fourth-largest in the nation with 1.8 million people living in it in 1950 (Sugrue, 1996: 17-27).

Detroit's diverse culture as a result of national and international influence, especially in music, as the city giving a rise to the genres of Motown and techno. The musician in Detroit playing an important role in the development of jazz, hip-hop,

rock, and punk. The rapid growth of Detroit in the nineteenth century has changed the landscape of the city, particularly in architectural pieces and historic places. The government was putting new buildings every year as an effort to fulfil the people's needs of public spaces. The downtown Detroit become Metro Detroit where skyscrapers was built either for public services function or business function. In Detroit, we can find four stadiums and arenas which are home for every major league sport: hockey, basketball, baseball, and football. To put up on that, elementary school were located in every neighbourhood as well as high school like Cass Tech High School and other technical high school that was built in order to support the auto manufactures in Detroit. Ballrooms like Grande Ballroom and Arcadia Ballroom were used to held showcases for artist born in Detroit and from across the world. Detroit was an incubator for music, mural art, and auto tech. Massive production houses and record companies like Motown Record and JBL completed the environment needed for the artists to produce their works. With artists like the Supremes, the Temptations, Martha and the Vandellas, Marvin Gaye, Stevie Wonder, and the Jackson 5, Detroit music industry changed the direction of popular music.

Detroit was once a destination for people to achieve their American dreams. Providing a promising live wage and an incubator for music industry, Detroit easily attracted people from across the world to come, resulting in a multicultural society. Nevertheless, Detroit was not ready for the rapid change, resulting a riot in 1967 that known as the Detroit Rebellion of 1967 and the 12th Street Riot. Over the course of five days, the Detroit police and fire departments, the Michigan State Police, the

Michigan National Guard, and the U.S Army were involved in quelling that became the largest civil disturbance of twentieth century in America. This riot resulted in forty-three deaths, hundreds of injuries, almost seventeen hundred fires, and over seven thousand arrests.

> "The insurrection was the culmination of decades of institutional racism and entrenched segregation. For much of the twentieth century, the city of Detroit was a booming manufacturing center, attracting workers—both black and white—from southern states. This diversity aggravated civil strife, and the Race Riot of 1943 highlighted the racial fault lines that crisscrossed the city. Throughout the 1950s, homeowners' associations, aided by mayors Albert Cobo and Louis Miriani, battled against integrating neighborhoods and school." (Detroit Historical Society, 2023)

The riot was not the only event marks the downgrading Detroit. Deindustrialization within the city limits took many jobs to outlying communities, even as a number of auto companies went out of business. The east side of Detroit alone lost over 70,000 jobs in the decade following World War II. Construction of the city's freeways, newer housing, and the prospect of further integration—due to the demolition of the city's two main black neighborhoods, Black Bottom and Paradise Valley—caused many whites to depart for the suburbs surround Detroit. From 1950 to 1960, Detroit lost almost twenty percent of its population (Sugrue, 1996: 27).

Drugs, criminality and poverty are the most common cause of death in Detroit. The life expectancy rate is so low, even the kids are not expecting that they will live until thirty. They either got shot or murdered in an act of guns violences, overdosed, or dying of hunger. To add up on that, because of the new rule of housing, it is common for a child of African-American to live with their parents even until their

twenties (Senghor, 2014: 69-71).

During 1990s, the population of Detroit has decreased to one million people, dominated by African-American people that reached about seventy-five of the population that mainly live in Virginia Park, a formerly Jewish percent neighbourhood in 1960s. Detroit is still in a recovery after the melting down in 1967. However, the recovery will not be done within decades. Residents of Detroit's neighbourhoods with an uncertain future, working tirelessly to improve their communities in spite of fight to survive in a city the lack of resources the city has to offer and the legacy of broken infrastructure that has made it one of if not the most failed major city in America. The infrastructure development during 60s and 70s failed to sustain a prosperity to the city, it was more like political strategy, the one who gave out more money got more benefits. The buildings built during 60s-70s now become a broken legacy that does not contribute to the resource the city has to provide to the citizens. The open landscape that has been abandoned is now being a spot to grow food for the community, or else the abandoned property will be a bunker for drug dealers to hang out, the worst case happened in these abandoned building was raping. The remaining problems including poverty, racial tension, and industrial decline requires serious efforts in order to counter the consequences of a troubled and unresolved past (Sugrue, 1996: 259-271).

Detroit during 1995, there is nothing much happened to the social, economic and political related events hanppened in Detroit, but Detroit Newspaper Strike. There was a major labor dispute which began in Detroit on July 13, 1995. The strike

involved several actions including a local boycott, corporate campaign, and legal charges of   5unfair labor practices. The reason behind the strike was a force by the Detroit Newspaper Agency as the publiser of two major Detroit newspaper to their workers to accept hundreds of job eliminations and drastic cuts in wages, benefits, and working conditions, which are disserve the worker side. The strike had the potential to become a general anti-concessions movement. However, the newspaper strike brought the working class into a guerrilla movement against the company for almost three years before the union defeat and returned to work under the company's conditions (The New York Times: February 24,1997, Section D, p.9).

2.1.2.2 Hip-hop in 1995

According to Chuck D in D. Abrams (2007: 6-9), hip-hop initially introduced in New York City, precisely in Bronx during early to mid-1970s. Under the condition of an urban decay in the areas where African-American and Hispanic people struggling in economic educational and environmental resources. At that moment, business is shutting down resulting decline living conditions. This affects the school as well where art and sports programs in the schools are being cut in order to save the budgets hence music classes are closed too. However, the founding fathers of hip-hop naming Kool DJ Herc, Grandmaster Flash, and Afrika Bambaata found their way to turn the condition, using some technologies and a creativity, they formed the deejaying (DJ-ing) style. Two turntable to produce the beat were on, with the occasional on top of the records. In its development, there are four creative elements

of hip-hop including MCing (the art of vocalization); DJing (the musician-like manipulation of records); break dancing (the body expression of the culture); and graffiti (the drawn graphic expression of the culture).

Initially, hip-hop is a media for cultural expression of African-American and Hispanic people after the slavery during 1600s until 1960s in the United States. There was sentiment, dialogue, and soul included in their cultural expression of music. The creative elements introduced by hip-hop have already interconnected to African-American and Hispanic community before and since the slavery. However, even though these cultural expressions were introduced by the black-Hispanic underclass, hip-hop has made their way to become a popular art form that being enjoyed by people across the world nowadays (D. Abrams, 2007: 9).

During 1995, there were some impactful events to the hip-hop scene in the United States. The first half of 1995 is a spring for hip-hop scene in America, new rappers released their first and second albums along January-August, artists like The Roots and ODB had their debut album listed in the Billboard 200 and R&B charts. 2Pac's "Me Against the World" that claimed as his best album released on March while he was serving his time in prison for a sexual abuse case. Some record label BMG Record released a compilation featuring big rappers and had a successful commercial deal. While Mercury Record released a soundtrack for memorable film "Panther" that stroked a hard critique over police discrimination against African-American. Moreover, there was a civil right activist and anti-rap crusader named C. Delores Tucker who attended Time Warner shareholders meeting in order to protest gangsta

rap movement, demanded the record label to cut ties with the company's subsidiary label, Interscope Records. This resulting a success for her protest. On August, the East-West stream of hip-hop rivalry made their first appearance at the 1995 Source Awards in New York City that later the rivalry has always been a big topic in American hip-hop scene (ChuckD, 2017: 227-246).

While 1995 may have seemed a more empowered and creative time for hip-hop expression, as well as hip-hop was finding its place in American industry such as Sprite and Reebok who capitalized with rap-inspired commercials. What happened back then in 1995 still defines this day popular culture base style, and while luxury and misogyny did exist in 1995, they were more vocal than ever in today's rap music and videos. Rap content in 1995 was also heavily street-inspired, but some like Onyx discussed atypical topics like the Illuminati. The threat of the 'new world order' heavily influenced the minds of some rappers then.

However, *Los Angeles Times* in an article titled "How Rap Music Got Its Bad Rap: Violence: Experts blame the change in the genre partly on newer performers' lifestyles." (1995), elaborate various historians' and specialists' perspectives on a number of crucial turning points in the genre's brief history. The 1990s saw a changing of the guard, which is the first point. Rappers whose lyrics placed more emphasis on drug dealing and surviving in communities like South Central Los Angeles and Houston replaced the genre's major stars from the previous decade, such as Public Enemy and Boogie Down Productions, whose messages about black empowerment sparked national slogans and the wearing of African pride medallions.

The second point is the marketing strategy by record companies. Nothing that even the most hard-core rap music was enjoying popularity with white as well as black audiences, labels began to mass market and promote the image of swaggering black men holding guns and drinking beer on album covers. As a result, rap's biggest heroes have come out the new "gangsta" surge.

The third point is where young rappers, hungry for the money and fame, often came to believe that securing a record deal meant selling themselves as thugs or looking "hard." Increasingly, the strength and "rep" of rapper is based largely not just on his ability to articulate the struggles of "the 'hood," but also on staying close to the lifestyle of the streets, said Dream Hampton, who has written extensively about rap. This duality creates a problem for most, pushing them to continue the habits of the streets, "staying true" while trying to stay clear of the trouble that often comes with it. The final point is the move of rap's power base from New York to the West Coast caused a dramatic change in the sound and content of rap. Los Angeles and the Bay Area not only become home of the music's biggest sales, but also influenced its writers. Los Angeles' gang culture, steeped in fatalistic warfare between hundreds of gang "sets," took hold of the once-playful or socially conscious lyrics for later replaced them with powerful portraits of gang life and crack cocaine dealing.

However, hip-hop is much more complex than a monolithic genre of music. The genre itself including a wide range of creativity form, in its structure, rap music differs from the norms of Western European art music. In form of function, it comes close to many kinds of Black African musical traditions. However, it is not an African

musical form, for it required the special conditions of the urban Black American ghettos at the end of 1970s to bring forth this music. In the meantime, out of ghetto music culture, a mass movement has grown in which there are countless national and stylistic versions. Rap music has become a mouthpiece communicating the feelings of many youths around the world and has taken the place of rock music in this function. in rap we have a musical form which seems to spring effortlessly across national and genre-specific borders, and which exists in almost every language, taking on the most important musical styles from classic to jazz to rock.

2.1.2.3 Stereotyping Theory

According to Schneider, stereotypes are qualities perceived to be associated with particular groups or categories of people (2004: 24). He elaborates that stereotypes are closely related to prejudice and discrimination, "Roughly speaking, "stereotypes" are category-based beliefs we have about people; "prejudice" is a set of affective reactions or attitudes; and "discrimination" refers to behavioral tendencies". Stereotypes are a result of and have an impact on how we act toward others. According to recent studies, stereotypes typically emerge when members of one group think negatively about members of another group, particularly members of the opposing group. This demonstrates that group categorisation influences preconceptions in addition to how we conceptualize ingroups and outgroups differently (Shneider, 2004: 29-30).

2.1.2.4 Categories of Stereotyping

Schneider classifies the stereotyping into eight categories. Those categories are gender, race, age, physical features, language, occupation and socioeconomic status, national groups, and other category. Here are broader explanations about each one of the stereotype categories:

2.1.2.4.1 Gender

Gender is how the society sees and treats someone based on their masculine or feminine traits. Hence, gender stereotyping is about how man with their masculine characteristics must be seen as a strong, unemotional, and independent individual. Moreover, female that held feminine traits are more likely to be liked with the gentle, nurturing, and cheerful behaviour, even though not respected as much as man. Gender stereotyping is more about how a person functioning in the society (Schneider, 2004: 437:438).

2.1.2.4.2 Race

A group of people defined by ancestry similarities is referred to as a race. Racial identification is based on physical characteristics and genes. Phinney in Schneider (2005: 453) states that ethnicity may be related to racial identification, cultural distinctions, or unique experiences brought on by how others are treated. An example that is commonly seen in the society is stereotype about skin colour, where darker skin-coloured people are the bad one and the lighter skin-coloured people are the nice one.

2.1.2.4.3 Age

Schneider stated that age influences friendship patterns, careers, attitudes and so on. For example, people are already familiar with the common assumption which the more mature age group is seen as a group with wiser, cooperative and responsible nature. Meanwhile, the younger age group is regarded as energetic, active, ambitious and creative group (Schneider, 2004: 466-467).

2.1.2.4.4 Physical Features

Zebrowitz in Schneider (2005: 502) argues that face-to-face contact provides many additional signs which become the bases for stereotypes. People tend to observe someone's physical features to generate the personalities. In the case of stereotypes of physical features is we tend to label a muscular person as a more competitive, healthier, and more attractive person.

2.1.2.4.5 Language

Specific speech patterns have specific stereotypes attached to them, and language patterns serve as indicators of membership in social, educational, national, and racial groups that perpetuate prejudices. We often give significant hints about our personalities and behaviors through the language we use. Speaking patterns and accents can reveal a person's upbringing and even level of education. According to Schneider (2005: 521–526), some studies have claimed that men and women arrange their speech patterns differently, providing us with indications for gender-related preconceptions. By a person's word choice and voice inflection, we can determine their social standing. This demonstrates how prejudices based on gender or even

socioeconomic class can be influenced by speaking style.

2.1.2.4.6 Occupation and Socioeconomic Status

In this category, people frequently assign other groups' work to the traits they share. For instance, members of the high-income social class will be viewed as intelligent, conscientious, and self-centred. While a lower income socioeconomic group is typically viewed as being full of slobs and dirty (Schneider, 2005: 522).

2.1.2.4.7 National Groups

Schneider explains that people from both the national ingroup and outgroup would have a general presumption about distinctions between countries if different countries have relatively diverse cultures that affect people. Stereotypes of certain target countries are frequently shared by individuals from different nations, while stereotypes of one's own nation are typically shared by individuals from various nations. Germans, for instance, are effective and authoritarian, whereas Americans are kind but perhaps a little harsh. (Shcneider, 2004: 527).

2.1.2.4.8 Other Category

The other category exists since there is no limit to the basic categories of stereotypes. This category includes stereotypes based on the other factors that have not been described in those seven categories mentioned before. For example, stereotypes based on favourite music genre, being known people who like metal music are mostly violent and used a lot of harsh language (Schneider, 2004: 531).

Cinematic Aspect

2.2.1 Costume and Makeup

Costume can serve a variety of purposes in filmmaking, from playing a minor role in the plot to serving as motifs, enchanting characters, and tracing changes in attitude. In other films, costumes can be used solely for their visual impact. For instance, when a costume is coordinated with the setting, the director may want to emphasize the human figures; the setting may offer a more or less dramatic backdrop. (Bordwell, Thompson & Smith, 2017: 119).

2.2.2 Sound

Sound, in the notion of movie making, occurred in the form of any mixture of speech, music, and noise (or sound effects) (Bordwell, Thompson & Smith, 2017: 267). Sound gives the audience clues of the condition given in the scene by manipulating loudness, pitch and timer. These basic sound qualities can also shape our experience of a film as a whole. In this specific study, the author focuses on discussing speech or the dialogue of the characters in the movie and rap or song lyric presented in the movie. Speech is a verbal dialogue being used to deliver information from a story. On the other side, music is subordinate to dialogue, it provides an impression to the audience and assists to give out the nuance that already built in the dialogue and the setting. While sound effects supply an overall sense of a realistic environment (Bordwell, Thompson & Smith, 2017: 270-272). Moreover, lyric is a set of words, in the notion of hip-hop music, lyric can be performed in a rapping or MCing style

and in a melodical song. According to Little (1970: 174), lyric is a part of song and music written in stanza form, which has various emotion described by particular diction as the way to convey the writer intentions.