

CHAPTER I

INTRODUCTION

This chapter displayed by the composition of research background, research questions, research objectives, research significance, and definition of key terms.

1.1 Research Background

In the realm of the sociology of literature, the study of popular culture and its influence on society has gained considerable attention. One crucial aspect that researchers have explored is the relationship between popular music and consumer culture, particularly in the context of hip-hop music. Hip-hop, as a cultural and artistic movement that emerged in the 1970s in the United States, has become a global phenomenon and a significant cultural force, especially in the 21st century (Abielah, 2020). This research aims to investigate the concept of "commodity fetishism" within the context of popular song lyrics in hip-hop music. The term "commodity fetishism," first introduced by Karl Marx, refers to the tendency of people to attribute magical and fetish-like qualities to commodities, believing that they possess inherent value beyond their use or exchange value (Hendrawan, 2017). These commodities are imbued with symbolic meanings, aspirations, and desires, often shaping individual identities, and influencing social interactions.

The 2010-2020, in this context, refer to the second decade of the 21st century, where hip-hop music continued to dominate the charts and had a significant impact on popular culture (Vito, 2019). During this period, hip-hop artists achieved unprecedented success, and their lyrics often reflected the themes of materialism, wealth, power, and the glorification of consumer goods. Consequently, popular song lyrics in hip-hop music during 2010-2020 offer a unique lens to examine the interplay between culture, consumption, and the construction of social reality. This research will focus on analyzing the lyrical content of 10 selected hip-hop songs from 2010-2020, using a combination of qualitative and quantitative methods. The selected songs will be those that achieved high commercial success and widespread

popularity during that period. By conducting a close reading of these song lyrics, the study aims to identify recurring themes, symbols, and representations of commodities and consumer culture.

The sociological analysis will delve into how these lyrics contribute to the perpetuation of commodity fetishism and consumerist values among the content or namely in the textual dimension. Additionally, the research will explore the impact of these representations on individual and collective identities, social perceptions, and consumption patterns. Understanding the phenomenon of commodity fetishism in the context of popular song lyrics in hip-hop music is vital for comprehending the broader implications of consumer culture on contemporary society. Ultimately, this research seeks to contribute to the sociology of literature by shedding light on the ways in which popular music, specifically hip-hop lyrics, plays a role in shaping societal attitudes, beliefs, and behaviors in the context of consumerism and the fetishization of commodities. By exploring the interplay between culture, popular music, and consumerism, this study aims to enrich our understanding of contemporary society and its relationship with material objects and aspirations.

In supporting the design of this study, the author has analyzed several previous research that are near to approaching the similar context. Unfortunately, the author has many difficulties in finding common topics and objects. However, the author found three previous research that analyzed song lyrics. This research was chosen because the author will also analyze about song lyrics.

The first research that the researcher analyzed was a thesis entitled “A Social Criticism Analysis On Eminem’s Song Lyrics “Mosh” compiled by Muhammad Qushoy from Universitas Islam Negeri Syarif Hidayatullah Jakarta. In this thesis, the researcher devotes his research to analyzing the social criticism toward social problems occurred in the society in the United States which is contained in a song, namely Mosh. In the analysis, the researcher found that the social literature criticism through the lyrics and also analyzed the language that used in the object through the figure of speech. The researcher found two social problem occurred in the society; war and terrorism and also ten kinds of figurative language;

apostrophe, metaphor, simile, personification, symbol, allegory, situational irony, metonymy, synecdoshe, and sarcasm.

The second research that the researcher analyzed was a journal entitled “Critical Discourse Analysis Of Eminem’s “Love The Way You Lie Part Ii” compiled by Arbain and Muhammad Taufiq Arie Sandi from Widya Gama Mahakam University. In this journal, the researcher devote their research to analyzing song from Eminem which is related to his life story. In examining the song, the researcher used the three inter-related processes of analysis tied to three inter-related dimensions of discourse proposed by Faiclough’s model of Critical Discourse Analysis. This study applied qualitative design with the content analysis approach. The analysis of this research focused on the words used such as African American Vernacular English variety, Informal language and American slang in the lyrics of the song Love the Way You Lie Part II and explain them. The result findings showed that there was a transcultural process or cross cultural in the song lyrics. There was a Hip-Hop culture which was moved, changed and reused to create a new identity of the Eminem. There were 25 words and clauses of AAVE, 3 words of Informal language and 1 word of American slang language in the lyrics of the song of Love the Way You Lie Part II.

The third research that the researcher analyzed was a thesis entitled “The Figurative Language In Song Lyrics Of Adele Album ‘25’” compiled by Ilma Santiana from Universitas Islam Negeri Sunan Gunung Djati Bandung. In this thesis, the researcher devotes her research to analyzing the type of figurative language and the contextual meaning of the figurative language in the song lyrics by Adele in album “25”. The researcher used the Cruse’s theory to analyzed the contextual meaning, the method of analysis used is descriptive qualitative method. The data is song lyrics from Adele album “25” consisting of: “Hello”, “Send My Love”, “I Miss You”, “Remedy”, “River Lea”, “Sweetest Devotion”, “When We Were Young”. Based on the data analysis, the result shows that there are four types of figurative languages that researcher found in seven song lyrics, such as: metaphor (17), hyperbole (17), euphemism (4), and simile (6). These kinds of figurative languages show that the contextual meaning explain about someone’s expectation in holding on love relationship, and someone’s believe on the power of love still growing up no matter a treason of love happened.

However, as a distinguish between those previous research, the research presented above offers a novel exploration into the concept of commodity fetishism within the realm of popular song lyrics, specifically focusing on the context of hip-hop music. While commodity fetishism has been extensively studied in economics and sociology, its examination in the context of popular culture, especially in music lyrics, remains relatively unexplored. By venturing into this underexplored territory, the study brings forth a fresh perspective on how hip-hop lyrics contribute to the fetishization of commodities and consumer culture.

One significant construction of this research lies in its focused analysis of hip-hop music from 2010-2020. By selecting songs that attained commercial success and popularity during this specific period, the study captures the contemporary nuances of commodity fetishism in hip-hop music. This approach enables a deeper understanding of how popular music, particularly during a time of high global impact, influences the perception and representation of consumerism in society.

An innovative aspect of this research lies in its interdisciplinary approach, bridging the sociology of literature with the analysis of popular culture and music. By adopting sociological theories and methodologies, the study explores how hip-hop song lyrics shape individual and collective identities, social perceptions, and consumption patterns (Vito, 2019). Integrating literature analysis with sociological research provides a holistic understanding of how popular music and its lyrics contribute to shaping societal values and beliefs related to consumer culture. Moreover, the research extends its novelty through its broader implications for contemporary society. By examining the impact of hip-hop lyrics on attitudes towards materialism, wealth, and consumer behavior, the study offers valuable insights for policymakers, marketers, and cultural analysts. Understanding the role of popular music in constructing social reality and perpetuating commodity fetishism has significant ramifications in navigating the challenges posed by consumer culture in today's world.

In summary, the novelty of this research lies in its unique investigation of commodity fetishism in popular song lyrics, specifically within the context of hip-hop music from 2010-2020. By employing an interdisciplinary approach, the study bridges the gap between music studies and sociology, providing comprehensive insights into the complex relationship

between popular music, consumer culture, and societal attitudes. Through its innovative analysis and societal implications, this research contributes to the existing knowledge in sociology, music studies, and cultural analysis, paving the way for further exploration of the impact of popular music on contemporary society.

1.2 Research Questions

From the background in this research above, the researcher concludes that there are two questions that will be the main focuses on this research, they are:

1. What are the types of commodity fetishism in 10 selected songs Hip-Hop Songs from 2010-2020?
2. How is the fetishism commodity depicted in 10 selected songs Hip-Hop Songs from 2010-2020?

1.3 Research Objective

This research is driven by a clear and specific objective, which serves as a guiding pathway for exploration and discussion. The subsequent objectives outlined below articulate the aim of the study as follows:

1. To identify the types of aspect of commodity fetishism in 10 selected Hip-Hop Songs from 2010-2020.
2. To describe how the commodity fetishism depicted in 10 selected Hip-Hop Songs from 2010-2020.

1.4 Research Significance

The research on "The Commodity Fetishism of Popular Song Lyrics in 10 Selected Hip-Hop Songs from 2010-2020" holds significant theoretical and practical implications. This research contributes to the theoretical understanding of commodity fetishism by exploring its manifestation in the context of popular song lyrics. By analyzing the representations of commodities and consumer culture in hip-hop music, the study enriches

our understanding of how this economic concept permeates into popular culture and influences social perceptions. It bridges the gap between literature studies and sociology, offering a framework for analyzing popular song lyrics as sociocultural artifacts. This interdisciplinary approach expands the horizons of literature analysis beyond traditional texts, integrating sociological perspectives into the study of music and popular culture. The findings can advance discussions on the influence of popular music on societal values, aspirations, and identities.

The research's practical significance lies in its potential to inform cultural policy and media regulation. Policymakers and media regulators can benefit from the study's insights on the impact of popular song lyrics on consumer culture. It can guide the development of policies that promote responsible content creation in the music industry, ensuring that artistic expressions do not excessively glorify material possessions. Additionally, marketers and advertisers can use the research's analysis of popular song lyrics to better understand consumer behavior and preferences. By identifying themes that resonate with audiences, they can develop more effective marketing campaigns that align with societal values and desires. Moreover, the study's awareness-raising effect on commodity fetishism in song lyrics can encourage critical reflection among the public about their own consumption choices and the impact of media on their perceptions.

1.5 Definition of Key Terms

In order to clarify the basic concept of key terms used in this research. The definition terms are displayed as follows:

1. **Commodity Fetishism:** Commodity fetishism, introduced by Karl Marx in political economy, is the social phenomenon of attributing mystical qualities to commodities beyond their practical value (Hendrawan, 2017). In this research, commodity fetishism is explored through popular hip-hop song lyrics, which glorify and represent commodities, perpetuating the fetishization of material possessions.

2. Popular Song Lyrics: Popular song lyrics refer to the written or spoken words that compose the content of songs that achieve widespread popularity and cultural impact (Montoro, 2018). These lyrics are typically created to be relatable and accessible to a large audience, reflecting contemporary themes, emotions, and cultural expressions.
3. Hip-Hop Songs from 2010-2020: In this context, hip-hop songs from 2010-2020 refer to a selection of songs belonging to the genre of hip-hop music, which experienced widespread recognition and commercial success during the second decade of the 21st century (Vito, 2019). Hip-hop is a cultural and artistic movement that originated in the United States in the 1970s and has since evolved into a global phenomenon.
4. Consumer Culture: Consumer culture refers to the social and economic system in which the consumption of goods and services plays a central role in shaping individuals' identities and societal norms (Umanilo et al., 2018). It emphasizes the significance of consumption as a means of expressing one's status, aspirations, and values.