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THE INFLUENCE AND THE ADVANTAGE OF AMERICAN HIP HOP TO THE RISING ASIAN RAPPERS

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ABSTRACT

Cultural imperialism aims at how dominant culture affects other cultures to gain control of certain cultures and create the view that their dominant culture is the center for all countries in the world, which will create uniformity around the world. Therefore, this study will discuss how Asian rappers are influenced by American hip hop culture and how they benefitted from their careers' success. The theory used in this study is cultural imperialism by John Tomlinson to see the influence of cultural imperialism in American hip hop culture to Asian rappers. The method used in this study is qualitative research by Creswell. The result shows that America's cultural imperialism influences Asian Rappers by adopting its culture, language, and style of American hip hop. However, its influence is not harmful since the Asian rappers use this to gain more recognition from people, especially in Western, and to be accepted in representing Asian immigrants in the United States.

Keywords: *American hip hop; Asian rappers; cultural imperialism; hibridity; globalization; media imperialism; postcolonialism*

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INTRODUCTION

The emergence of globalization influences the development of human civilization, especially in the 21st century. One of the drivers of globalization is technological progress that continues to grow over time. In other words, the phenomenon of globalization has always been associated with increasing technological advancements that have a significant impact on society, which can

cause global issues to emerge amid the community. The ease of communication in globalization and the rise of immigration from one country to another have made cultural hybridity spread in many countries. Moreover, the existence of globalization removes the boundaries between cultures that previously have a limitation in communicating with each other.

Furthermore, as the internet is a technology product that has a vital role in

long-distance communication, people from Asia can communicate with Europeans and people from the United States quickly using the internet. However, the colonization of culture in the modern era can be done many miles away by only using technology. Therefore, in the age of globalization, the First World country's cultural imperialism can be easily dominating other countries because their culture and products are easily and quickly popular throughout the world through technology.

With the existence of technology to exchange the information, the developed countries can efficiently distribute their culture and arts through sophisticated technology that will influence other countries' culture and arts, which makes them imitate and mix their culture with the other cultures. As Kraidy explains in his article, *Hybridity and Cultural Globalization* (2002) has hybridity became the master trope across many spheres of cultural research as several studies have employed hybridity to describe mixed genres and identities (Kraidy, 2002). Defta Ananta Dasfriana also discusses a study about Asian hip hop in the United States in her undergraduate thesis entitled *Komodifikasi dan Universalisme Budaya dalam Asian Hip Hop di Amerika Serikat oleh 88rising*. She discussed the universalism of Asian Hip Hop culture using international relations perspective and critical constructivism theory and concludes that the commodification of hip hop culture by Asians will decrease both cultures' essence and create a new sense of identity (Dasfriana, 2019).

Hip hop culture, which has recently entered the world's mainstream culture, is also doing cultural imperialism. Hip hop is

originally an underground culture that originated from African American, Afro Caribbean and Latino men in the United States in the South Bronx in the 1970s as a way to accommodate the oppressed African Americans to express their voices and express their disappointment and emotion through the music as an oppressed race, social class, and economic class in the United States (Forman, 2010). Moreover, the emergence of rappers from other races in other countries raises many questions. Hip hop culture is currently very much loved by young people from Asia, and it triggers the existence of Asian rappers, especially in the United States market. Therefore, how much they are influenced by hip hop culture through the media will be discussed in this article.

Asian artists' existence in hip hop culture is an example of cultural imperialism in media and culture. However, American hip hop influences to the Asian rappers affect the presence of Asian American identity in the United States and make them represent themselves in the West through hip hop. This East meets West phenomenon turns into advantages for Asian rappers. Therefore, this article focuses on cultural imperialism, especially in the influences of American hip hop to Asian rappers, especially in the case of Keith Ape (Korean rapper), Rich Brian (Indonesian rapper), and Kohh (Japanese rapper). In that essence, this article focuses on answering two research questions, how American hip hop culture influences Asian rappers and how those Asian rappers take advantage of American hip hop culture.

This article uses the perspective of postcolonialism and globalization and applies the theory of cultural imperialism by John

Tomlinson (2002). As Tomlinson said that globalization facilitates global communication and the spread of cultural perspectives through new media and technological advancements, and some argue that globalization is, therefore, a tool of Cultural Imperialism (Tomlinson, 2002). In Tomlinson (2002), Fred Fejes (1981) discusses that a mass of detailed descriptions of the global operations of the media industries, focusing on the control exercised by the Western transnational corporations over the flow of information and the dissemination of the media products worldwide (Tomlinson, 2002). Furthermore, because the cycle of media imperialism is centered in the Western transnational corporation, those who get the impact of media imperialism are often countries outside of Western countries.

Cultural imperialism is the long term influence or dominance of one nation's culture over others. As Herbert Schiller (1976) defines cultural imperialism as "the sum of the process by which a society is brought into the modern world-system and how its dominating stratum is attracted, pressured, forced, and sometimes bribed into shaping social institutions to correspond to the values and structures of the dominating center of the system" (Schiller, 1976). This explanation shows that cultural imperialism is an attempt done by a culture to dominate other cultures by slowly entering different cultures' cultural values in any way.

In carrying out cultural imperialism, the dominant culture uses various methods, such as economics, politics or power, culture, media, language (lingua franca), and literature. Chris Barker (2008), in his book *Cultural Studies: Theory and Practice*, says

that "the cultural homogenization thesis proposes that the globalization of consumer capitalism involves a loss of cultural diversity. It stresses the growth of 'sameness' and a presumed loss of cultural autonomy which refers to cultural imperialism" (Barker, 2008). In the globalization era, cultural imperialism aims to dominate the other cultures and become the standard used in other countries, particularly in the Third World countries through the media, politics, economics, and even culture. Dominant culture tries to universalize everything, so indigenous people will eventually forget their cultural diversity.

Following the earlier statement, Schiller describes the transnational media as "inseparable elements in a worldwide system of resource allocation generally regarded as capitalistic," which "create and reinforce their audiences' attachment to the way things are in the system overall." He employs a broad notion of culture as a 'way of life,' and what is significant about this way of life is the centrality of 'the system' within it. It is seen as shaping how things are at all levels of Western societies, from the military-industrial complex to the personal existential experience of citizen-consumers (Tomlinson, 2002). Tomlinson emphasized that culture here can involve all aspects of human life. Therefore, if other cultures influence someone, they will experience significant changes in their lifestyle.

As previously explained in the introduction, American hip hop culture also implements cultural imperialism through the media since it currently enters the mainstream media. New rappers from other races and countries are forced to follow the American hip hop culture pattern. Start from

their rap lyrics' language to their lifestyle and style like hip hop singers or rappers. Rappers from other countries seem to have to follow American rappers' ways because hip hop originates from the United States and is oriented to American hip hop as a benchmark in becoming a rapper.

Cultural imperialism is the effort of dominant cultures to impose their ideologies and culture to the Third World countries through any cultural aspects. In another essence, in postcolonial discourse, Said (1994) says that Cultural Imperialism is seen as the cultural legacy of colonialism and is often attributed to Western hegemony (Said, 1994). Said argumentation is supported by Schiller (1976), which argues that U.S-controlled corporations dominate the global communications industries. He points out to the interlocking network that connects U.S television, defense sub-contractors, and the federal government. They act as vehicles for corporate marketing and a general 'ideological effect' that purportedly produces and reinforces locals' attachment to U.S capitalism (Barker, 2008). It indicates the dominance of American culture, which began to become dominant in many countries. An example can be seen from the spread of American brand products such as McDonald's, Starbucks, Pizza Hut, and universally distributed American media such as music, American TV Series, movies, etc.

Music is one of the massive media products produced by Hollywood. Rap Music, EDM, R&B, Pop, and Rock are music genres originating from America. Music produced by Western countries like the United States quickly becomes global popular music throughout the world because it is universally distributed. It affects the

culture of other countries and raises the emergence of rap singers in each country. In the 1960s and 1970s, the domination of global music production by a group of multinational corporations based in Britain and the United States, issuing records mainly made by actions from those countries, provided yet another instance of American cultural hegemony, reinforced by the vestiges of an older empire (Hesmondhalgh, 1995).

The expanse of music globally makes musicians free to access the songs from anywhere in different languages through social media platforms, youtube, and music streaming applications to freely listen to songs from various countries. It is a form of media imperialism where global top hits songs that mostly came from the United States can easily influence the audience and inspire other musicians to create works similar to that. Furthermore, by making the similar music, the music around the world will sound the same and have the same characteristics.

Rap music is a music genre developed in the United States by inner-city African Americans in the 1970s which consists of stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. Although Hip Hop or Rap music originally came from Africa as a part of hip hop culture, the United States managed to produce successful Rap music. Hip hop and rap are not the same, in addition to hip hop as the subculture among contemporary Black youth and Rap as one method of delivering messages to the hip hop society (Tomlinson, 2002).

Bynoe explains that Cultural imperialism is identical to the "world culture" in which

the dominant culture imposes its beliefs, values, and styles on others. The globalization of hip hop culture also does this. The youth worldwide must follow the United States' hip hop culture, which the United States has exported through media and technology (Bynoe, 2002). Therefore, in this case, to find out how much influence the American hip hop culture has on Asian rappers, it is necessary to look at which sides Asian rappers use from the American hip hop culture to their hip hop.

Thus, this study uses the theory of cultural imperialism by John Tomlinson to see how American hip hop affects Asian rappers and how Asian rappers benefitted. The method used in this study is qualitative research by Creswell as qualitative research means for exploring and understanding the phenomena in society. The research process involves emerging questions and procedures, and data collected in observation through many sources, and the analysis comes from the researcher's interpretation (Creswell, 2013). In discussing this study, the writer uses the reliable online sources of data to get the information and analyzing how Asian rappers in the United States influenced by American hip hop and how Asian rappers benefitted from it.

DISCUSSION

From English to Dreadlocks

The three Asian rappers out of many other Asian rappers currently famous in the media are Keith Ape (Korean rapper), Rich Brian (Indonesian rapper), and Kohh. (Japanese rapper). Keith Ape and Rich Brian are the Rappers under the 88rising label, while Kohh often collaborates with artists from 88rising. 88rising, formerly known as

CXSHXNLY is a record label based in the United States. It is an Asian-focused recording label. Theirs are the voices of not just a generation but of an entire race who have been woefully under-represented in Western music and the visual arts (Glasby, 2018). The label is a record label representing Asian artists such as Rich Brian (Indonesia), Keith Ape (South Korea), and many others.

Dongheon Lee (As proficiently known as Keith Ape) is a Korean hip-hop artist 88rising first in 2015. He was famous for his single “잊지마” (“It G Ma”), which was described by critics of The New York Times as “a cross-cultural curiosity and also a clear inheritor of Southern rap rowdiness that requires no translation” (Pareles et al., 2015). Soon after Keith Ape, 88rising discovered several artists from Asia, including a young Indonesian rapper named Brian Imanuel, known as Rich Brian or Rich Chigga. They also found a Japanese-Australian singer and producer named George Miller (as known as Joji), formerly a Youtuber and Internet meme creator, and a Chinese hip-hop group called Higher Brothers (Zhang, 2018).

Rich Brian, an Indonesian rapper with Chinese roots who became famous through the internet. In February 2016, Brian uploaded the now-infamous *Dat \$tick* video to the platform, rapping with a doomy trap beat while wearing a bumbag and a pink polo shirt. It blew up, and it has 159 million views as of September 2020, putting 16-year-old Brian, who is now 20 years old, in the spotlight for its visual absurdity, but also for his moniker at the time, Rich Chigga, and the use of the N-word in the lyrics, which he censored after attracting criticism (Glasby,

n.d.). *Dat \$tick* song of Rich Brian is using English and since the existence of the N-word in the lyrics which he used as he imitated how American rappers that mostly African American used the word, it can be implied that the influence of American culture, primarily through the internet, is quite significant to the Asian rappers.

The existence of 88rising, which accommodates Asian hip hop artists in the United States, has made the artists famous worldwide. It indicates that their target market is not only in Asia but also globally. However, to reach this market, Asian hip hop artists' contents must use a universal language, which is English. Even though they often mix the language with their root's language, but it can be said that one of the influences of the American hip hop to the Asian rappers is the language used in their artworks.

Some of the lyrics of Keith Ape, Rich Brian, and Kohh's raps are in English. Even though Keith Ape and Kohh still often use their language and add some English words to the lyrics. For Rich Brian, it is a rarity for his lyrics to include the Indonesian language in the lyrics. He has produced some singles and an album named *Amen*. The album consists of fourteen songs, and all the songs are in English. Rich Brian song '*Glow Like Dat*':

I be on my Mac Demarco shit,
break my heart then smoke a cig, even
put some cloves in it
Don't test me because my skin ain't
thick,
hit your walls I need my fix, pull up on
you need
Way more witchu had too much of these
hoes

Never told you bout the summer that I
spent with my bros

From the lyrics above, it can be seen that Rich Brian mostly and entirely uses English. That way, it can be seen that Rich Brian's target market is global. Same with Rich Brian, Keith Ape's lyrics are in English regardless that he is Korean. Even though some of his songs are in Korean, but mostly mix in English since he joined 88rising. His song entitled 'Ninja Turtle' lyrics are like this:

Come fuck with me, fuck with me, 그냥
내게 줘 머리
나는 위, 너무 위, 가까워보여 하늘이
Dark stout, Russian cream, 생긴건 마치
나뭇잎
Sippin' lean, smoke cookies, 난 느려져
거북이
거북이, 거북이, 거북이, 거북이,
새벽두시
Pop 2 pills, feel like ninja turtle, bitch
Bandana, mask on me, like i'm ninja
turtle, bitch
Money counting, like machine, my
pocket drippin' blue cheese, ay

Unlike the two rappers from the 88rising label, Kohh, whose real name is Yuki Chiba is under the label Gunsmith Production, based in Japan. He has been working with the artist from 88rising like Keith Ape and an artist from the United States, Frank Ocean. He gained worldwide recognition from the featured in Keith Ape's hit *It G Ma* in 2015 (Glasby, 2017). Even though Kohh is not the rapper under the 88rising label, he also often collaborates with artists from the label. Kohh has been in the Japanese hip hop industry, starting in 2008 (Kalisu, 2017). Therefore, Kohh's name in the hip hop industry is not

inferior to the existing artists under 88rising. That being said, Kohh, a Japanese rapper, is also reaching a global audience just like Keith Ape and Rich Brian. Like Keith Ape, the lyrics used by Kohh are the mixture of his native language, namely Japanese and English. Even so, the use of English contained in their songs is mostly English slang, cursed, and sexual words, which they often put in their song lyrics.

Bad bitch 嫌いじゃない
でもお互い好きにはならない
楽しむだけ
深く考えない関係
I got pussy in my iPhone

American hip hop artists mostly use inappropriate words because rappers use “freestyling,” “flow” or wordplay. In this way, the rappers use whatever rhythmic words appear in their minds. It influences the rappers from other countries to use mostly inappropriate slang words. The word that is commonly used in English, even though most of the lyrics are in a different language, but the rappers still use English to express themselves using inappropriate words that seem to be the standard of rap. The quote from the lyrics above points that the English words that are identical to their rap lyrics are vulgar slang words like ‘bitch’. “Fuck”, “pussy”, and “shit,” which are words that have an impolite meaning and are often spoken by young people in the United States.

In representing Asian rappers in global music, Rich Brian, Keith Ape, and Kohh must use English or mix English and follow American rap music culture itself. English and American rap have become global popularity standards for every rapper. It indicates that the dominant culture is adopted by people from other cultures that cause

uniformity. By debuting in the United States, they could represent Asian rappers in the Western Music industry as Asian artists also have to live in the United States for a long time since the label is based in the United States.

Nevertheless, with the perspective of cultural imperialism, in representing Asian rappers in global music, they must use English and follow the culture and American rap music trend. English language and American rap have become global popularity standards for every rapper. That way, a dominant culture here is used by people from other cultures, which later causes uniformity to be accepted by most countries. The Influence of American Rap music in Asian Rappers was occurred a long time ago, in Indonesia alone, even though many rappers in Indonesia rap in the Indonesian language. However, as the era of globalization has been increased, many Indonesian rappers rap in English as they want to get more ‘popular’ globally to reach a broader market.

Besides English, American Hip Hop also influences Asian rappers’ wearing certain clothes and hairstyles. Hip-hop style clothes also influenced Asian rappers in their clothes and accessories such as large pants and chain gold necklace. Besides, this influence is significantly visible through Keith Ape’s style as dreadlocks, which originally belong to African American culture, once become Keith Ape’s signature looks. Even though this has attracted much attention and controversy because it is considered inappropriate for Non-African Americans to have a dreadlocks hairstyle and is considered disrespectful to the culture, but not a few also accept Keith Ape’s dreadlocks hairstyle and even inspire other Asian youth who are

exposed to hip hop culture. This phenomenon points out that other cultures will imitate the culture distributed globally by the United States.

Furthermore, according to Tai (2018), the embodiments of hip hop and perceptions of African-American culture are more reflective of stereotypes and diversity, especially in East Asian countries (Tai, 2018). However, this can be said to be the result of cultural imperialism where the American hip hop culture itself is commercialized throughout the world and causes people from other countries to imitate that culture. Therefore, some people from other countries imitate American hip hop's style without researching the meaning of the culture. As Tomlinson (2002) explains, cultural imperialism in this era of globalization causes uniformity or cultural homogenization, which designates how products imported from the West will affect other countries (Tomlinson, 2002). In this case, the hip hop culture that has become a role model for hip hop artists in the world is American hip hop culture. Using the English language and following the American hip hop artist's style as the standard of hip hop culture led to cultural universality. Not only in terms of art and products, the influence of the American hip hop culture also has an impact on the way of life of the Asian rappers.

The Advantage of American Hip Hop to the Asian Rappers

Previously, it was explained that American hip hop's imperialism made Asian rappers follow the United States' standards in becoming a rapper by using English and imitating the style of the American hip hop

culture. However, Asian rappers do not stop at their song lyrics to introduce their native culture. Precisely by being Asian rappers who have a global market, they are still promoting their native culture in other ways, acknowledging and being proud of their culture. With the 88rising label, it makes it easier for Asian rappers to promote their origins' culture.

Historically, Asian American or Asian rappers have appeared since the 2000s with MC Jin, who at that time claimed to be the first Asian rappers in the United States. In the meantime, the 88rising label has gathered some Asian artists as their focus on the hip hop industry. Their hybrid culture's root influence originated from the founder of the label 88rising itself, namely Sean, an Asian American of Japanese and Korean descent who lives in San Jose (Zhang, 2018). Sean anticipated that the industry's next trend would be hip hop music (particularly trap: a hip hop subgenre initially from South America) from his background and music sense. The genre is strongly affected by the drug dealing, gangster, violence phenomenon from its origin: a small part of Atlanta where people are struggling on the street and live through drug dealing, the name trap is the word used to define this activity (Leonard, 2017).

As rappers from the 88rising label that promotes Asian rappers, Keith Ape and Rich Brian are considered representatives of Asian rappers in the West, primarily Asian immigrants in the United States. Likewise, with Kohh, who often collaborates with artists from 88rising, as Japanese rappers, he represents Japan in hip hop music and is well known by many people. Although some Asian Americans think that "it doesn't matter

how close they come to mainstream success, they must first confront an idea that they don't belong in hip-hop." (Lee, 2018).

People's perspectives on Asian rappers are not all positive. Some people feel that hip hop culture is just the United States' culture, especially African Americans. Nevertheless, over time, Asian rappers began to be accepted in the United States and had their fanbases. That way, Asian rappers made American hip hop culture a borderless culture and managed to cross the boundaries between cultures. It can be said that 88rising helps Asian artists to express their creativity in the worldwide market.

The label promotes their artists' original culture through their artist, such as how their artists talked about their native food culture and several other topics on several youtube channels. Even though it is not being represented in most of the rappers' lyrics, the label is still considering to promote the cultural roots of the artists. Sean's goal in forming the label and gathering Asian artists is because he wants to represent the Asian immigrant in the United States, and he also wants to represent all immigrants in the United States so that when they saw an Asian singer, they felt more connected to the singer. Besides, Asian rappers can also be accepted among other westerners because they combine western and Asian cultures. Therefore Asian rappers are no less competitive with African American and Anglo American rappers because Asian rappers also have their audiences, distinctions, and other unique traits.

Therefore, the imperialism carried out by the American hip hop culture also benefits Asian rappers, because nowadays, hip hop

has become one of the mainstream cultures in the media which are loved by many young people. It provides an opportunity for Asian rappers to be better known globally and indirectly introduce their country of origin. Like Rich Brian, as before, many Americans did not know the State of Indonesia. He also took part in introducing Indonesia because his fan base in the United States is quite large.

CONCLUSION

Cultural imperialism carried out by the United States successfully influenced other cultures. In this case, Asian rappers adopted American hip hop culture by using English in the lyrics of their songs and demonstrating American youth's culture in their music videos. However, Asian rapper and his management, 88rising, are not solely using the 100% American hip hop culture but combining them with their Asian culture. By this, it can be said that these Asian rappers use and utilize American cultural imperialism to support their careers, representing immigrants in the United States so that they can also be accepted among Western audiences.

It can be seen that a lot of the influence Asian rappers have taken from the American hip hop culture. Like how they use English lyrics, which are mostly vulgar as contained in the lyrics of songs from Keith Ape, Rich Brian, and Kohh. Besides, they also imitated how American rappers dressed and styled their hair using dreadlocks. That is the effect of hip hop imperialism imported from the United States to various countries. According to Tomlinson, cultural imperialism causes cultural homogenization and uniformity, which will make one culture dominate other

cultures (Tomlinson, 2002). Furthermore, paradoxically cultural imperialism also provides benefits to Asian rappers. Because with Asian people who become rappers, the Asian community, especially those in western circles such as immigrants in the United States, feel represented by Asian hip hop artists' existence. Also, Asian rappers can instantly introduce their culture of origin globally.

In other words, American cultural imperialism does not always harm other cultures. It gives the advantages for Asian rappers for their careers in hip hop industry to enter the market globally and to represent their identity in the West. This hybrid culture also makes people such as immigrants, predominantly Asian immigrants in the United States, connect with what is represented by Asian rappers. Moreover, Asian hip hop culture in the United States is not only about consumerism but also about the representation of certain ethnicities that live in the United States.

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COMMODIFICATION OF VALUES IN AMERICAN POPULAR FAMILY MOVIES IN 1990S

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ABSTRACT

This thesis investigates the American popular family films from the 1950s to the 2000s by using Interdisciplinary approach. This approach is intended to explore the object of research from the history, sociology, and cultural background. The theory of representation and commodification are used together to examine how the films represent American family life and how the film industry commercializes American family values. By focusing on family roles that include the division of roles between husband and wife, interactions between family members, and the values adopted by children as a result of parenting practice, it was found that the family concept shown in films from the 1950s to the 2000s represented the reality of the dynamics of family life in every decade. Besides, in popular films of the 1990s, 'Hollywood Family Entertainment' commercialized the patriarchal issues contained in the 'traditional family' concept. There is an ideology of 'ideal woman' strictly as a housewife which was commodified through these films. Optimistic value in the family was also commodified through the child character consistently, shown by the emergence of child character who tends to be positive towards the future, focus on goals, strives for success and happiness and free in making choices.

Keywords: *commodification; family film; ideal woman; optimistic; traditional-family*

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INTRODUCTION

American film which is currently centered in Hollywood has become the most popular and Hollywood even said as the center of the

entertainment industry throughout the world. It produced various genres of films that can be accepted by society at large. Thus, Hollywood films have a considerable influence in shaping the perspective of the people around the world

in seeing a culture or a phenomenon. With these capabilities, Hollywood films can be used as a means for certain purposes through emotional playing techniques to direct the audience's perspective on a particular culture or interest.

During the era of baby boomers in the United States, families became a popular social topic, especially on television, as well as in film. As said by Levy (1990) that "the portrayal of the family in popular culture is an issue of great social and political significance because of the mass media's functions in the socialization for gender and family roles". So, the perspective of appropriate and inappropriate family roles showed not only by the family itself, but also by the mass media, including film. In case, in the 1980s American films showed the moral decline of family values. It can be seen by some films that portray the occurrence of family dysfunctional, such as the decreasing of mother's role, disharmony in brotherhood, and shifting father's role as non-patriarchal which is became the main reason for dysfunctionality or the decline of American family morals according to neoconservatives (Mayes, 2016).

Meanwhile, in 1990s, American film industry then produce some popular family movies, such as *Home Alone* (1990), *Baby's Day Out* (1993), *Mrs. Doubtfire* (1993) and *Jingle All the Way* (1996). These films became popular with achieving fantastic profits. Starting with *Home Alone* that first released in theaters on November 16, 1990 and became popular until today. In the first week of its screening, *Home Alone* occupied the top of the box office, generating \$ 17,081,997 in 1202 theaters. The film maintains number one position for 12 full weeks and stays in the top 10 until June of the following year. The film

even managed to hold Guinness' record in 1990 as the world's best-selling live-action comedy for 27 years. Then, *Mrs. Doubtfire*, which was released on November 24, 1993, Hollywood again achieved maximum profit and occupy second-highest-grossing film of 1993 worldwide with grossed \$441.3 million on a \$25 million budget. Besides, *Baby's Day Out* which was released on July 1, 1994 was played at the largest theatre in Calcutta for over a year and popular in several countries in Asia and India. The last, *Jingle All the Way* released on November 16, 1996 and "made \$ 129.8 million from a \$ 75 million budget" (Hewwit, 1996) in its screening throughout the domestic box office.

Finally, by using interdisciplinary approach, representation theory, popular culture theory, and commodification theory, this research investigated the depiction of American family life that shown in the films and how the film industry commodified the American values toward the films. This is also to answer whether the film industry consider the values and cultural elements in creating a work or focuses more on achieving maximum profits. The primary data in the research is all the content of *Home Alone* (1990), *Mrs. Doubtfire* (1993), *Baby's Day Out* (1994), and *Jingle All the Way* (1996). Some family films also choose as secondary data that help the writer to get more information as well as the deeper comprehension in making limitation whether the values in the films are the universal values or had commodified by the films production. Another data is collected through library and internet sources, such as books, journal, reports, articles, website, or online articles.

DISCUSSION

Family Life in American Popular Movies

The emergence of family entertainment in Hollywood in 1930s was driven by the demands to produce works that are suitable for everyone and not adult-orientated movies only. It was a response to the many adult-oriented films that hit the theme of 'sex films' which also became a children's show. This kind of viewing is certainly not suitable and can affect children's intellectual and emotional as well.

Since its inception in the 1930s, the Hollywood family films have continued to grow and become popular with fantastic profit gains for its productions and have won numerous awards in the world cinema. Noel Brown (2010) in his writing concluded that there are at least 2 reasons why Hollywood family films can be successful and accepted globally: *first*, Hollywood's international power facilitates the global proliferation of its product; *second*, Hollywood family films are designed to transcend normative barriers of age, gender, race, culture and even taste; they target the widest possible audiences to maximize commercial returns, trying to please as many people, and offend as few as possible.

However, the changes of values and family life in America also seems to be a concern of Hollywood entertainment or in other words the dynamics that occur in American family life are reflected through films that produced every decade, except the film in 1960an. Since 1930s until the mid of 1960s the American family film shows family harmony, both in extended families and nuclear families. In addition, the changes of family size are also a concern of Hollywood, for example, *Cheaper by the Dozen* (1950)

which seems clarify the situation that "the 1950 decade was an era with high marriage and birth rates, low divorce, and stable family togetherness" (Hamer, 2017) and concur that "by midcentury a higher proportion of American children were growing up in stable, two-parent families than at any other time in American history" (Cherlin & Fustenberg, 1988). The following snippets of text from the film *Cheaper by the Dozen* (1950, remake in 2003) show that family life in the decade had their strong function and social power as well. Besides, families as a cultural value also have a higher priority.

Tom Baker : "Well, I got a great team here, they such a support system in a home. Gonna back kids!" (pointing his family from the screen)

Sarah Baker : "Great. In Minland we were a family. Now were a support system?"

Lorraine Baker: "A family is a support system!"

As a system as mentioned above, the presence of Bakers' family member fulfills its function as a family institution where each family member must invest time, energy, love and care for the family.

Unfortunately, by the 1980s the narrative of family films in American cinema faced the significant changes. Family films are tinged with issues of disharmony in the family, divorce, violence, shifting the role of fathers and mothers, as well as other social instability issues. Films such as *E.T: The Extra-terrestrial* (1982) and *Back to the Future* (1985) confirm the issues and social dynamics that occurred at that time. The following scene in the film *Back to the Future* (1985) shown a picture of the decline in value and family life in America which is reflected through film:



A squabbling with violence to the wife in *Back to the future* (1985)

Lorraine, who depended her life and her children on her second husband, Biff, chose to continue accepting all of Biff's decisions and still respect to Biff as a husband despite being treated violently from him. This phenomenon is explained by Cherlin (2014) as a form of familial changes and the collapse of traditional values. This change was influenced by various social dynamics throughout the 1970-1980s, such as culture wars that also caused the denigrating marriage, premarital sex and cohabitation. In addition, men generally consider themselves to be the main breadwinners and when they can earn more than their wives they tend to be rude to their wives.

Commodifying Ideology of “Traditional Family” within American Modern Society

By the 1980s the decline of family life in American cinema indicated by the domestic violence, loosening of relationships between children and parents, the behavior of husbands who have relationships with many other women, as well as wives' behavior that no longer reflects the characteristics of the "ideal woman" as trusted by American society as a

good housewife who serve her husband and family. However, in the early 1990s, the emergence of *Home Alone* which shows again the role of the traditional family can be said become the turning point of the rising of family life in American family movies. In other words, Hollywood re-modifies the traditional family values and becomes the main concept of American family films. Traditional nuclear family, however, mentioned by Popenoe (2019) have the characteristics as follows: the family which consisting of a heterosexual, monogamous, life-long marriage in which there is a sharp division of labor, with the female as a full-time housewife and the male as primary provider and ultimate authority. This value is designated because since the 1950s, Hollywood showed consistency in representing family life in every decade by showing a picture of the rise and fall of traditional values in American families by following the social dynamics that occurred. The reappearance of traditional family values in the 1990s after having declined in the previous decade is an indication that the value is a selling point for Hollywood which also affects global audience acceptance.

Therefore, family films in the 1990s such as *Home Alone*, *Mrs. Doubtfire*, *Baby's Day Out* and *Jingle All the Way* all show significant differences from films in the 1980s, where the 1990s films had traditional family characteristics through harmonious family images and togetherness, except *Mrs. Doubtfire* (1993), and there is a clear division of task and role between husband and wife in the household. Firstly, *Home Alone* (1990) which was produced and released in 1990, received global attention and the Hollywood industry made huge profits and it even managed to hold Guinness record in 1990s as the

world's best-selling live action comedy for 27 years. This success is certainly achieved not only because of the support of Hollywood marketing that is qualified, but also the fulfillment of the expectations of the audience toward the content of the film. In this case, the family context that is conveyed through the film can be a reflection of the family life aspired by many people, that traditional family role.

The characteristics of traditional family also appear in the film *Baby's Day Out* (1994) and *Jingle All the Way* (1996) where harmony and loyalty between husband and wife becomes the epicenter of the film's narrative. This shows that the values contained in the traditional family that also reflect the phenomenon of the decade gave a selling point and created an interest for the audience. The portrait of a happy married life, far from violence and quarreling, and focus on childcare, has turned into a commercial culture to reach a wide audience. Some scenes also show rejection to the issue of infidelity signifying the upholding of the principle of life-long marriage in 'traditional family'.

Beside those issues, the division of roles between husband and wife is one of the most popular in the 'traditional family' principle which states that the husband as head of the family have the ultimate authority, but is fully responsible for the family economy. On the other hand, the wife as the second position is fully responsible for household affairs, generally taking care of children, preparing all

the needs of her husband and caring for the house.

Further, the dominance of the traditional family context has been demonstrated since the 1950s. Noted the film *Father of the Bride* (1950) and *Cheaper by the Dozen* (1950) promotes the concept of "ideal women", where the ideal woman is connoted as a good housewife, loyal to the family and fully devoted to her husband and children, where both in rich families and in the middle class family they do not work and only rely on the husband's income as a source of family economic support. Besides, in the 1950's the image of the "ideal" family was the successful husband, "when the children running in the garden or watching the brand-new television set and, above all, of the wife cooking in her highly-equipped kitchen, doing the laundry in the most modern washing machine and cleaning the house with her extremely powerful vacuum cleaner while wearing high heels and pearls and with an intact hairstyle" (Martin, 2011).

Hereafter, the film in 1965's titled *The Sound of Music* still shows families with a large number of children and the mother's role as housekeeper while the father is fully career. The problems come when Mr. von Trapp's wife died and he was forced to take over his wife's duty to take care of the children. Father's parenting seems to be a serious problem because Mr. von Trapp did not have enough experience and time with his children.



Mr. Von Trapp adopt a military way of caring for his child while Maria nurtures them with tenderness and affection in *The Sound of Music* (1965)

The different points of view about how to care for children as depicted above can be interpreted that a husband with all the achievements in his career is not enough to be a lesson in parenting. What is needed is an approach and togetherness with children to create a sense of sensitivity and understanding of what is needed by children. For this reason, women seem to be the right person to handle childcare issues and in the end the household is a place for women to have a career.

However, *The Sound of Music* (1965) portray the clear distinction between husband and wife' roles, although at first Maria Van Trapp as a stepmother had struggle with herself to choose whether continue her dream as a nun or marry and take care the children. This can be interpreted that women often have to give up their dreams in order to meet social and cultural demands in marriage where they have to dedicate their lives to take care for the family. Furthermore, women have been bound instinctively tend to be more touching in sharing love with others, especially to their children and husbands. Anyway, mothers in the family have their own place that cannot be replaced by anyone, intended a father. By all this way, it is quite clear to conclude that a woman's role as a housewife has been constructed by a culture based on the instinctive compassion that is in her and the structure of society that places women as the

second position increasingly shaping their life that limited only on the 'family life'.

Hereafter, the rise of women's liberation movement and culture wars after the 1960s which gave women a great opportunity to enter the workforce eventually became the beginning of the change of family function. Women who are able to finance themselves no longer depend on their husbands so that their husbands lose their function as breadwinners. This leads to the increasing of divorce rates, the rise of premarital sex, and cohabitation. Brown marked "as the 1960s drew to a close, the traditional Hollywood family film had reached crisis point. The 1960s was a decade of renegotiation; it was a last hurrah for the traditionally-made family movie and by its close, U.S. popular culture was in the process of transitioning from an adult- to a youth-orientation" (Brown, 2010).

Moreover, the 1970-1980s became decades of the rise of unwed motherhood because of "self-fulfillment" culture and the destigmatization of non-marital sex and child bearing. In other issue, the legacy of slavery caused the unstable sexual and familial lives of Black-American family. It created more single-mother families. The film *E.T the Extra-terrestrial* (1982) show us the role of women as a single motherhood and working.



Mary Foy as a single and working mother in *E.T. the Extra-terrestrial* (1982)

The depicted family life above seems common in that era. After the crisis of the “ideal women” become the national issue and the need for the identity of women since the mid-1960s-1970s which lead to the feminist movement, many women have no doubts about separating from their husband because that movement gained the change of women’s chance in workplace and confer women a stronger equality with men. With the power to provide for themselves, women are more prone to divorce their husbands and take the children with them. Fathers lose their position as the breadwinner and hereby a bit of their authority. However, by the 1990s through the film *Home Alone*, *Baby's Day Out*, *Mrs. Doubtfire* and *Jingle All the Way*, Hollywood revived traditional family values with a clear role limits between husband and wife and this seems have succeeded in making these films become popular. This success is certainly also supported by the appeal of the comedy genre that is displayed as well as a capable Hollywood promotion strategy as said by Kammen (1999) that cultural power depends on the production, promotion and dissemination of cultural artifacts. But somehow the emotional attachment of the audience to the content of the film that perpetuates the popularity of the film and make it remembered over the time. These four family films can answer the expectations of many people about how family life should be displayed. Starting from *Home Alone* (1990) featuring modern family life that is dominated

by the emotional attachment of children and parents, especially mothers. Some scenes show that mother have more anxiety about the safety of children than other family members. The ideology of "ideal woman" in American is also raised in this film.

Similarly, the film *Baby's Day Out* (1994) also projects patriarchal family life where the husband has the authority in the family and be the center of breadwinner, while the wife being a housewife only. The presence of servants and baby sitter in the Cotwell family shows the life of the upper class family of American society, but after all Lorraine Cotwell remains as the main housekeeper and does not take other work outside the home. However, the portrayal of a harmonious family in the 1990s films obscured the issue of patriarchy which was aggressively echoed by feminists in the previous decade. The film's narrative that places woman as a happy wife with an abundance of luxury and affection from her husband and her environment, makes it paradoxical but at the same time can meet the expectations of many people about how an 'ideal woman' should accept the consequences of her choice to be a housewife and let go of her career or all her achievements outside of married life. In other words, a happy family life with economic sufficiency is the goal of many people, especially a woman.

The same narrative is also built in the film *Jingle All the Way* (1996) which places women as housewives and husbands as breadwinners,

even more extreme as a workaholic. However, at the end of the story family interests are above all, marked by the decision of Mr. Howard Langston for taking the role of real Turbo Man in the parade to give happiness to his son who really wants a turbo man doll as a gift on Christmas. Finally, the division of roles between husband and wife in the family requires a balance which increasingly complicated because the socio-cultural values in America are dynamic, diverse and followed by various conflicts of interest in the decade of 1960s-1990s.

Furthermore, by presenting the issue of divorce in the family, Hollywood is also successful with the film *Mrs. Doubtfire* in 1993. The film raised the value of equality for women in the family who choose to be a breadwinner and shifted the role of fathers who became more active and painstaking in caring for children. However, the income gap between husband and wife is one source of conflict within the household. This kind of thing confirms the situation of the wife in the previous decade, where the wife is more willing to take the decision to divorce from her husband when she feel financially secure. Even though the narration is a little different from the other 3 films, *Mrs. Doubtfire* (1993) on one hand is very thick with the promotion of the ideology of "ideal woman" as a housewife only. Any other busy life of a wife outside the home or when the wife enters the workforce and earns more income from her husband will open the opportunity for divorce in the family. At least that's what was described through this film. Hollywood's alignments on the issue of patriarchy are seen as a good thing for many people consciously or unconsciously, so that the cultural message carried can be accepted globally.

Commodifying Child Optimism into Screen Adaptation

In Hollywood, the effort to popularize the value of optimism in American society can be seen through some popular family films in the 2000s, such as *Harry Potter* (2003), *The Chronicles of Narnias* (2005), *The Lovely Bones* (2009), *The Karate Kid* (2010). Optimism values in various narratives are commodified through children's characters, such as Harry Potter who shows confidence that he can protect his school, Hogwarts and Gryffindor, in the series *Harry Potter and the Chamber of Secret* (2003) or the character Dre Parker in *The Karate Kid* (2010) who try to think positively and fight fear when others drops him. The optimistic value in this situation is related to the attitude of rejecting deviant behavior, violence, crime and other actions that result in loss and suffering. On the contrary, the emergence of positive energy encourages people to strive more for success and happiness in life, this is the end point of the optimistic value itself.

Regarding the family film in 1990s, *Home Alone* (1990) in some scenes showed the modification of the value of optimism in children who act as the main characters in the narrative. Kevin McCallister in the film shows the role of an intelligent, brave and optimistic child as an adult should be. However, the introduction of values is very dependent on the family environment. Kevin McCallister through the traditional family background as depicted in the film, certainly receives the impact of nurturing and the instilling of good values, such as optimistic values in problem solving. This optimistic value can also be seen in other scenes where Kevin is confident of being able to protect his house and his family property from thieves who come to his house.

Moreover, another data also reveals that by merging adult characters into children's characters in the film can be accepted by more audiences. Through the film *Baby's Day Out* (1994), Hollywood again puts children as the central character. By combining fiction and reality narratives, the film succeeded in placing Baby Bink as the main character who carries the message and value for the audience. What is interesting to note is how the baby's imagination can grow beyond what is thought by adults. The character of infants in the film can be interpreted as human nature which, although irrational, but shows purity and positive feelings towards life. Baby Bink shows optimism and focus on what he wants to achieve with a happy feeling. This proves that children can be good media to convey moral messages in film. Thus, film can fulfill its function as a medium of learning for various audiences about life projections from diverse perspectives. Hollywood in this case also displays various values of life that more refer to the values of America itself.

CONCLUSION

Hollywood family film appeared as a response to the anxiety of some parties about the right film for children in the 1920s. This responded to the spread of adult films which hit with the 'sex theme' at that time which was also accessible to children and could affect children's intellectual and emotional as well. Then, Hollywood produces family films by following the genre trends. Hence, the family film genre in each decade can be identified, such as the popularity of the comedy- drama genre from the early 1940s to the end of the 1950s, which became a trend in family film production in that decade. Also, the development of science and technology in the 1970s to 1980s which pushed the popularity of

the science-fiction genre also became a trend for family films at that time. Followed by the action-comedy genre in the 1990s and the fantasy genre in the 2000s. This of course is part of the production strategy to meet market demand. Besides, Hollywood in producing family films also seems to pay attention to phenomena and dynamic social issues. From some popular movies chosen as subjects in this study show a lot of similarities in situations or in other words family films more represent family life in every decade.

Further, based on the analysis, it found that the concept of family shown in films from the 1950s to the 2000s had the same reality in terms of the image displayed by each film. Film in the 1950s was dominated by the image as a happy family based on traditional family concepts. Traditional family, somehow, is characterized by a life-long marriage, harmony, there is a clear division of role between husband and wife, strong and financially solvent. The film *Cheaper by the Dozen* (1950) and *Father of the Bride* (1950) confirm the traditional or nuclear family model including two parents with dependent children in the home. Family looks harmonious with small or large numbers of children and the development of job opportunities and industry in urban areas. Subsequently, entering the 1960s, the film *The Sound of Music* (1965) was still consistent with the traditional nuclear family and image of patriarchal culture.

The social dynamics that began in the mid-1960s into the 1980s, such as the feminist movement in the mid-1960s and counter culture in the 1970s also influenced the lives of American families. In this case there was a crisis of family values in those years, such as culture wars which led to denigrating marriage, premarital sex and cohabitation.

Responding to the family value crisis that occurred from the mid-1960s to the 1980s, the data analyzed showed that family films also projected a decline in value in the 1980s, such as *E.T The Extra-terrestrial* (1982) which showed the changing of family life marked by the crisis of the "ideal woman" that leads to the shifting of mother's role and the emergence of single-parent family. In the 1990s, Hollywood commodified American values into its films by reviving the traditional family ideology marked by the reappearance of patriarchal issues with a clear division of roles between husband and wife, and stable family togetherness. The emergence of such films meet the expectations of the audience and Hollywood successfully reflects these expectations through the traditional family role, means that the values in the traditional family have a sale value and become an interesting thing for the audience. The portrait of a happy married life, far from violence and quarreling, life-long marriage and focus on childcare, has turned into a commercial culture to reach wider audiences.

Through data analysis, it found that an important issue in the traditional family is the mother's role in a married life. Traditional families that closed related to the patriarchal system put women in the second position as housewives. This role is promoted through the concept of "ideal women" which is connoted as a good housewife, loyal to the family and fully devoted to her husband and children, and makes the husband as the main source of family's finances and economic support.

Further, data shows that popular films in the 1990s promoted the concept of "ideal women" as a housewife only. The film *Home Alone* (1990) shows that in modern American family life, women remain as a primary

caregiver for children. The luxury of a wife's life is not a reason for her to ignored her role as a child care and also take care for husband and home. The film *Baby's Day Out* (1993) also confirms the same thing. Through a portrait of the happy life of the upper class American family, the film's narrative places the wife as housewife only and the husband has the authority in the family and becomes the center of breadwinner. Furthermore, *Jingle All the Way* (1996) by touching the issue of workaholic husband further clarifies the position of Hollywood that seeks to popularize the concept of patriarchy within the American family. Moreover, other data show that when a wife enters the workforce and earns a greater income from her husband, it will open the chance for divorce. Through the film *Mrs. Doubtfire* (1993) it can be seen that women who choose to become breadwinners in the family trigger conflicts over the division of roles in childcare. This film, however, is a form of support for the ideology of "ideal women" as a housewife only who criticizes the lives of career women who hand over childcare to others.

Besides, popular films in the 1990s also popularized the value of optimism through children's character. This makes family film become a media representation for younger audiences about interactions within the family and the community and about life projections through diverse perspectives. From the data obtained that the delivery of optimism value through children is conveyed by merging adult characters into children character who tend to be positive toward life, dare in making decisions, focus on goals and have a sense of protection. The optimistic value in the film is also related to a positive attitude towards the future, an attitude of rejecting suffering and seeking happiness and freedom in choosing

the future. Optimistic values are displayed through various narratives, but with the same goal. Hollywood nevertheless continues to popularize these values in its work and of course by expecting maximum profit in return. The commodification of optimistic values in children eventually continued and became an important point in family films throughout the 2000s.

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AMERICAN JEWS AS A WHITE ETHNIC AND HOW THEY WERE PERCEIVED: A SOCIOLOGICAL APPROACH

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ABSTRACT

This study aims to determine the changes of American Jews social status from the 'other' to the white ethnic. Social Identity theory is used in order to breakdown how the American Jews were perceived. The classification as a white ethnic, while it has its benefits, does not automatically put the American Jews and the WASP in the exact same position. Rather, the American Jews managed to stay within their ethnic boundaries while enjoying the white privilege.

Keywords: *American Jews; social identity; white ethnic; white privilege*

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INTRODUCTION

Whiteness is a complicated matter. Since the 17th century when the Puritan and black slaves came to America, WASP is the only race and ethnic which took the hold of white privilege. The establishment of white ethnic is a breakthrough in American society, because WASP was the sole owner of whiteness, despite the similarity of skin color with the Eastern European descent. Because of this, many ethnics and races desired to be recognized as white, or at least share the similar privilege with the WASP. The

acknowledgement of the American Jews as white, particularly white ethnic is also a life changing moment for the American Jews. Although the other white ethnics such as Italian and Irish also get acknowledged as white, but none of these ethnics have the same huge social change like Jews. With the help of education and the increase of financial power, the American Jews were able to lift their social status in a very different place than before, thus standing on the same road with the WASP. However, today whiteness has become the key which can lead to open many doors. Without it,

the American Jews may not be where they are today.

Hence, the debates of the exact ethnicity and race of American Jews are still continued until today. Although the Census Bureau of the United States (Hixson, Hepler and Kim, 2010) has listed the Jews as white, it seems that this decision is provoking several sides' opinion; denying it half-heartedly or refusing it altogether to recognize the Jews as white. Living in America, to belong in the white shade of skin is truly a gift. The privilege that comes naturally for the white-skinned people are often frowned upon by many of the non-white citizen. There are a number of white people whom also admitting this discrimination, but many others are enjoying their skin privilege to the fullest, or even oblivious about this matter. As Eric Goldstein stated, "Jews were a racial conundrum, a group that could not clearly be pinned down according to the prevailing racial categories." And also that "in the minds of white Americans, Jews were clearly racial outsiders...demonstrating distinctive social patterns, clustering in urban neighborhoods...and largely marrying within their own group" (2005).

American Jews, as the second largest of Jews in the world with the population of approximately five million populations, actually don't have a very high number if it compared to the whole American population. In 2007, the number of Jewish is about 1,7 % of the adults in America, with Christian as the largest number of American religious group with 78,5% member of the adults in America (Miller, ed., 2008: 5). Since their first immigration to America, the Jews have taken part in many economy and politic activities. In the recent decades, the power of Jews'

economy and politic is much stronger. Although their total population in America is 1,7%, about half of the richest Americans were Jews (Berkman, 2009). And so the Jews that sit on the governmental positions. There are many strategic and influential positions in either economic or politic area that held by the Jews. This situation enable them to get help and support from higher authorities to fulfill the activity which in their favor.

However, this success doesn't save them from being discriminated in the society. Just like other non-white (or non-WASP in this matter) at the time, many American Jews children reported to be bullied at school, and they often considered as weak. In the society, their condition also not much better. At their first settlement in America, they lived in the ghettos with bad environment. Although their skin can be considered as white, the WASP or European settlers does not consider Jewish as part of their group. The bullying was based on the anti-semit prejudices which often targeting people with the supposedly Middle Eastern physical appearance or descendant. The fact that they come from the Middle East (included before and after Jewish built Israel) makes them as 'other' in White society.

The white group itself can be found in race and ethnic categorization. The general meaning of race and ethnic is, while race usually regarded as biologically constructed categorization (which means can be categorized through physical appearance), ethnic often being seen as a sense of belonging, a social background and culture which bind a community. A definition provided by van den Berghe says that race is a human group that defines itself and/or is defined by other groups as different from other groups by virtue of innate and immutable physical characteristics

(1967). Whereas an ethnic group is socially defined on the basis of cultural criteria, such as language, religion, or national origin (Lewins, 1978).

The white skinned people are the majority in America. They are majority in 49 out of 50 states, with Hawaii as the exception. White American itself consisted of 77.35% of total US population as of 2014 . The United States Census Bureau defines White people as those who “having origins in any of the original peoples of Europe, the Middle East-North Africa”. The term ‘Caucasian’ also often used interchangeably with ‘White’, although the terms are not synonymous. Still according to U.S. Census Bureau 2010, the largest ancestries of American Whites are: German Americans (16.5%), Irish Americans (11.9%), English Americans (9.2%), Italian Americans (5.5%), Mexican Americans (5.4%), French Americans (4%), Polish Americans (3%), Scottish Americans (1.9%), Dutch Americans (1.6%), Norwegian Americans (1.5%), and Swedish Americans (1.4%).

Today, the American Jews has enjoyed the privilege of White people. The treatment the society gave them very much different from the past, when anti-semitism still infected the society and they still considered as non-white. Although anti-semitism does not disappear altogether, the quantity of it has decreased. They have hold the control in society, economy, and politic, which means that they also can influence the government. The existence of Jewish lobby such as AIPAC (American Israel Public Affairs Committee) is one of the example of American Jews’ progress in American society. The elevated social status of the American Jews has its correlation with their acknowledgement as a white ethnic. Thus, this study aims to examine the changes of

social status of the American Jews as they emerged as the white ethnic. Therefore, from this introduction, the problems that are formulated are why the American Jews can be determined as a white ethnic an how the American Jews perceived and see themselves as a white ethnic.

DISCUSSION

Early American Jews

Before the term ‘white’ has become general term referring to white skinned or European descent, it was divided into ethnics or what it called as white ethnic. There are eight white ethnic group, the largest is the WASP, Germans, Scandinavians, Irish, South European Catholics (mostly Italians), and East European Catholics. Although according to the U.S. Census Bureau, Middle Eastern also categorized as white, however Arab Americans often have stronger identification with their country of origin than with a white identity (McDermott and Samson, 2005).

The existence of white ethnic in America can be traced back from the 19th century, when huge number of immigrants are come to America because of American industrial development. The people from Eastern and Southern European came and settled in America to become industrial labor, specifically menial worker. This situation continued until the Congress enacted the Johnson-Reed Act or Immigration Act of 1924, which limited the annual immigrants allowed entry into America through a nation origins quota¹.

This situation got better in 1970s, when the term ‘white ethnic’ was a popular issue.

¹ Taken from <https://history.state.gov/milestones/1921-1936/immigration-act>

The ethnic revival mainly inspired by the organization of Civil Rights movement and the minority nationalist movements (Cardon, 2012). As it is stated by Jacobson, the Civil Rights movement had heightened whites' consciousness of their skin privilege, rendering that it is not only visible but also uncomfortable (Jacobson, 2006). Therefore, the ethnicity changed from a badge of shame to a badge of pride. At the time, the Jews felt they can sympathize with the suffering of the African American, perceiving that they have the same fate which strengthens their relationship.

From these changes too, there are several scholars such as Nathan Glazer and Daniel Patrick Moynihan who declare that there is no such a *melting pot*,

The notion that the intense and unprecedented mixture of ethnic and religious groups in American life was soon to blend into a homogenous end product has outlived its usefulness, and also its credibility... The point about the melting pot... is that it did not happen (Jacobson, 2006).

Though they have the same skin color, the immigrants from Southern and Eastern European at the time were considered lower class, with WASP as the higher class citizen. In addition, most of these immigrants were practicing Roman Catholicism, Eastern Orthodox Christianity, Islam, or Judaism. The difference of culture and lifestyle between them and the WASP is quite contrast. Therefore, the white ethnic retain a strong sense of identity as an ethnic (Berger, 1971).

In her article, Karen Brodtkin argues that there are stratification within white identity itself. This notion was popular around the late nineteenth and early decades of the twentieth

century, when it is common to think that there are inferior and superior European. The WASP undoubtedly became the superior one, and the other European descent such as Polish, Italian, Spanish were fallen into inferior European category. From this consensus, it can be assumed that Jews were seen as an inferior ethnic or race. This prejudice then peaked in the 1920s and 1930s when anti-Semitism notion continued to harden the position of Jews in America.

The Census

During the change of social status of the American Jews, there are several events which influence the census questions at the time. The questions regarding race and skin color are changed several times. The most critical change was when President F.D. Roosevelt took office. At the 1940 federal census, the questions no longer distinguished native whites of native parentage from those of immigrant parentage. There's no doubt that this census helps in merging Jewish people into the mainstream of American society. Besides name, age, relationship, and occupation, the 1940 census included questions about internal migration; employment status; participation in the New Deal Civilian Conservation Corps (CCC), Works Progress Administration (WPA), and National Youth Administration (NYA) programs; and years of education. The precedent census still separating the data about the native white parentage with the immigrant parentage. It is also not unintentional that this happen while President Roosevelt was in office.

Franklin Delano Roosevelt, or often called as FDR, was the 32nd President of the United States and held office in March 1933 through April 1945. The 1940 census reflects economic

tumult of the Great Depression and President Franklin D. Roosevelt's New Deal recovery program of the 1930s. He took over his predecessor Herbert Hoover and dealt with the World War II during his entire term. In the early until the middle of this term, Roosevelt known as having a close ties with American Jews. Roosevelt followed the 1928 presidential candidate's path Al Smith who was surrounded by Jewish advisors. In his term, he used Jewish advisors and appointees, and told the native born audiences that immigrants were "fully American", and arguing during 1936 campaign that "in some cases the newer citizens have discharged their obligations to us better than we have discharged our obligations to them" (Slayton, 2017). His effort in facing the nativism and anti-semitism ultimately benefiting the American Jews at the time. Although ironically, toward the end of his term Roosevelt, as it is written by Zuckerman, deliberately and coldly abandoned Europe's Jews in their hour of need, and resulted in a prolonged blame by the Jews, even until today.

The 2000 federal census also pose the same importance regarding the change about race and ethnicity. In this census, the census questionnaire for the first time did not require respondents to choose between racial and ethnic identities. Census 2000 asked separate questions on race and Hispanic or Latino origin. The Hispanics who reported their race as White, either alone or in combination with one or more other races, are included in the numbers for Whites. In this census, the term "White" refers to people having origins in any of the original peoples of Europe, the Middle East, or North Africa. It includes people who reported "White" or wrote in entries such as Irish, German, Italian, Lebanese, Near Easterner, Arab, or Polish (U.S. Census Bureau, 2001). For instance, the respondent may choose

to write Jewish, or White and Jewish. Rather, they could select all that applied, like black and Hispanic or white and Latino, said Shaul Kelner, associate professor of sociology and Jewish studies at Vanderbilt University.

From these censuses, it can be seen that the censuses prior to 1940 census contains a discriminative questions towards immigrant. Particularly in 1850 census, since the huge immigration from Southern and Eastern European resulted in a nativism view and brought the negative stigma towards the immigrants. The fear that they will be dominated by the immigrants, made the White created several associations and leagues in order to voice their concern about the growing number of immigrants. These associations mentioned before purposed to oppose the coming of immigrants to America. The nativism view also caused by the poor living condition of the immigrants which were viewed as tainting the face of the states.

However, the census questions since 1940 census and after have a more lenient view and tend do benefited the immigrants or ethnic minority. The questions regarding race and immigrant parentage were dropped one by one in each census. The 1940 census was held coincided with President Franklin Delano Roosevelt took office. When President Roosevelt took the mantle of presidency, the Great Depression occurred. The economical tumult that happened at the time surely made the American suffer. With his New Deal program, he produced a political realignment, making the Democratic Party the majority (as well as the party that held the White House for seven out of the nine presidential terms from 1933–1969) with its base in liberal ideas, the South, traditional Democrats, factory machines, the newly empowered labor unions

and ethnic minorities. Following the footsteps of his predecessors Al Smith and Teddy Roosevelt, he surrounded himself with Jewish people. The support given to the immigrants, and particularly the American Jews also won him their support in turn. However, the relationship with the American Jews went sour after American government did not show the willingness to help the Holocaust victims.

However, with the changes from ethnic revival to the change of census question, it has influenced the social status of the American Jews. As the time passed, they were slowly rise within the society and embrace their new position as white ethnic and gain the advantage the status can offer.

Social Identity Theory

According to Greene (2004), Social identity theory attempts to explain how self-perceived membership in a social group affects social perceptions and attitudes. Social identity is defined as "that part of an individual's self concept which derives from his knowledge of his membership of a group (or groups) together with the value and emotional significance attached to the membership" (Tajfel, 1978). The theory holds that individuals attempt to maximize differences between the in-group (the group to which one psychologically belongs) and the out-group (psychologically relevant opposition group) and thus perceive greater differences between one's in-group and the relevant out-group than actually exist and show favoritism toward in-group members (Tajfel and Turner, 1986). More importantly, these social identifications are not based on any formal group membership, but rather self-perceived membership in a particular group.

- **The Accentuation Effect**

In the accentuation effect, the individual will accentuate the similarity and differences with other groups, or in this case, with other out-groups. This process also transforms individuals into groups. The sense of belonging toward the group started to be developed in this process. The accentuation effect, though very subjective, still have a base foundation where they share the same conclusion with the fellow in-group. The assessment of the in-group also tend to have more positive assessment than the out-group. Therefore, the result of the accentuation effect is to increase the perceived differences between in-group and out-group. Of course, the beginning of the process will come from the self, which that is when the self-categorization will occur and lead to social categorization.

- **The Social Comparison**

After the accentuation effect took place, the social comparison then will began its course. Different from the accentuation effect, social comparison focuses its view on physical reality which formed through consensus. Because it formed through consensus, this will resulted in a certain perspective which is hard to be challenged. The intergroup comparison can rendering the in-group to become more distinctive than the out-group, thus validating its social identity. This happens when the American Jews compare their physical features with other ethnics, and also other things that can be visualized such as economical status (this can be seen from the house type and the neighborhood, or their way of life includes fashion, food, and etc.).

- Subjective Belief Structure

The last process is subjective belief structure. This structure explains about social mobility and social change. The social mobility is the boundaries between groups which is permeable. While social mobility often being seen as myth, since it is very hard to move the social status of a group, social change is a rigid boundary and impermeable. In the subjective belief structure, there are four points that can determine the individual's choice of which social comparison type that they are going to apply. The relation between in-group and out-group at least have to fulfill the following terms:

1. The relative status of groups
2. The stability of the status relationship
3. The legitimacy of the status relations
4. The permeability of intergroup, and the possibility of leaving one group and becoming the member of the out-group (psychologically).

Social category only exists if there are contrasts within society. The social categorization of the American Jews immigrant, or the second generation perhaps started when they were small. As it was stated by Brodtkin (2017) who felt there's no boundaries between her friends when they were little, that such awareness only started to grow while she moved to a various ethnic and religious backgrounds neighborhood with Irish, and Italian, Protestant, even Republican people. This process of self and social categorization will dawn on the individual, as they become more conscious of their ethnic and racial background, where the first step of social identity take place: *the accentuation effect*.

The American Jews, especially the Whites, are physically similar with the Anglo Saxon. Or it can be said that the Jews are more similar with the Whites than the Blacks or the Asian. In the categorization of in-group and out-group, the American Jews will be easily slipped into the group where the Anglo Saxon are. Although there are sources that argued that American Jews are their own ethnic and cannot be categorized into any of the existing categories, however the similarities cannot be undermined. As it was said by Eric Goldstein, the author of *The Price of Whiteness: Jews, Race, and American Identity* (2006),

“Jews were a racial conundrum, a group that could not clearly be pinned down according to the prevailing racial categories.” Yet they were still distinct, and “in the minds of white Americans, Jews were clearly racial outsiders...demonstrating distinctive social patterns, clustering in urban neighborhoods...and largely marrying within their own group.”

The accentuation effect of American Jews can be found in many fields, such as politic, economy, and social field. One of the implementation of accentuation effect can be found in American housing system and real estate market. The segregation between the whites and the non-whites have not ended. From the HOLC (Home Owner' Loan Corporation) housing map, it can be seen that the Whites and Blacks have their own housing area where the concerned color is the majority. In the complex where the Blacks are the majority, the price of the house is cheaper than the house in the white majority area. The existence of non-white, especially Black people in an apartment building with predominantly white people also will decrease the value of the that building.

According to an article by Jamelle Bouie (2015), the HOLC map divide cities and neighborhood according to various risk categories based on ethnic hierarchy, and mark them differently through colors. For the white neighborhood, the map will be colored with the color green, which also representing an affluent WASP citizen. Meanwhile, the color blue represents the other white ethnics such as Jews, Irish and Italians which is stable and upwardly mobile. The color yellow is the mark for the white working class neighborhood, while red is for the neighborhood that is predominantly Black or Mexican, regardless of the wealth and class.

From the point of view of whiteness, the American Jews might consider the in-group is to belong to the group with another white ethnics and the WASP, since they belong to the same color. As the accentuation effect relies heavily on human instinct in accentuating the characteristics between the group, thus the differences in skin color would be the first thing that is pointed out. If this is the case, then the out-group would be the non-whites such as African American and Asian American. With this setting, it is easier to accentuate the differences with the out-group. Furthermore, the white privilege will be assessed as the positive value of the in-group, because only the whites who can enjoy those privileges.

After the accentuation effect took place, the next step is *social comparison*. One example is the debate of several readers in Commentary (April 1, 1969)² about The Black Revolution and the involvement of Jews, Blacks and Wasps. This debate shows how

from the point of view of the Blacks, Jews often behave like the WASP (in a negative manner) when they are expected to act better than WASP. Whereas the Jews tried to distance themselves from the case being discussed and emphasizing the issue of anti-Semitic. From this elaboration, it can be seen that the Jews would have the similar views about the non-whites (the African American in this matter), which also lead them to act like the WASP when it is related to the non-whites.

This perspective is already socially constructed, which means that it cannot be changed easily. When the self-categorization and self-comparison operate together, it generates a specific form of behavior which called group behavior. From the example above, the group behavior of the American Jews and the WASP both were similar. The group behavior also lasted for a long time, and it cannot be changed (perhaps only if there is a certain huge event like revolution, but still, the possibilities are shallow).

In connection with the notion of American Jews as White itself, it has divided the American Jews into two different groups, one which claim and admit themselves as white, and also the other one which refuse to be categorized into any known category and choose to accentuate their ethnicity and claim themselves as “Jewish”. From these groups, the American Jews were trying to portray themselves through the two types of social comparison which goal is to maximize the positivity of public stigma towards them.

There are two types of social comparison, which is downward social comparison and upward social comparison. Just like how its called, downward social comparison is a social comparison which goal is self-evaluation.

² The full debate can be found in <https://www.commentarymagazine.com/articles/why-cant-they-be-like-us-americas-white-ethnic-groups-by-andrew-greeley/>.

According to Suls and Wheeler (2000), self-evaluation is satisfied by making comparisons with people who are generally similar but slightly better than oneself. It happened when there are threats to self esteem. Whereas upward social comparison which goal is self-enhancement. Self enhancement is made by comparing oneself with the group that is worse than the in-group. The downward social comparison often happened in the satirical and ironic stories and jokes made by Jewish toward themselves. On the one hand, it seems that these jokes and stories were made to react to the negative stigma about them. On the other hand, it is because of the long tradition that Jewish humor that laughs in the face of authority. In the traditional matter, it is found that several linguists suggests that the vernacular inventiveness of the Yiddish language can be regarded as a satire on the formality of German.

The downward social comparison often happened when American Jews is being compared with the WASP. As the initial settlers in America, the WASP indeed has the upper hand. Not to mention that from the colonial era until today, the WASP still manage to sit on the top of societal pyramid. The satirical jokes and stories mentioned above also made or created when there are contiguity between American Jews and the WASP. The WASP can represents the position of authority. Therefore, when compared with the WASP, the self-evaluation will happen in the form of the jokes and stories with a satire and ironical style.

The upward social comparison is happened when an individual or group need to have a positive value that can strengthen their identity. The comparison between, for example, the American Jews and Irish

descendants from the (national) economic point of view will show that the former have a more stability and wealth than the latter. The Irish, although also categorized as white, does not have the other benefits and achievements that is possessed by the Jews. The high number of educated people, the percentage of accumulated wealth, and the strong lobby are possessed by the Jews. The Irish, in the other hands, although they also manage to secure several governmental position and jobs area, cannot emulate the power the Jews has. The social comparison between them will enhances the self assessment of the Jews towards themselves. This kind of comparison will also stimulate a sense of pride and more positive feeling towards the group (if the in-group is American Jews). Therefore, it can strengthen the individual's sense of belonging toward the group.

Both of these social comparison intent on differentiating the in-group from the out-group, by creating the positive values and understanding the negative values to improve the in-group's quality which resulted in a strong sense of identity. The strategy to choose which kind of social comparison is called *subjective belief structure*.

First of all, the relative status of both American Jews and the WASP is stable and strong. Although WASP is considered higher than the American Jews (in terms of the power possession in American society), in many sides, both of them can be said as equal. The WASP with the longstanding position and power in the society, and the Jews, with their growing power and strong lobby force. However, although have a similar stance, it is hard to move to another group with their own perspectives and group behavior. Because in the eyes of the WASP, the only rightful power

in the United States is them. This can be seen from the actions made by the White extremist or even the KKK (Ku Klux Klan) towards another group outside the WASP. Particularly towards the Jews, the anti-semitism is still existed in the society, although it was not as severe as the past times. Some experts even say that the anti-semitism does not really vanish in the society. The past attack toward the Jews does not decrease but rather that another group has become a new target. The actions made by the incumbent President Donald Trump also can be set as an example for this matter. When the policy regarding illegal immigrant were made and the border wall between the United States and Mexico was built, there are many other groups that worried about their own position in the society, including the American Jews.

The relationship status between American Jews and the WASP is relatively stable. Most of the time, both of the groups get along really well, as long as there are some kind of agreement between them. Because of the ties of the American Jews and the state of Israel, and also the relationship between the United States and Israel, it cannot be denied that American Jews have an important position in the American society. These ties and the mutual benefit acquired from it has keep the relationship between the United States and Israel. And therefore, also the relationship between American Jews and the WASP, as the representation of whiteness and authority in the United States (the governmental position mostly covered by the WASP). Although the voice of American Jews cannot be represented by Israel³, the historical relation between them is still strong. Therefore, it is not easy to make

³ The recent activity shows the strife between American Jews and Israel regarding the issue of Palestine.

the relationship between American Jews and the WASP to crumble, despite of the enmities such as anti-semitism happened around them.

The legitimacy of the status relations placed in the same skin color the American Jews and the WASP were born with. The rule of whiteness is the base of the relationship between the American Jews and the WASP. Because with all the American Jews' achievement, without being white, it is questioned whether their relationship with the WASP and their position in the society would be just like today.

Because whiteness is the foundation of who the American Jews are and the determiner of their position in the society today. Furthermore, the American Jews as a white ethnic makes their position to be more exclusive and unique. The mixture of 'white' and 'ethnic' has not only enable the American Jews to get the benefit of white privilege, but also the sense of belonging towards their ethnicity.

CONCLUSION

The American Jews being determined as white ethnic was started when the ethnic revival occurred. The ethnic revival was the trigger that stimulated changes of American Jews' social status. Especially when President Roosevelt took office, where he took several of the American Jews as his close advisor, and also the changes made in the census question had gradually change the status of the American Jews. From the scorned and bullied, these changes made the American Jews rise and have a higher social status than before.

As the white ethnic revival occurred, the Jews realized their position as both white and ethnic. The ethnicity which before acted as a

badge of shame changed into the badge of pride. When the American Jews have successfully assimilated into the society, they become more attached to their ethnicity and even prefer to be called as Jewish rather than as white. The ethnic revival also did not make the Jews perceived as the second class citizen and separated from the WASP anymore. On the contrary, it enabled the Jews claim their own place in the society. Therefore, with a strong political and financial influence, also a suitable skin color, the American Jews have succeeded in assimilating into WASP society.

This is can be seen from how non-American Jews perceive and regard the American Jews as the same level as WASP. However, even with their acknowledgement as a white ethnic, it didn't altogether change how the American Jews perceive themselves as 'other'. Although they have been enjoying white privilege, they cannot seem to be merging with the WASP community. They have the exclusivity of an ethnic group, but also get the best benefits of being regarded as white.

Therefore, this research employed social identity theory to have a better understanding of the sense of belongingness of American Jews as a white ethnic as well as lead to more complete measures of ethnic belonging. An individual's attachment to an ethnic and racial group as a meaningful psychological and cultural group is a fundamental aspect of belonging.

The issue of whiteness is not merely the issue of racism, though racism is the root of all the discrimination. But the notion of whiteness as the 'highest' race and controller makes it immune to any changes and instead strengthened its position in the society.

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DIFFERENT TYPES OF STEREOTYPE TOWARD LGBT AS MINORITY ON AMERICAN ONLINE NEWS

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ABSTRACT

This research discusses the stereotypes of LGBT in the United States, which appear on American online news. This research works under Post-Nationalist American Studies by applying the gender socialization approach and stereotype theory. Qualitative research aims to seek the differences of stereotypes experienced by LGBT in the United States. The online news portals selected include The New York Times, Washington Post, and USA Today. These news portals are chosen due to their neutrality and trustworthiness as online news portals for American society. By examining the data, the researcher found that the stereotypes experienced by Lesbian, Gay, Bisexual, and Transgender in the United States are different from one another. The findings and discussion show that Transgender stereotypes in the United States are more negative rather than others. In short, LGBT is mostly considered as a unity; however, it faces different challenges due to their minority status in the middle of American society.

Keywords: *American online news; gender socialization; LGBT; minority; stereotype*

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INTRODUCTION

The number of outspoken Lesbian, Gay, Bisexual, and Transgender or *LGBT* in the United States is increasing. As Gates (2017) reported, the latest report of the LGBT population in the United States increases from 3,5% in 2012 to 4,1% in 2016 (p. 1221). The

development may increase from time to time. This increase might be possible because of the struggle of LGBT through some movements in the United States.

Historically, the first case of the same-sex activity happened in the United States in 1566, receiving a death sentence, as same-sex was

banned by law and traditional custom (Morris, 2009). Moreover, the United States military also contributed to eliminating the LGBT population. The United States military began to discharging lesbians and gays then prevented them from serving, damaging their ability to obtain civilian employment (Morrow, 2001, p. 156).

However, LGBT in the United States began to show their sexual identity in the early 20th century. Morris (2009) states that, with the rise of blues music in the early 1920s, African American women showcased varieties of lesbian desire, struggle, and humor; these performances and male and female drag stars led to the introduction of gay bars in the United States. Since the population of LGBT started to increase, the organizations which support LGBT as an oppressed cultural minority also began to establish.

Some popular organizations were supporting the LGBT community during that time. Some of them were *Mattachine Society*—founded in 1950 by Harry Hay and Chuck Rowland, *One, Inc.*—founded in 1952, and the first lesbian support network named *Daughters of Bilitis*—founded in 1955 by Phyllis Lyon and Del Martin (Morris, 2009). Those organizations worked to support and give safety to the LGBT community, which faced prejudices and discriminations.

Bronski (2011) claims hatred towards LGBT was at its peak in the 1960s. There were physical harassment, psychiatric lockup as well as jail, losing jobs (p. 21-22). Moreover, it worsened when the American Psychiatric Association defined LGBT as mentally sick, criminal, and immoral. However, the Civil Rights Movement that began in the 1960s gave hope to LGBT as part of the minorities in the

United States. Therefore, the Civil Rights Movement became the beginning of other movements. The independence of the LGBT community was further strengthened by the existence of the Stonewall Riots.

Nelson (2015) states that The Stonewall Riot, which occurred in 1969, was the origin for the stand against oppression in the LGBT; LGBT and their supporters rallied and protested for equal rights by forming organizations hosting public demonstrations. Stonewall Riot was perhaps the most significant movement in fighting for the rights of LGBT in the United States (p. 21). Morrow (2001) claims that it was the first time LGBT rose against police oppression and became actively resistant to institutionalized anti-LGBT violence (p. 160). Through this movement, LGBT became more struggling to voice their rights for equality in the United States. Furthermore, Stonewall Riot also led to the emergence of *Gay Pride*, held in June every year in the United States (Nelson, 2015, p. 23).

LGBT started to be accepted gradually after the involvement of politicians. Morris (2009) claims that LGBT began to get approval by the United States after the first out Gay minister was ordained by the United Church of Christ in 1972. Since a more powerful person turned out to be Gay, people started to be less discriminating against LGBT at that time. Furthermore, Waites and Kollman (2009) also argue that since gay and lesbian movements in the United States happened in the 1960s, the LGBT community became more open about their identity and started to struggle more for their rights (p. 2).

Furthermore, LGBT is not a single group. LGBT consists of people with different sexual

orientations. Some people are openly gay or lesbian, while there are also those who are in the closet. Kushnick (2010) explains that the term ‘in the closet’ used since the late of 1960s which originally refers to a small private room (p. 678). This idea means to the sense of hiding a fact or keeping a secret about something. Therefore, a person who is hiding the fact that they are gay or lesbian has been described as ‘in the closet.’ People who are openly lesbian or gay and those who are ‘in the closet’ would experience different treatment and challenges. It also occurs in bisexual and transgender people. Moreover, the social class would also affect the treatment experienced by LGBT within society.

The existence of prejudices toward LGBT in the United States even though there were many movements that happened throughout the decades. Many supports raise awareness that LGBT still became an issue that might be difficult to be eliminated. Thus from the research background, the researcher analyzes LGBT stereotypes in the United States by applying the stereotype theory by Henry Tajfeil. The researcher uses some selected stereotypes which appear in American online news: *The New York Times*, *Washington Post*, and *USA Today*. These news portals are chosen due to their high level of factual reporting, generally trustworthy for information, and have a good reputation in World Press Rank (Media Bias/Fact Check, 2019). Moreover, the researcher chooses news in online newspaper throughout 2019-2020 in order to indicate the latest news in the United States and also considering the availability of data.

In addition, the researcher also analyzes the difference of stereotypes toward Lesbian, Gay, Bisexual, and Transgender. Thus, this

research asserts that stereotypes against Lesbian, Gay, Bisexual, and Transgender are way too different one and other even though LGBT is considered a single unity minor community.

In doing the analysis, this research utilizes the Post-nationalist American Studies paradigm, which concerns cross-cultural communication, race and gender, global and local identities, and the complex tensions between symbolic and political economies (Rowe, 2000). It means that this particular paradigm discusses the minority issues in American society, which may deal with racial, gender, and other minor issues in the United States. Thus, under Post-nationalist American Studies, this research is no longer celebrates American myths since it discusses LGBT as a problematic minority issue in the current American society.

Furthermore, the researcher uses a sociological approach, which specifically is the gender socialization approach. Gender socialization aims to determine how and why males and females act differently, and the socialization process begins at birth (Carter, 2014, p. 244). Therefore, everyone is taught to accept their gender roles and sexuality. Based on gender roles, a male is expected to be masculine while a female is expected to be feminine. Due to gender socialization, society expected people to appear and behave based on their gender roles and sexuality. However, minorities, like LGBT, mostly do not appear and act based on gender socialization. Thus, this research discusses LGBT stereotypes in the United States which appear on American online news: *The New York Times*, *The Washington Post*, and *USA Today*.

In this research, in order to examine LGBT stereotypes in the United States, it is essential to understand the stereotype theory. Mark and Ko (2019) state that stereotypes refer to beliefs about the attributes and behaviors of individuals and or groups (p. 2). Moreover, Tajfel (1963) adds that “the less specific information one has about an individual, the greater will be the tendency to assign to him the characteristics which are assumed to be those of his group” (p. 12). Therefore, stereotypes can be wrong. Tajfel (1963) reveals that through stereotypes, people characterized human groups; these characterizations might stable for long periods of time or tend to change to some extent as functions of social, political, and economic changes (p. 4-5). For example, the stereotype of women as weak and uneducated back then, but as technology develops, many educated women have successful careers.

According to Tajfel (1963), the stereotype is divided into two categories; neutral stereotypes and prejudiced stereotyping (p. 8). In other words, the types of stereotypes are both positive and negative stereotypes. Tajfel (1963) claims that neutral stereotypes have no emotional involvement; it represents no more than a moderately useful classifying device for lack of anything better to rely on (p.12). For example, when a White has no bias toward other Whites in public places in the United States. In contrast, prejudiced stereotyping happens when a person or group of people labeling others with negative characteristics. In his study, Tajfeil (1963) gives an example of discriminatory stereotyping; in some American experiments, it has been shown that groups of Americans have less positive stereotypes toward Negroes when they are presented with a series of photographs of Negroes and whites (p. 9). Thus, the neutral stereotype would have

no impact while, in contrast, prejudiced stereotyping would bring adverse effects, which might lead to discrimination.

This research then uses qualitative as the method with descriptive type research. According to Jackson (1995), qualitative research asserts verbal description and explanations of human behavior. The researcher uses descriptive type research on describing the findings to get the accurate depiction of a population since the aims of descriptive research is to describe in order to make estimations about some populations (p. 18). It means that qualitative research is conducted based on descriptive data and it further relies on the researcher’s interpretation of the data.

Moreover, in conducting this research, it needs data sources divided into two; primary and secondary sources. The primary sources are American online news articles from The New York Times, The Washington Post, and USA Today throughout 2019-2020, which contain stereotypes toward LGBT in the United States. The secondary sources are taken from other printed and unprinted references from international journal research, books, websites, and electronic books which related to the topic of discussion.

DISCUSSION

In order to discuss the differences of stereotype toward LGBT in the United States and examining the reason of it, the researcher investigates the stereotypes toward Lesbian, Gay, Bisexual, and Transgender which featured on selected American online news. Thus, the findings and discussion part, is classified into four parts: Lesbian stereotypes, Gay stereotypes, Bisexual stereotypes, and Transgender stereotypes. Furthermore, the

researcher explores the differences of stereotypes toward LGBT in the United States.

Lesbian Stereotypes on American Online News

Lesbians are usually stereotyped as straight-forward. The context of straight-forward means that being too honest and direct in stating what their thought (Bull, 2008). In discussing the stereotype of lesbians, they are often depicted as straight-forward. For instance, it is characterized by Santana Lopez on the American television series *Glee*—an American popular television series tells about a group of high school students who try to escape from the harsh realities by joining a choir club (IMDb, 2009).

In the series, Santana came out as a lesbian after one of her classmates knew that she is a lesbian. Through the series, the character of Santana is depicted as a mean straight-forward girl. The depiction of the surface of Santana Lopez on *Glee* as a straight-forward who is not afraid to admit her sexuality as a lesbian inspires a lot of people. As *The Washington Post* (2020) illustrates, “For many young fans of *Glee*, Santana served as a role model not in the traditional sense — her wit, while admirably sharp, was often weaponized — but because her on-screen exploration of identity validated their own.” Through the news article, Santana is a lesbian high school student who does not feel afraid to admit her sexuality; also, she is not scared of being ostracized by her surrounding environment.

Furthermore, it shows that, in American society, especially on online media, lesbians are often labeled as bold or straight-forward characters with less respect or awareness toward their surroundings. By deeply looking

at this news article, the analysis of Santana's character on *Glee* resembles this stereotype of lesbian, has already been embedded as part of the characteristic of lesbian in the United States. Then, *The Washington Post* compares the existence of this particular stereotype in the current American society.

Besides straight-forward, one of the most notable stereotypes of lesbians in American society is good in sports, the field that is usually related to men. In this case, women's soccer has gained a lot of attention and popularity in American society. In fact, in contrast to the American men's soccer team, the American women's soccer team dominates international competitions by winning the FIFA Women World Cup several times (*The New York Times*, 2019). Uniquely, the members of the women soccer team in the United States are dominated by lesbian and bisexual females.

Lesbians are stereotyped as a good athlete because lesbians are usually considered more masculine rather than heterosexual women. These stereotypes are proven by research focus on lesbian stereotypes. Research conducted by Geiger, Harwood, and Hummert (2006) indicates that lesbian stereotypes are athletic, powerful, and explicitly masculine (p. 171). These studies as facts of supporting stereotypes toward lesbians as featured in the news article. The discussion of this particular stereotype toward lesbians in American society shows that lesbian women are often labeled as “more masculine than heterosexual women.” As *The New York Times* highlighting this issue on its media platform, it reveals that this type of stereotype does exist in the current American society.

Gay Stereotypes on American Online News

Gay as part of a minority in the United States is usually stereotyped as full of empathy. It means that gay people are considered as more understanding and respecting toward other people compared to heterosexuals. Moreover, as part of the minorities, gay has surely experienced some difficulties and challenges which make them feel empathy toward their community, in this case, other gay people. Therefore, gay would concern other minorities and more respecting people due to their identical situation in the middle of American society.

Pete Buttigieg was a candidate for the nomination in the 2020 United States presidential election. Pete Buttigieg started his presidential campaign in 2019. Based on The New York Times (2020), he is known as gay, which made him the first United States gay presidential candidate. He gained some supports from his supporters, which mostly came from the minorities, especially from the LGBT community. It was shown through support by his supporters during his campaign. Even some supporters approached him at his campaign events while crying. Buttigieg's supporters believe that the fact of him as gay making him more approachable and more concerned about minorities in the United States. As The New York Times (2020) states:

Buttigieg's sexual orientation can be woven into his personal narrative to powerful effect, humanizing him, making him more approachable rather than less, forging a bridge to other minorities, establishing a familiarity with struggle and thus a capacity for empathy.

The discussion surrounding the stereotype of gay figures like Pete Buttigieg as full of empathy can be seen on the New York Times

article above. It shows that American online media often emphasizes the discussion toward the sexual orientation of political figure as a stereotype in which it resembles that Pete Buttigieg is able to represent the voice of LGBT and other minorities in American stage of politics.

Other than being stereotyped as full of empathy, gay is also stereotyped as a sensible person who represented on American online news. The researchers of UW News (2017) found that gay participants who were married reported have better physical and mental health. In short, homosexual marriage gives a higher level of satisfaction and happiness rather than heterosexual marriage. In order to investigate about homosexual marriage, The New York Times (2020) interviewed their gay readers to reveal about the dynamics of gay relationship:

I am in a same-sex relationship, and we are regularly flummoxed by how our heterosexual parent friends don't split nighttime child care and sleep loss...In our house, parents are parents. There is no artificial distinction like fathers do this and mothers do that.

Based on the interviews, most of the participants utter that they feel happier in gay marriage because they are able to get away from traditional gender roles and expectations. Due to traditional gender roles, men are expected to work while women are expected to do household and child caring. In homosexual marriage, based on the interview, they argue that households are carried out by both parties fairly so it does not only burdens one party. Because of that, homosexual marriage is claimed to be healthier and happier than heterosexuals since both parties are being sensible.

By understanding the issue, gay is viewed as more sensible. In gay marriage, both parties are more understanding of each other and do not impose a duty on only one party. Both parties help and understand each other, which make a gay marriage are viewed as healthier than heterosexuals. Thus, this creates a stereotype that gay is sensible.

Furthermore, gay in the United States is also stereotyped as more fashionable than a straight man. This can be seen from an article in *The New York Times*, which discusses Jared Polis. Jared Polis is a director and producer in the United States who is increasingly known after being governor of Colorado. Even though Colorado is known for resisting anti-gay policies, Jared Polis' voters claim that they did not vote for Polis because he is gay. In this case, Colorado people assume that he did not represent the stereotype of gay since he is not a well-dressed man. As stated from *The New York Times* (2019):

He does not conform to the clichéd gay stereotypes ... GQ called him the worst-dressed congressman ever, though he is improved his style a bit since then ... all gay men are stylish, they dance well, they yada yada yada.

The stereotypes of gay for being stylish seem to be quite well known. Therefore, by understanding the issue, in American society, being fashionable is one of the stereotypes toward gay people that are sometimes discussed on the media. In Polis' case, it is used to a political issue. Thus, along with being sensible and full of empathy, this stereotype is also attached to gay people in American society.

In contrast, gay is also stereotyped as unreligious in the United States. The issues between faith in religion and homosexuality

are complicated in the United States. Most Americans, which are Christians, have regarded homosexuality as morally wrong. Subhi and Geelan (2013) state that since the beginning of Christianity, most Christians have already had a bias toward homosexuality. As reported from *The New York Times* (2020), through Daniel Karlake's documentary, which follows Christian families discussing about their testimonies toward homosexuality, all of them revealed their disagreement against homosexuality also the legalization of same-sex marriage in the United States; most of them stated that being gay is embarrassing because it contradictory against bible. Based on Daniel Karlake's documentary, it appears that there are many Christian families still opposing homosexuality and strictly prohibit their generation from being homosexuals.

In short, by understanding the issues, gay stereotype in the United States is unreligious since the issues assert that gay is sinful, strictly prohibited in religion because it violates the rules in bible, and also viewed as possessed by demon. Moreover, the studies also affirm the gay stereotype in the United States as unreligious.

Bisexual Stereotypes on American Online News

Bisexual is also part of the minorities in the United States due to social and religious stigma. Bisexual is sexuality which has the potential to be attracted romantically and sexually to people of more than one sex or gender (Ochs, n.d.). Since bisexual's interest in people is more than two sexes or genders, it makes bisexual look quite more unique than lesbian or gay. However, because of that,

society's stereotype towards bisexual is also more pessimistic than lesbian or gay.

As stated from The New York Times (2019), in the United States bisexual is stereotyped as negative such as a transitional stage and a cover for promiscuity. Because bisexual is interested in more than one sexes or genders, that is why they are stereotyped as being in a transitional stage, since their sexuality are neither heterosexual nor lesbian or gay—whose interested for only one sex or gender. Moreover, the stereotype of promiscuous is also associated with bisexual because of bisexual's tendencies to two sexes or genders.

Based on the issue, bisexuals in the United States are stereotyped as people who are confused about their sexuality, because bisexuals are attracted to both men and/or women also both genders. Because of that, bisexuals in the United States are also stereotyped as people who involved in promiscuity.

Transgender Stereotypes on American Online News

Transgender refers to people who generally refuse to take their gender binary as given (Vidal-Ortiz, 2008, p. 435). Since transgender refusing to take their gender binary as birth, they behave and look like their opposite gender binary. As an example, a Transwoman—who is actually a man, changes his appearance and behave like a woman. Because of this, the stereotype of transgender in the United States is as an impersonator of their opposite gender.

The anti-Trans community names Trans-Exclusionary Radical Feminists or TERFs for short. TERFs is an anti-Trans community-

based in the United States for those who hold such views deny the validity of transgender people and transgender identities (USA Today, 2020). TERFs believe that Transwomen are not counted as women, "The women who are accused of being impostors these days are often trans women" (The New York Times, 2020). Due to their beliefs, TERFs' stereotypes toward Transgender are always negative. Besides stereotyping Transgender as an impersonator of women, TERFs also call Transgender as cartoons of reality because the femininity performance depicted by Transgender is unnatural and also look it is designed for male satisfaction only. Other than TERFs, there is another radical feminist community in the United States names The Women's Liberation Front or known as WoLF in short.

WoLF is a radical feminist organization based in the United States, established in 2014 and aimed at the total liberation of women (Women's Liberation Front Official Website, 2014). One of the agendas of WoLF is to reject the existence of transgender since they believe that Transwomen are not women. Moreover, they claim that:

there is no male can assume female chromosomes and life history/experiences...transgender women reinforce gender stereotypes and pose a threat to gender equality (The Washington Post, 2020).

In summary, the stereotype of Transgender in the United States is Transgender as an impersonator of another gender. Based on the issue, Transwomen are considered as not women because they behave unnaturally feminine. In short, even though Transgender appears as their gender desires, they are still stereotyped as impersonators

because their biological identities are still based on their birth sex.

The stereotypes of transgender in the United States are mostly negative. Besides being an impersonator, the stereotype of transgender is abnormal. It happens because transgender changes their identity to its opposite, and it is considered weird and being abnormal. The United States Department of Housing and Urban Development secretary, Ben Carson, confirms his disapproval of transgender in front of media during his visit at the Union Rescue Mission in Skid Row area of downtown Los Angeles, the United States. The internal meeting discusses women's homeless shelters in the United States. During the conference, media revealed that Ben Carson keep alluding the transgender by mentioning transgender women as big and hairy men; this statement remarked upset feeling of the staff who present at the meeting (The Washington Post, 2019).

Based on the issue, the stereotype of Transgender in the United States is abnormal. Transwomen behave and look like women while Transmen behave and look like men; because of that, it makes Transgender looks too visible which make them are stereotyped as unusual and abnormal.

Based on the findings, the researcher found that lesbian has two cases are included in neutral stereotypes such as being straight-forward and athletic. Moreover, gay has three instances that included in neutral stereotypes; gay as full of empathy, fashionable and sensible person, while gay also has one case is included in prejudiced stereotype—gay as unreligious.

In contrast, by examining the findings, the stereotypes of bisexuals and transgender in the

United States are included in prejudiced stereotyping. Bisexual in the United States is stereotyped as promiscuous, while transgender is stereotyped as impersonator and abnormal. Based on the issue, bisexual is stereotyped negatively because of their attraction to both sexes and genders. Unlike transgender, bisexuals rarely got negative stereotypes and discrimination in the United States because their appearance is not as conspicuous as transgender. This is proven by a study conducted by Gazzola and Morrison (2014), which indicates that transgender in the United States is stereotyped as abnormal because of their weirdness by wearing feminine clothing—and vice versa that make them too noticeable in society (p. 81). Thus, through the research, American people mostly believe that transgender is abnormal because they are highly different from non-transgender and it is evident.

CONCLUSION

LGBT as a minority in the United States is considered as a unity—as one minority group. However, based on the findings, the researcher found that the stereotypes against lesbian, gay, bisexual, and transgender are different from each other. Gay and lesbian are still have neutral stereotypes, while bisexual and transgender are not. Moreover, transgender in the United States has more prejudiced stereotyping than bisexual or other minorities such as lesbian and gay. It happens because of their appearance, which is mostly considered weird and abnormal by Americans.

In summary, stereotypes against minorities in the United States also depend on their appearance and behavior. In this case, transgender people are the most disadvantaged minority group because they appear and

behave opposite to their gender binary at birth. Thus, it can be concluded that LGBT is not considered as a single entity anymore because each group—lesbian, gay, bisexual, and transgender experienced different stereotypes and challenges.

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**DEBUNKING THE POST-RACIAL NOTION: A RACIAL PREJUDICE STUDY IN
AMERICAN SOCIETY AS REFLECTED IN ANGIE THOMAS'
*THE HATE U GIVE***

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ABSTRACT

Today, America is still busy with the problems of inequality, which include racial prejudice. *The Hate U Give* brings social issues that are rife to people of color, especially African Americans. In her novel, Thomas illustrates the injustice that had happened to the African American community because of the racial profiling that was carried out by white people. The writer uses descriptive analysis method in finding the meaning behind a literary work. The writer also conducts the study using Racial Prejudice theory by McLemore to see the types of prejudice in society. The writer also elaborates it with Du Bois' Double Consciousness in analyzing racial prejudice towards African Americans. The study found out that perceived injustice is still often obtained by African Americans, where they still cannot have their rights as citizens in the United States, such as educational equality, economics, and legal protection. This prejudice is caused by the existence of social class conditions which are constrained by the majority race which tries to maintain its position as a 'ruler' in American society, the other factor is by the spreading Post-Racial ideology where the majority of people think that talking about racial issues is no longer relevant.

Keywords: *African Americans; racial equality; racial prejudice; post-racial; police brutality*

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INTRODUCTION

America nowadays is experiencing rapid developments. From a country that has a dark history of slavery to African Americans,

becomes a country that, for the first time in American history, appointed an African American being the 44th president of the United States. In 2009, a huge history was

engraved as Barack Obama sat at the highest office in the United States. Obama's victory is not only an achievement for himself, but also for minorities, especially the African American community. American history is quite shaken, seen from how the media responded at that time, which simultaneously reported Obama's victory as a 'historical election' (McCain, 2008). Obama's victory in becoming the president of the United States is a real proof and a new hope for racial minorities who are still experiencing racism. Since Obama's victory, Americans have been faced with a situation where they believe that racism is no longer in America since their president is an African American.

However, racism has not just disappeared since Obama was elected as a president. There are still many cases of racism that have hit America recently. It makes many people from various circles begin to voice out their voices through their work. *The Hate U Give* is a debuted work by Angie Thomas, which was published in 2017. In her novel, Thomas illustrates that the main character, an African American named Starr, had to witness an injustice that had happened to his friend Khalil Harris due to the racial profiling carried out by white police officers. Thomas narrated her novel through Starr using language and perspective that seemed so personal, remaining the shooting incidents that still awfully happened in America. Her background experiences are able to bring pictures of how African Americans had to stand up against not only the racial prejudice but also the racist society carried out by white people.

This study aims to debunk the Post-Racial notion in the novel. Thus, the question proposed is how racism is represented in the novel and how it manifests through new forms

in American society by analyzing its effects towards the characters. After knowing the evidence of racial prejudice in the novel, this study debunked the post-racial notion with a discussion about the situation in present America.

In conducting this study, the writer analyses human relations in American through a literary work. It may include many aspects such as history, sociological background, even culture that exist behind the topic that will be discussed. Thus, the study is conducted under the discipline of American Studies. According to Bruce A. Lohof (1978), American Studies is any discipline focusing on America and its people. There are several issues related to African American aspects. One of the dominant ones is racism, which still exists even until today. Writing a work based on the social phenomenon in society can be said as the form of reflection in public conditions that can be used as a reference in analyzing a particular culture. Meanwhile, in delivering African Americans experiences, the writer will use the Sociological approach. The function of literary work is to see a social situation by considering its social aspects such as institutions, culture, and society, as well as the main function of the social approach. As it explains by Abrams (1976) that a literature might reflect certain social condition or it is an imitation of the universe. It means that behind a work is usually based on the social phenomenon that happened around the writer's surroundings. In analyzing the portrayals of the racism, discrimination, racial prejudice experienced by the characters, the writer use Racism theory.

Racism is a notion where a group of people believe that they have an advantage and assume that the other groups are no better than themselves. This belief tends to be related to

physical characteristics. Certain standards that they create about how other groups should position themselves in social life are the fundamental point for the beginning of racism. The target of racism is usually a minority group in a society. As Silva said on his book *Racism Without Racist: Color-Blind Racism and the Persistence of Racial Inequality in the United States* (2006) that racism is not only a notion, and prejudice. It could be something that is systemized. This systemized racism usually called as institutionalized racism which government, and people with power holds major control towards what is happening in America regarding racism issues.

Racial prejudice is expressed in an attitude that shows dislike or distrust (Devine, 1989). This means that certain racial groups are expressing their distrust towards someone or some communities based on fear or even false information. When racial prejudice is done by somebody or group in society, they are not able to give an objective assessment toward the others. Therefore, they will look at everything in a negative way before understanding them closer. Stereotyping plays the big role in this stage where people do not want to get to know each other because of the stereotyping that has been going around in a community. This makes stereotypes as the basis of prejudice and discrimination. The prejudice, which at first only attitudes of negative feelings, gradually turns into discriminatory actions against people who belong to the group that is prejudiced, without any objective reasons on the person subject to those discriminatory actions. McLemore (1983) also explained that in the process of developing a racial prejudice has three factors. The first factor is cultural transmission, where the community will naturally learn something that has been formed in the community itself. The second is the

personality trait, which is a form of someone's despair or someone's anger that is bestowed on African Americans, which leads to acts of violence. The last factor is an identity group, where a group has certain preferences in a matter, and then it will be a preference or common standard that will be adopted. Meanwhile, McLemore also explained that the form of discrimination can be seen from three things; situational pressure, group gains, and institutional. Institutional discrimination that occurs in stories is analyzed using McLemore's institutional discrimination because he argues that in fact, institutional discrimination is a form of defense from the superior to maintain their position in society (1983).

As shown in *The Hate U Give*, prejudice makes the African-American community feel unsafe wherever they are and even though they did nothing wrong. This situation portrays how African Americans live in the society that is socially judging them and trying to adjust with society's mindset. They are trapped or having a double vision; two cultures. Their own culture and the other is the culture they are trying to fit in. The idea and term of double consciousness occur for the first time in 1898 proposed by Du Bois. As an African American, he proposed this theory to minimize the negative images and the representations of African Americans in society. Du Bois also introduced the term that deeply intertwined with the term double consciousness, the veil (Bois, 2015). Du Bois believed that the veil has been existed in the African-American community since they were born. The veil itself, according to Du Bois, is the central of double consciousness. Du Bois defined the term double consciousness in *The Souls of Black Folk* as a sense of always looking at one's self through the eyes of the other, of measuring one's soul by the tape of

a world looks in amused contempt and pity (Bois, 2015). He also stated in his book,

It is a peculiar sensation, this double-consciousness...one ever feels his twoness, an American, a Negro; two souls, two thoughts, two un-reconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (Bois, 2015).

However, the current acts of racism still appear to have similarity, even can be said to be the same as what has happened during the period of slavery and Civil War. White people still see people of colour as a "different" party by separating even though not openly. Like Silva's statement, "Although race, as other social constructions, is unstable, it has a 'changing same' quality at its core" (2006). Silva argues that even though the race category changes over the times, the essence of differences in race categories still the same.

DISCUSSION

Post-Racial Notion in America

Before Post-Racial became famous in the Obama era, the term 'Post-Racial' was first coined by an article from The New York Times. In his article published in October 1971, Wooten wrote that at that time Southern America was entering a new era in which technological advances, economics and overall progress would soon replace race relations (Wooten, 1971). This term reappeared and became a big celebration to the American people when Obama won the 44th presidential election in 2008. Many local media stated a reason that America now has entered a new era. Today, the term 'Post-Racial' is used to Obama as the first African American president. Apollon in his study titled *Don't Call Them Post-Racial* discover that post-racial is a

situation where race is no longer a problem in America (2011).

Racism is considered no longer relevant to the social conditions in America where a clear proof has taken place over Obama's victory. It becomes long debates between scholars, politicians, and also activists. The idea about Post-Racial is widespread all over the countries. It is an idea about seeing people as just a human being. It means that they will no longer see their race and physical features. All humans are equal. Silva explained in his book titled *Racism Without Racist: Color-Blind Racism and the Persistence of Racial Inequality in the United States* (2006) that basically, America is currently living in the ideology of 'Color-Blind Racism' where they believe that equality has been successfully attained, so no more racism, stereotypes or discrimination. Americans no longer see race and colors since they see someone as a pure individual.

Racial Prejudice as Reflected In *The Hate U Give*

This study found that racial prejudice happened in **Socio-Economic** aspects. The ideology of white supremacy led to the separation and rejection of black people from society. This separation has stolen their rights that should have been obtained after the abolition of slavery. It clearly expresses when Maverick talks about 'the chance' that black people still and always fight for due to their struggle to get what is meant to be theirs.

"Why was he a drug dealer? Why are so many people in our neighborhood drug dealers?" I remember what Khalil said—he got tired of choosing between lights and food.

"They need money," I say. "And they don't have a lot of other ways to get it."

“Right. Lack of opportunities,” Daddy says. “Corporate America don’t bring jobs to our communities, and they damn sure ain’t quick to hire us...” (Thomas, 2017)

Thomas portrayed the racial prejudice in the economic sector by showing how Garden Heights deal with the lack of opportunity, and how money plays a vital role in someone’s life. White people created a law that disclosed that all humans are equal –but separated, creating two class legal statuses. Segregation occurs, separating blacks from the rest of the community and refusing them. In *The Hate U Give*, Maverick states that the poor neighborhood of black people is all planned by someone who has power. The lack of opportunities is emphasized on how the government treats African American unfairly. The prejudice that leads into discrimination supported by McLemore’s racial prejudice and discrimination theory called group gains (1983) that this situation happens due to the fear of being taking over by the minorities / the newcomers; therefore, instead of providing an equal opportunity, they make discrimination that drives by the racial prejudice.

Low Rates Wages

Khalil who grew up and enjoyed his teenage years at Garden Heights was a childhood friend of the main character Starr. Growing up in the ghetto is a different thing than growing in another environment. In his book, Thomas describes how the main character lives by likening her neighborhood to a "war zone" (2017). Economic growth holds an important role in the environment itself as it is managed to measure whether a place is a good environment or a bad one. The high needs, the low education and the poor environment in which they live ultimately leads them to bad things. It is clearly what

happened in Thomas's novel (2017), where Khalil was forced to become a drug dealer to meet his family needs.

“Two months later, she wasn’t pulling her load on the job, ‘cause when you’re going through chemo, you can’t pull big ass garbage bins around. They fired her” (Thomas, 2017).

The way Khalil showed his disappointment and told Starr that his grandma was no longer working at the hospital is another example of how cruel American society was. Khalil also stated that “pull big ass garbage bin”, this can be taken as a proof where his African American grandmother used to work as a janitor. It was a work field that indicated a minimum wage. With a low wage, African Americans would struggle to fulfill their needs and linger with poverty. The absence of access to equal job opportunities and fair wages specifically would become their further financial challenges. To close these financial differences and pursue a prominent life, African Americans needed a basic step, such as being wealthy. Wealth, or stable finance, makes it easier for African Americansto investin their future, but it was still a luxury to get as it portrays in Thomas’s work.

Racial Prejudice in Education Sector

With low reading and writing abilities, African Americans who are no longer slaves have to fight in certain situations to survive and find work. These are interrelated and still have an impact today. In the novel, Lisa Carter chose to send her children out of their ghetto school. It proves that their fear of 'failing' is because the system is weighed them down. The government provides job opportunities with fair wages to people with high education. Meanwhile, in fact, in the past good education

could only be pursued by whites. In 1898, Jim Crow's law separated the facilities, and one of which was separated is the education sector or schools. Schools that mainly were attended by African Americans are usually in remote places with very different facilities from white people's schools. The teachers' quality from the two schools is also very different because most African-American schools are taught by less-trained teachers with basic education (Education Policy). In terms of education, African-American and Latin-American students throughout the United States tend to be left behind more than white students.

The Prejudice and Imbalances in the Fields of Legal Protection

Angie Thomas describes how Starr as an African American witnessed an act of injustice committed by someone who should not put any harm on her. Thomas (2017) also stressed about how an African American should behave when they are stopped halfway by the police or police searching. 'The Talk' has become a material taught by African American parents to their children as a form of provision for how they should act if they are confronted in such an urgent situation. African Americans are often being victimized by the law because its injustice against their right to guarantee the safety of their lives. One of the ten-point programs by the Black Panther that is still being fought for by African Americans is how the law acts on them. In the seventh point of demand, Black Panthers stressed how big the impact of legal protection inequality in America, especially for people with color. McLemore explained in his book that prejudice circulating in the community was a prejudice that was generated due to the cultural transmission where people would naturally have racist thoughts because it was already

formed in the community (1983). The stigma or prejudice that had been attached first made Khalil lose his life. Thomas described the brutality committed by the police against Khalil which made Khalil lost his rights when the police conducted a search or traffic stop.

Racial Prejudice in the Aspect of Daily Life

Everyday racism is a form of mild racism that is carried out in a familiar activity continuously (Essed, 1991). It is often ignored or considered as something that is not so important, but the authors consider that the act of everyday racism has a large impact on the formation of a person's identity and their perspective on a thing. In this case, the media plays an important role in influencing perceptions or shaping public opinions about racism in daily life.

After Khalil allegedly was speeding, and said harshly to the officers, Starr also found that the media was trying to justify Khalil's death by asking for an opinion, which was then disseminated, accepted and remembered by the public audiences. It is clear that Khalil was a victim, but the presumption that was broadcast live on television that most likely saw by most people made the unconfirmed presumption become a fact that is easily deflected, meaning "... a gun was found in the car" (Thomas 2017). Starr, who was still under investigation because she acted as a protected witness, was unable to make any defense of the media's coverage of what actually happened. The media seemed to justify acts of violence committed by police officers, and believed that the death of Khalil was not a doubtful condition.

Hailey, a friend of Starr from Williamson who was a white person, responded to Khalil's case, and she assumed that those police officers were not wrong because he only did his job.

Based only on information she saw on television, Hailey stereotyped Khalil as a thug and a drug dealer. She even refused to ask for pardon to Starr because she felt everyone had the same thoughts as her about this case. "So you want us to apologize for it even though everybody else did it too?" Hailey asks (Thomas, 2017). McLemore (1983) explained that in the process of racial prejudice, there is what is called a 'group identity' where the preference of a group is made as a standard by racists in prejudicing someone. The portrayal of Khalil by the media was accepted, digested and disseminated with a new form that will usually lead to acts of discrimination.

The Effect of Racial Prejudice towards African American in *The Hate U Give*

Racism can happen to anyone, but in this context **Reverse Racism** committed by minorities is usually a form of self-defense of racist actions that they accept. Racism can also be said to turn around as a form of reaction. African Americans who often get racist acts from whites, in the future will have a certain view that whites are racists, and superior. They can even be at a stage where they feel whites are a threat to their survival. It goes back to the theory in which a person commits an act of social prejudice and generalizes a people. One of the forms of reverse racism that results from racism is how Maverick views almost all white people. Not only the police officer, but Starr hid the fact of having a boyfriend from her dad was also because Maverick hated white people, and Chris was a white person. According to Cashmore (2004) in his book, forms of hostility, racial prejudice, stereotypes about white people committed by minorities are a form of reversed racism.

The next effect is **Intra-Racial Prejudice**. Prosecution of equal lives for minorities is a

long journey. They not only fight racism that comes from white people or the majority, but there are times when racism comes from within the community itself. Black people are shouting out the rights they should get. It would be a different story if an African American went to racially mixed schools, or even made friends with white people. Living in a social environment where white people have full control over the social system that they live in affects the mindset of some African Americans who have narrow thinking.

His peers alienated Sekani in Garden Heights. He has no friends to play with because people in the hood think that Sekani is different from them. It happened only because he went to school with white people. It indicates how intra-racial racism existed in the middle of the community. African Americans, who really want to fight for equality, some of them actually forgot the purpose of equality itself. They were not aware of the racism happening in their communities (Bodenner, 2016). Another example in the Starr case was that the Garden Heights people alienated her because she did not attend a special school for blacks. It was one of the bad things a community could do for its group members by justifying that "you aren't black enough if you're not like us". Therefore, white people's stigma regarding black people will cling to them and turn into anxiety where they will begin to act racial prejudice against each other. It does not stop there, racism makes some African Americans want to 'blend' themselves with the white society so they can escape the bad stigma of African Americans, but it creates new problems among group members.

In the story, Thomas describes the character of Starr of having Double Consciousness, which does not accidentally

happens. As an African American who lives and blends in a white environment, she suffers from racism and witnesses an impact on her psychological double consciousness. Thomas tells about Starr's difficulties in embracing her identity as an African American. It was first seen at the beginning of the story when Starr for the first time came to a party that was usually held by one neighbor. Starr found that she felt alienated and unable to adjust. "A Garden Heights party and a Williamson party are two very different things." (Thomas 2017) The assumption that Garden Heights and Williamson are the two different worlds constantly mentioned in the novel. According to W.E.B Du Bois (1903), a state of dual consciousness is a state in which a person feels he has two worlds, two thoughts, two behaviors, two things one cannot choose. This situation is experienced by Starr in *The Hate U Give*. Starr, who is of African American blood, grew up in an African American environment, and made her identity as an African American deeply rooted in her. On the other hand, Starr has another life outside of Garden Heights, the Williamson prep school, where she associates with the majority of white people, and it makes her have to adapt to everything related to white people. Here, Starr's perspective on black people began to change. Starr knew the existence of two worlds in her, and she felt difficult every time she had to change herself from the procedure for a dress and an attitude to speak.

Post Racial Delusion in American Society

In making of *The Hate U Give*, Thomas poured her own experience as an African American teenager living in social situations where racial bias and unfair treatment are still common in America today. This novel is a reflection of the condition of America to

remind both races that racism is still alive and happens very clearly if people care enough to pay attention to the surrounding environment because racism nowadays happens in plain sight. America claimed to have been entering a new era now. A place where minorities hope that equality will exist in every aspect of their life. One of the little prayers is finally granted by Obama's election. The presence of Obama as the first president of the United States of African-American descent was a rapid progress, but slavery and separation of minorities did not completely disappear because the majority government was still controlled by white people. It is very clearly implied in the book Angie Thomas. Racism is only packaged into something new, different and in the smoothest way possible, adapted to the interests of government corporates.

It contrasts to what really happened in America. Racism is still commonly found in various places in various forms. Racism in America today is no longer like racism that occurred in the past when racism is very clearly seen. The existence of post-racial claims, which began to be a hot topic and were celebrated by society, made people's awareness of racism blurred. Racism, which now exists in society, seems to be obscured by the idea of the post-racial itself. White people may have been proud of themselves because Obama's victory was a huge act to break the existence of white supremacy. Meanwhile, African Americans may be prolonged in happiness, so they begin to become unaware of the situation that they face right now. It is dangerous that people who still believe in racism will be considered making a fuss because of their post-racial ideology. Silva explained in his book titled *Racism Without Racist: Color-Blind Racism and the Persistence of Racial Inequality in the United States* (2006) that basically, America is

currently living in the ideology of 'Color-Blind Racism' where they believe that equality has been successfully attained, so no more racism, stereotypes or discrimination. Americans no longer see race and colors since they see someone as a pure individual.

Obama's victory is indeed a progress, but it actually proves that his celebrations, which seem to be hailed, are actually bringing an atmosphere of intoxicating to the American state, which is clearly still very backward in terms of racial equality. The post-racial concept that was so exalted after the Obama election seemed to make Obama a mask to cover up racism that was still rooted in America. Discrimination that occurred in the past is still a wedge for African Americans today (Aguirre & Turner, 2009). Although this form of discrimination is no longer as blatant as what happened in the past, racial discrimination is now secretly happening. It is a way for certain elements in an effort to hide racism that is still very clearly growing and developing in America. In fact, racism is an endemic that always exists in American society.

Stute (2014) explains that at the moment, 50% of African Americans are facing racism centered in the economic, school, law enforcement and police force sectors. Institutions that should be responsible for the welfare of the community as fairly as possible are actually utilized by powerful people to pressure minorities, especially to African Americans without letting them know so that they remain in the lower social classes.

After the Segregation Law was abolished, President Nixon proudly declared 'war on drugs' and ordered all Americans to work together in mass incarceration (Duke, 2010). It is intended to make African Americans

permanently protected by law, not to have 'freedom' due to their criminal actions. In 2009, data showed that 25% of African Americans were still living in poverty and this figure is expected to continue to grow if the government calculated by looking at the expenditure figures of African Americans at that time (Aguirre & Turner, 2009). It can be said that to meet the daily needs of African Americans is still very difficult. It will cause them to live in poverty, and like what the writer has discussed before, poverty has a negative impact on many things. The poverty that still haunts minorities, especially African Americans, occurs due to the failure of the government in seeking an equal opportunity for all people. Valerie Rawlston in VOA Indonesia said that between African-American and white people, there was considerable inequality in the field of equal opportunity; this led to high differences in unemployment rates that came from both sides (Simkins, 2011). Unemployment is an important thing that must put so much attention because unemployment is the measurement of the success or failure of a country's economy.

It is not only employment that causes the minority to be unemployed, but also other inequality that lies in the fact that black people are still under-represented in good jobs with good income. White people have more opportunities to have good employment than minorities, such as African Americans and Latinos (Carnevale, Strohl, Gulish, Werf, & Campbell, 2019). According to Lesley Williams Reid and Beth A. Rubin, the number of black people employed in good jobs with good salaries is still very low compared to whites (2005). In this case, it can be said that African Americans' situation still does not experience a significant change in the direction better than the period of slavery. Daily expenses that are barely covered by salary keep

them in a circle of poverty. In 2018, a study showed the median U.S wage around \$ 18.58 per hour, in contrast to the income owned by African Americans who at that time only earned about \$ 12.41 to \$ 13.44, far from the average income figure (May 2018 National Occupational Employment and Wage Estimates United States, 2018). This data shows a significant difference.

In the educational sector, educators' quality is very important because teachers must have extensive experience to be shared with students. The smarter a teacher is the wider and more experience to be shared with the students. The teacher's experience is another obstacle factor in the field of education. A teacher will not be able to continue to develop their knowledge with inadequate facilities and work environments. Even though former President Obama (Mesecar, 2016) have sought equal and comprehensive educational opportunities in the Every Student Succeeds Act (ESSA) program, it can be interpreted that equal opportunities in education for African Americans living in segregation areas have not yet been fulfilled. The absence of equal opportunities results in poor educational output. The quality of teachers is also better because according to teachers with high salary and experience will usually be automatically placed in schools that are already advanced, while teachers with low fees and experience are actually placed in high-needs schools (Education Policy) It is an ironic phenomenon where precisely schools with students who are in dire need of educational input, in fact cannot get it because the majority of teachers with high expertise have been placed in urban schools.

Besides the quality of teachers, another thing that has an impact on "insufficient

funding" in education is the failure of schools to provide textbooks that can support the quality of student education. Quoting from Tempo (2012) "Most of the schools are attended by minority races in both Latino American and African Americans, only 29% have calculus classes, while schools with only 40% choice of physics classes." It is very concerning. The teacher's quality is good, but this also greatly impacts the opportunities for students to learn.

Apart from education and economics, equal legal protection cannot be given by the government to minority groups, especially black people. Racial prejudice, stereotypes, discrimination, and things that refer to the existence of racism or oppression against them are a form of government failure to protect the rights of minorities. The legal enforcement that was supposed to protect them cornered their existence in American society. It is not wrong if black people's response to police officers looks so sensitive because they are people who witness and feel the oppression themselves.

The racism situation most often faced by African Americans and had sparked attention because it created a new movement was the shooting of black people by white police officers. In history, in 1870-1960, more than half of African Americans had been killed by white police officers (Feagin, 2014). It turns out that it does not stop just like that since police brutality continues to this day. They did a lot of mistreatment towards the African American community.

Police brutality does not just happen. As with discrimination in other fields which is a long-term effect of racism in the past, police brutality is also a result of racism that has occurred in the past. The Nixon and Reagan

governments provided many roles for legal entities to crack down and carry out mass incarceration towards colored people. Drugs are one of the fastest ways to get them behind the bars. Therefore, in his documentary, DuVernay (2016) revealed that the circulation of cracks and powder cocaine was something that Nixon used solely to carry out the political cleansing of African Americans. John Ehrlichman revealed:

The Nixon campaign in 1968, and the Nixon White House after that, had two enemies: the antiwar left and black people. You understand what I'm saying? We knew we couldn't make it illegal to be either against the war or blacks, but by getting the public to associate the hippies with marijuana and blacks with heroin, and then criminalizing both heavily, we could disrupt those communities. We could arrest their leaders, raid their homes, break up their meetings, and vilify them night after night on the evening news. Did we know we were lying about the drugs? Of course we did (Perry, 2018).

Since then, cocaine and drug have often been associated with African and Latino Americans. They continue to carry this until the 21st century when those who claim America has lived in the post-racial era apparently still see skin color as a barrier to thinking. This related with the statement of Jefferies et al. (2011), that aggressive police factor is most likely due to racial influence.

The police, who should provide security for every citizen, actually become the main factor where minority people do not feel protected. Cassandra Chaney said that the legal enforcement had misconducted the law (Chaney & Robertson, 2013). Many legal protections in America continuously try to marginalize some groups by several times, sentenced not guilty to police officers who

were negligent in carrying out their duties. According to statistical data collected by Nicholas Quah (2015), Of the 15 cases of black shootings by police officers from 2014-2015, as many as seven cases were not sentenced to police officers who served and were responsible for the incident. The newest case that is still under investigation is the case of police brutality towards George Floyd. Floyd died suffocated from a white police officer.

CONCLUSION

Prejudices filled with negativities about African Americans shape people's views, and those views are used as a reference in acting on social life. Racial prejudice affects the African American community and all races that live side by side. These acts of discrimination occur in various ways, from small to big things that make African Americans lose their lives. Another impact is that people who unconsciously become targets of racism will automatically have self-defense; it is realized by doing reverse racism. In addition, racial prejudice can also cause disunion within the community that is targets of stereotypes. Living by consuming all the stereotypes thrown at them, will make them blame each other. Besides, the biggest impact of racial prejudice is the formation of a double consciousness that occurs in Starr's character. It formed because there is a limit in her to see everything from both sides. Today, America no longer uses slavery, and Jim Crow's law is considered racist. The fact that the both in the novel and in the real society condition of America today police officers who are abusing their power to conduct such racism can easily escape them from being charged. The society is about to change. African Americans are ready to use their voice to fight racism that happens silently

and unwittingly around them. Once again, African Americans must again fight for their rights. From this research, the writer wants to convey what Angie Thomas is trying to convey through Starr's character that the spirit to fight for African Americans' rights will continue. America must wake up from its beautiful dream in the name of post-racial.

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THE FORM OF SENSUALITY IN HISPANIC MUSIC IN AMERICAN MUSIC INDUSTRY: DISCOURSE ANALYSIS ON AMERICAN POPULAR MUSIC

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ABSTRACT

In 2017 and 2018, Hispanic music reaches high popularity as world music. The reaction came from the American music industry, seen through the production of Hispanic music in American music industry, which brings Hispanic music as a part of American popular music. In this case, American popular musicians started to produce music that contains Hispanic music characteristics. Among all of the characteristics, the form of sensuality becomes a significant aspect in producing Hispanic music, even in American music industry. In relation to this fact, this research is conducted in order to see how the form of sensuality supports the popularity of Hispanic music. The theory of Discourse Analysis by Michel Foucault is applied to analyze sensuality as a discourse behind the popularity of Hispanic music. As a research conducted within the frame of American Studies, this research also uses the postmodern approach to see the new formula related to the form of sensuality in Hispanic music, especially when produced in the American music industry.

Keywords: *American popular music; Hispanic music; machismo; women sexual objectification; women sexual subjectification*

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INTRODUCTION

Historically, the idea of Hispanic music as erotic music arises when music such as Rumba is introduced in Cuba, which also attracted North America. In his book titled *On Becoming Cuban: Identity, Nationality, and Culture*, Pérez (2012) explains how Rumba

got the attention for bringing up things that North Americans were looking for, such as “sex and sensuousness, the lewd and libidinous, the quintessential representation of the primitive, the exotic, and the erotic” (p. 201). Moreover, he also states:

Music served as both source and setting of the North American meditation on sex and sensuality. [...] The music was necessary to the pursuit of romance and seduction. [...] Sensuous music, stimulating primitive impulses, aroused romantic urges (ibid).

The erotic image of Hispanic music is developed even since this kind of music was introduced to the North Americans or Cubans, which can be seen through the attraction came from the people towards the music. In this case, they can also see the erotic aspect of the music through the movement of the music itself. Moreover, in this situation, the North Americans or Cubans found the enjoyment, especially towards the erotic vibe they found in the music. The erotic formula or the sensuousness in the music is taken as the medium for expressing romance or seduction.

The erotic formula has its contribution for the popularity of Hispanic music, especially in American music industry. In this case, through its development, Hispanic music is well known or popular with its erotic vibe. The erotic formula is so important and significant that American music industry also put it into their consideration when creating or producing Hispanic music. It can be seen through various Hispanic music industry produced in American music industry in 2017 and 2018. The erotic formula itself can be found through the elements of the music. Moreover, it can be seen how the American music industry tries to keep the characteristics of Hispanic music as authentic as possible by keeping the authentic formulas, including bringing out the erotic vibe of Hispanic music. In relation to this formula, the discussion on this subchapter will look into the elements of Hispanic music produced in American music industry specifically to see the erotic formula and to see how it supports the popularity of Hispanic music in American music industry.

Regarding to the issue of this research, the Postmodern approach within the frame of American Studies seems relevant. As an interdisciplinary study, this research is also conducted under American studies using Discourse Analysis theory. This theory focuses on how the discourses of knowledge is constructed through language in the mass media and how those discourses compete to each other in resulting the powerful discourse which is later believed as the 'truth' by the society. The existence of discourse is limited depends on the social context that happened in a certain period of time. It is stated that discourse is the part of history shows that, together with the social dynamic or social change throughout the history, the discourse might be replaced by another discourse more 'suitable' with the social condition during certain period of time.

In case of analyzing the musical elements, the concept of musical discourse analysis shows how music becomes the media for communicating through the elements of music and the intentions behind the production of musical art in order to depict social context. Related to the existence of discourse, power has a major role in the process of producing discourse. This can be seen through the relation between power and knowledge. These two things are inseparable, especially in producing discourse. It can be understood that the existence of power is not only limited in controlling or forcing the society but also in producing things, particularly, a discourse. Through this, the discursive process where power produces discourses is aimed to see how the discourse is accepted by the society as the 'truth'.

The construction of the 'truth' itself is not separated from the role of discourse as the representation of the reality. The reality that is

seen or experienced is the result or the product of discourse. It is the result of how the world is seen within a certain perspective and the result of how preconceived knowledge about the world is used. In this case, the preconceived knowledge is used to construct the reality and the discourse behind it, which will make it more meaningful as the representation of the reality itself. Finally, the power of the discursive process might result on the impression that the discourse produced through this process is the 'truth'. In this situation, the knowledge about the world or the discourse would not stop on being the representation of the reality, but later on it might become the 'truth' for the society. Through this, then the society might see the distinction between the 'truth' and the 'false'. This idea, of course, depends on the power of discursive process which determine which discourse is taken and which one is not. In doing a research using the Discourse Analysis, the analysis should focus not only on how to find the 'truth' or the 'false' but more on how strong the discursive process works in producing the discourse and turns it into the 'truth'. The work on Discourse Analysis requires us to critically analyze the discourse constructed as the representation of the reality and how that discourse has power to be the 'truth' for the society and seen as something natural through the 'fixed' meaning behind it.

By doing a research using the Discourse Analysis, the notion that there is no 'fixed' meaning must be manifested in mind. There are always other possible meanings constructed by other discourses. The reality that is seen or experienced is something that the representation formed through a discursive process. After all, this representation of reality would lose its power and come back to its form as discourse. At this moment, the struggle between one discourse and another

would start again in order to stand as the representation of the reality and the 'truth' for the society for a certain period of time.

DISCUSSION

The Alluring Voice: Vocal Texture of Hispanic Music in American Pop Song

When talking about music elements, the timbre has its own significant role in creating the erotic vibe on Hispanic music. According to Jessica Dais (2019), timbre is auditory senses that can be produced both using music instruments and vocal. In bringing out the sensual form of Hispanic music, timbre or tone color produced through vocal seems to be the main actor here. In particular, the various kinds of sound waves produced by human can give color or character to the music. In the case of Hispanic music, the vocal texture from the singers can create the erotic vibe and makes the music sounds sexy.

In the case of creating the sexy voice, there are some discussions about the type of voice which can be considered as sexy. Estevan Q., a Los Angeles-based writer and co-host of the pop culture podcast *Your Gay Cousins*, in Wong (2019) states that:

For me, there's a certain texture and rhythm to a guy's voice that can be so attractive. It isn't necessarily about a voice being deep, but one that's a bit gravelly, yet breathy – sort of how I imagine whiskey might sound if it had a voice.

Another statement came from Jean Berko Gleason, a co-author of the textbook "Psycholinguistics" and professor emerita at Boston University whom states that "overall, though, a sexy voice is warm and inviting. It feels as if it is spoken from the chest, rather than the head. Its tones are pleasing and not at all nasal" (ibid). Moreover, this type of voice also gives a sense of maturity to the speaker,

which somehow compliments the sexiness itself.

Related to the discussion of Hispanic music, the explanation of vocal texture or vocal quality brings out the question if there is a certain type of voice or vocal texture considered as suitable in performing Hispanic music. Andaluz (2019) initially states that there is no specific type of voice in singing Hispanic music, especially Flamenco. However, he also lists several types of voice in singing Flamenco based on several Flamenco musicians throughout history. For example, singers such as Manolo Caracol and Maria Borrigo have the type of voice called “afillá” which refers to hoarse, brushed, and hard type of voice (ibid). Other singers, such as Tomás Pavón and La Serrana, are another examples of Flamenco singers with a sweet, pasty, and virile type of voice known as “Redonda” (ibid). These two examples together with other types of voice such as “Natural”, “Facil”, and “Falsete” do not only show the richness of vocal interpretation in Hispanic music but also give the character to this particular music genre. This surely can bring out so many flavors to Hispanic music. Primarily, it can be seen that these Flamenco musicians are remarkably well known not only for their music but also for their vocal textures. Surely, it can be assumed that other musicians from other genres in Hispanic music also have their own remarkable vocal characteristics. On top of that, it even strengthens the idea that vocal quality or vocal texture has its own role in giving color or character to Hispanic music.

Associated with the richness of vocal interpretation, the vocal texture also makes Hispanic music sounds sexy or erotic. In this case, the label of sexiness then becomes the aspect that cannot be taken away from Hispanic music. Moreover, by seeing how

strong the sensual formula in Hispanic music also leads to the richness of Hispanic music itself. The expression of sexuality in Hispanic music sort of brings out the soul of the music itself. This state can be found even in American music industry, especially in the process of producing Hispanic music. Through this, it can be seen how the singers of the music try to present the sensuality of the music even by playing around with their vocal texture. Surely, seeing these singers, each of them has their own vocal texture or vocal quality. However, when talking about singing, singers are required to be able to present the song with flavor in it. Not only trying to be in harmony with the music, but they can give more colors to the song, especially using their voice. In order to present the sensuality of Hispanic music, singers have to explore their vocal interpretation. In this case, they cannot treat Hispanic music like other music because they have to bring out the aspect of sensuality or the eroticism, which is strongly attached to this music.

For instance, female singers such as Camila Cabello and Selena Gomez become American singers with their own vocal characteristics different from one another. However, when they produce their own Hispanic music, both of them are able to present the sexiness or the sensuality to the fullest without making such tragic changes to their vocal textures. As a matter of fact, they precisely explore and use their vocal quality to create the sensuality of Hispanic music. The song titled “Havana” (2017) is the example of how the sensuality of Hispanic music is presented. Camila Cabello successfully presents her song in a sensual way. As a singer, she has her own vocal characteristics. Jess Rapir (2020) informs that, similar to Ariana Grande, Cabello has a voice type of a light lyric soprano that presents her with big

voice but with a youthful quality which also gives a girlish vibe to her song. However, in singing certain songs, such as “Havana”, she makes use of her good lower register which helps her in creating a gravelly tone with well-rounded and pleasant quality. This type of voice presents her with more maturity and gives a warm feeling through the song. With this type of voice, Cabello is able to present the song with a sense of sensuality. Moreover, Chris Molanphy (2018) shows that sultry and steamy-sounding song such as “Havana” brings Cabello to the position of No. 1 on Billboard Hot 100 chart. Through this, it can be seen that Camila Cabello successfully presents the erotic formula of Hispanic music, which eventually brings her and this song to popularity.

Another singer such as Selena Gomez also can be taken as another example of having the sensual vocal texture. As a singer, Gomez is categorized as lyric mezzo-soprano with light and girlish tone. Richard S. He (2020) states that even though she has a relatively limited vocal range, she can deliver it well in a soft, delicate, husky, and whispery tone of voice. With this type of voice, there is no doubt that she can bring the sensual vibe to the song. Moreover, Robinson (2017) explains how the singing style called “whisperpop” becomes the trend in pop music nowadays. Gomez becomes the face of this singing style because she can deliver her whispery and breathy voice very well and this type of voice somehow can create intimacy and deliver any kinds of feeling to the audience. In a case of Hispanic music, this can be seen through a Spanish song titled “Taki Taki” (2018), a record in which Gomez collaborates with DJ Snake, Ozuna, and Cardi B. Gomez was singing in a seductive and flirtatious way by making use of her breathy and whispery voice, which can bring the erotic vibe to the song. As the result,

Herman (2019) shows how this song gets itself popularity by being streamed for more than 49 million by the end of 2018 and another 8 million in 2019. As the singers of Hispanic music in American music industry, these singers are able to maintain the erotic aspect in order to keep the authenticity of Hispanic music. This aspect is also the one that makes Hispanic stand out among other American popular music.

Furthermore, the sensuality of Hispanic music itself is also complemented by the masculinity presented by the male singers. Mirandé (1979) in Andersen and Taylor (2008) states that “Latino men bear the stereotype of *machismo* – exaggerated masculinity” (p. 312-313). This situation happens in Hispanic music even when it is produced in American music industry. The concept of *machismo* somehow cannot be taken away from Hispanic music. Larson (2006) states that:

Characteristics of the ‘Latin lover’ are his ‘suavity and sensuality, tenderness, and sexual danger’. [...] The Latin lover stereotype has some positive attributes (sexual prowess and good looks) and some negative ones (hypersexuality and irresponsibility) (p. 60).

The idea of masculinity is always attached to Hispanic men and this is also presented in Hispanic music, in which male singers always show their masculinity through their music. In terms of vocal quality, male singers in Hispanic music stick with the deep, raspy, and breathy voice. This type of voice gives the male singers a mature, masculine, and sensual personality.

As an example, a singer named Luis Fonsi collaborates with so many musicians on creating Hispanic music in American music industry. In some singles such as “Despacito” (2017), “Échame La Culpa” (2017), and

“Baby” (2018), Fonsi presents himself as a typical masculine Hispanic man. In terms of vocal quality, he is classified as a lyric tenor who has a wide vocal range and a good technique on chest and head voice. In those songs, he can project his voice out loud even on reaching high notes without singing in *falsetto*. Moreover, in reaching lower notes, he uses his chest register and creates a deep and breathy voice, which gives an intense and warm feeling to the song. Another example can be seen through another singer named Maluma, who is classified as a tenor. He also has a wide range, but compared to Luis Fonsi, he has more breathy and raspy voice which does not only show his masculinity but also enables him to create a flirtatious and seductive voice. Furthermore, the *machismo* itself is also presented through another element of music, including the verbal element or the lyric that focuses on the man’s portrayal full of masculinity. For example, in a song titled “Hey Ma” (2017), a rapper named Pitbull sang his verse that clearly emphasizes the masculinity, especially related to man’s personality and their relation with women. By mentioning the popular movie figure such as “James Bond”, for example, it can be taken as the way to present a man as the figure of a charismatic, charming, intelligent, and gentle person. In this case, Bond becomes the reference on how a man should be and should act especially towards women.

Larson (2006) also states that “...Latin lovers are typically presented as lighter skinned of the upper class and are more likely to be European than South or Latin American” (p. 60). This statement supports the idea of masculinity in Hispanic music that presents men, especially male singers. in certain way in order to emphasize the masculinity itself and man’s sensuality. The phrase “treat you like that queen” and the phrase “the good, I’m that raw, slick on the dong” in the lyric might show

the man as a gentle person, especially towards woman also as a sensual figure; good looking and knows how to copulate. Moreover, the concept of masculinity in Hispanic music is also strengthened by the visual element of the music itself. It can be seen through the music video of Hispanic music produced in American music industry in 2017 and 2018 as in Figure 1., Figure 2., and Figure 3., which emphasize how Hispanic music strongly presents the *machismo* of Hispanic men.



Figure 1. Pitbull’s performance with female dancers in “Hey Ma” (2017)



Figure 2. A close-up of Maluma in “Arms Around You” (2018)



Figure 3. Male models in Jennifer Lopez’s “Dinero” (2018)

Through those figures, it can be seen how men are portrayed in Hispanic music with strong masculinity. In terms of appearance, men in Hispanic music are always good looking; handsome with a strong jaw line, look stylish with suits or sunglasses, and look sexy with a sturdy body. This can be another proof on how

machismo in Hispanic music is built through all the elements of the music. This also becomes the aspect that makes Hispanic music different from other popular music in American music industry. Instead of following shift on the concept of masculinity, Hispanic music still holds on to the concept of hard masculinity.

Cepeda (2018) shows Bad Bunny as one of the musicians who try to break the masculine behavior through their music by carrying the issues about self-reflection, openness, and body positivity, especially for women. However, Cepeda also points out that the concept of *machismo* is so strong in Hispanic music that even Bunny himself still cannot completely free himself from it (*ibid*). This can be seen through his music which, at the same time, still objectifies women by pointing out their accents, body features, even ways to copulate with women. The form of strong sensuality in Hispanic music is not only presented through the vocal texture, but also through the other music elements. Furthermore, related to brief discussion on masculinity, Hispanic music indeed has its own way in showing woman sensuality through the music elements. Not only through the vocal texture, the sensuality in Hispanic music is also presented through the other music elements, which lead to a form of woman's body exposure.

Hispanic Body Image: Woman's Body Exposure in American Pop Music

The discussion about the form of sensuality in Hispanic music is taken further especially on how Hispanic music also presents woman sensuality. Not only through the vocal texture, woman sensuality also can be seen through other aspects such as lyric and music video. Quoted from Guzmán and

Valdivia (2004) as well as Negrón-Muntaner (1991) (in Brooks and Hébert, 2006),

Their [Latinas] sex appeal is played up heavily in music videos. Bright colors, rhythmic music, and olive skin plays a central role. Dominant representation emphasized on the breasts, hips, and buttocks. Desmon calls the Latina body 'an urbane corporeal site with sexualized overdetermination' (p. 303).

Those statements explain how every element in Hispanic music presents women with their sex appeals. In this case, after being explored through sensual vocal texture by female singers, sex appeal itself is even stronger when it is presented through verbal element or visual element such as lyric and music videos. For instance, through lyric and music videos, the sex appeals brought with a concept of body exposure which shows how certain parts of woman's body are exposed in a certain way in order to present Hispanic woman as a sexy figure.

Moreover, in creating Hispanic music in American music industry, woman's body exposure even becomes the strong factor that brings Hispanic music into popularity. Different from other American popular music, the lyric and music videos of Hispanic music visibly contain the idea of Hispanic woman's sex appeal. In the Spanish version of a song titled "Hey Ma" (2017), for example, Pitbull sang his verse "El vago trabaja doble, so, ponte las pilas. Todo mundo quiere una Cubana, ponte en fila. Esas mujeres están calientes y mucho más. Te queman por aquí, te queman por allá." (Mitchell et al, 2017). If in the English version of this song Pitbull's verse has a strong form of *machismo*, then in this Spanish version Pitbull focuses on Cuba and the beauty of Cuban women as the charm of the city itself. For instance, by mentioning "el vago" (the bum) the verse precisely puts the attention on certain body part as a form of

body exposure which also shows how certain body parts such as buttocks are considered as sexually appealing. Moreover, with an additional words such as “trabaja doble” (works double), this verse also underlines how Hispanic women are claimed to be sexier than other women in general. This form of body exposure is also reflected in music videos as shown in Figure 4., Figure 5., and Figure 6, which show how a woman uses body gestures and clothes that accentuate her body curve and beauty.



Figure 4. A medium long shot of Cabello in “Hey Ma” (2017)



Figure 5. A cowboy shot of Cabello in “Hey Ma” (2017)



Figure 6. A medium close-up of Cabello in “Hey Ma” (2017)

Related to how the body of Hispanic woman is reflected through the lyric and the music video, Negrón-Muntaner (2004) explains that:

Yet it was precisely the body, particularly the curves (or, in less poetic *boricua* street language, *el culo*), that proved to be the most compelling way to speak about how Latinas are constituted as racialized subjects, what kind of (low) cultural capital is associated with these bodies, and how the body can materialize as a site of pleasure... (p. 232).

It can be understood how Hispanic women’s discussion is always associated to their sexual appeals. Their body becomes the center of the attention where they are always seen as sexy and attractive figures. Moreover, in the same song, the phrase “Todo mundo quiere una Cubana, ponte en fila” (everybody wants a Cuban girl, stand in line) can explain how the beauty of Cuban girls or Hispanic women in general are desirable and unbearable for everybody. However, this also can be related to the idea of how Hispanic music somehow materializes the beauty and the body of Hispanic women by putting them as the part of Hispanic exotic culture and somehow giving an idea that the beauty of Hispanic women is something that people can experience and enjoy as the part of experiencing the Hispanic euphoria itself. Furthermore, the representation of women with their sexy body in Hispanic music is taken as the main point that makes Hispanic music stands out in American music industry because the way Hispanic music contains the body exposure also becomes the core of how the American audiences find a different kind of enjoyment and pleasure through the music itself.

The way Hispanic music exposing woman’s body itself brings out another issue related to the woman sexual objectification. In an article, Nussbaum (in Baldissarri et al, 2019) states that “sexual objectification is the treatment and perception of seeing women as objects” (p. 2) which is strengthened by the statement from Fredrickson and Roberts

(1997) who explain that “the objectification is related to the objectifying gaze as the more or less explicit male attitudes, sexual innuendos or comments focusing on women’s physical appearance” (ibid). It can be perceived how women are seen as an object rather than as a human especially when their body becomes the center of attention. In this case, seeing women as objects rather than human would also denying the intelligence, the personality, and other qualities possessed by women as human beings.

Woman body exposure in Hispanic music clearly can be seen as the form of women sexual objectification which can show how Hispanic music draws the attention of the audience towards the woman sensuality by exposing the body parts such as breasts, hips, and buttocks. Puleo (in Campos, 2005) states “the woman projected in salsa songs is only represented as a source of pain and pleasure, but never as a person in her own right” (p. 50). This statement related to how music can deliver pain and pleasure to the audience and how woman takes part on that process. It can be perceived that woman does not have control over herself when it comes to music. Music becomes the one that controls woman and moves her body, so she can feel the pain or the pleasure from the music then somehow enables her to deliver the same feelings to the audience.

Related to the act of woman objectification that clearly identifies woman different from man, Foucault (1995) states that,

Our society is one not of spectacle, but of surveillance; under the surface of images, one invests bodies in depth; [...] it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a

whole technique of forces and bodies (p. 217).

Through this, it can be understood how an individual is having a fabricated identity which seems to be taken as the “natural” form of identity. Moreover, it turns out that this fabricated identity is just a collection of images which has its own power in creating the body underneath. Even though Foucault does not directly refer to the gender issue, this statement explains how women are represented in a certain way due to social construction. Beauvoir (in King, 2004) states that, “one is not born, but rather becomes, a woman” (p. 32). In this case, it can be perceived that, woman also consists of various images that create her as an individual according to the social construction itself. However, in the case of woman sexual objectification, the part of social construction especially the concept of masculinity surely has its own role in constructing images of woman which is dragging woman from her individual self and is putting her as an object instead.

In the case of producing Hispanic music in American music industry, woman sexual objectification still can be found easily through the music elements especially the verbal and visual elements. In a song titled “Familiar” (2018), for example, Liam Payne sang his verse “...Your waistline, the bassline. You're shaped like vibrato. A model or some kind of bottle. Well, pour up 'cause I want a taste” (Sabath et al, 2018) which clearly stresses on woman’s body curve by using some symbolic or metaphorical words such as “bassline” and “bottle”. Related to woman sexual objectification, not only symbolizes woman’s body with an object, but also creates the image of woman with curvy body; big breasts, skinny waist, and big bottom. Moreover, the words such as “vibrato” and “pour up” even point out

how man sees woman as the source of pleasure; the word “vibrato” refers to how woman’s sexy body thrills man and the words “pour up” refers to how woman’s beauty or body is consumed by man. Another example can be seen in another song titled “Hola” (2017) where Maluma sang his verse “Eres sabrosura pura. Mira qué linda figura. Modela en la orilla de la playa” (Nija et al, 2017) which also shows how man emphasizes the woman’s beauty by focusing on the shape of woman’s body. This, once again, put woman as an object when the woman’s body seems to be consumed by man as the source of pleasure itself.

Related to Foucault’s statement mentioned previously, those examples above can show how Hispanic music constructs woman’s images by presenting woman as a sensual figure. Moreover, the concept of *machismo* in Hispanic music clearly strengthens the act of woman sexual objectification itself. In an interview, Foucault (1984) states that:

in human relations, whatever they are; whether it be a question of communicating verbally [...] or a question of a love relationship, an institutional or economic relationship power is always present: I mean the relationship in which one wishes to direct the behavior of another (p. 11).

In the case of Hispanic music, the representation of woman could be the result of human relations. Particularly, in a society of *machismo*, there is a tendency of woman sexual objectification due to how woman is directed to a certain level where woman is seen as an object of pleasure rather than human. Hispanic music, in this case, surely cannot separate itself from this power relation and even materializes the act of sexual objectification instead.

Deveaux (1994) also emphasizes how Foucault statement about the power in human

relation also carries the idea of sexual subjectification.

This entails a discussion of Foucault’s treatment of the subject [...] Foucault emphasizes that in order for a power relationship to exist, the subject on whom that ‘conduct’...is exercised must be a *free* subject [...] a subject must be capable of action or resistance and be recognized as a person on whom force or ‘conduct’ is exercised (p. 233).

Through this, it can be assumed that woman is not entirely passive in responding to the process of power relation itself. Even though Foucault has pointed out that no one can be free from the forces of power relations, he also accentuates that the only way power relation exists is when both parties are considered subjects with their *free* will. Related to woman sexual objectification, it is undeniable that woman is being objectified as the result of the male dominant power. However, in experiencing the sexual objectification, women have their own free will in reacting or taking an action as a subject of the act itself. This leads to the idea of woman sexual subjectification which, instead of doing self-objectification, women can see themselves as a subject with their own *free* will and does not lose their sense of self.

In producing Hispanic music, especially in American music industry, the idea of woman sexual objectification surely puts up an issue especially following the idea of postfeminist sensibility, which shows the shift from women as sexual objectification to women as sexual subjectification. Rosalind Gill (2007) proposes the notion of postfeminist sensibility and explains new notions on postfeminist discourses. One of them is the shift from objectification to subjectification. Particularly, Gill (2007) states that:

...postfeminist sensibility [...] represents a shift in the way that power operates: a

shift from an external, male judging gaze to a self policing narcissistic gaze. [...] In this regime power is not imposed from above or from outside, but constructs our very subjectivity (p. 9-10).

Through this statement, it can be seen how the perspective on presenting woman, especially on the media, is changing. The postfeminist sensibility shows how media nowadays presents woman as an active, confident, and assertive subject, especially on presenting woman sexuality. In a song titled “I Like It”, Cardi B (2018) sang her verse “They call me Cardi Bardi, banging body. Spicy mami, hot tamale. Hotter than a Somali, fur coat, Ferrari”(Kingz et al, 2018) that clearly shows how confident she is especially with her body. It is clear that she uses metaphorical or symbolical words on her verse and all of those words symbolize her own body and shows how proud she is with her looks. Expressions such as “banging body”, “spicy mami”, and “hot tamale” refer to the figure of sexy women with a desirable body who always become the center of attention and the beauty queen among other women.

The same concept also can be seen in another song titled “Mi Gente” (2017) which shows Beyoncé sang her verse as follow:

He say my body stay wetter than the ocean. And he say that Creole in my body is like a potion. See these double Cs on this bag, murda. Want my double Ds in his bed, Serta. Soon as I walk in/Boys start they talkin’. Right as that booty sway (Mohombi et al, 2017).

When talking about the big idea of the song, this song is clearly dedicated to Hispanic or people, which can be seen through the title “Mi Gente” or my people. However, in Beyoncé’s verse, she clearly talked about her body curve. The phrase “my body stay wetter than the ocean” shows how her body is always full of passion. The phrase “Creole in my body is like a potion” explains how a woman with

Creole (European – African Creole) identity is considered as attractive and sexy which can easily attract men which is complemented by the words “double Cs”, “double Ds”, and “booty” to expose her body parts such as big breasts and big bottom as the attractive and desirable parts of her body especially for men.

Moreover, this idea also can be seen through visual elements or the music videos as in Figure 7., Figure 8., and Figure 9. where female singers or women in music videos confidently show their body curve as the part of their individuality.



Figure 7. Jennifer Lopez in “Dinero” (2018)



Figure 8. Bebe Rexha in “Say My Name” (2018)

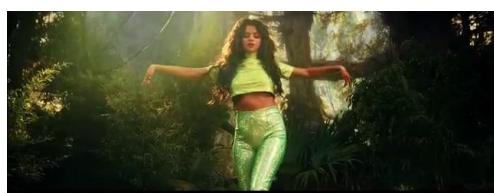


Figure 9. Selena Gomez in “Taki Taki” (2018)

Through those figures, it can be seen how female singers or women in Hispanic music perform with so much confidence with their body. Showing their body curve by wearing clothes and expose their skin or their body parts such as their breasts, belly, bottom, or legs. Moreover, they also pose in certain ways, which also accentuate their body curve.

Even so, it is possible that these examples are related to the concept of male gaze, which indicate that these women show their bodies as an objectification. However, the way women appear in music videos cannot be separated from the fact that the idea of woman subjectification starts to rise among the society and the way women appears in music video also becomes one of the result or the examples on how media respond and follow the emergence of woman subjectification in the society. Related to those examples, it can be perceived that even though Hispanic music in American music industry tries to stick to the concept of *machismo*, it can also present woman sexual subjectification which seemed to be suitable with the thought of postfeminism. Furthermore, in an article, Riley et al (2017) states that:

... femininity as a bodily property produced through practices that required self-surveillance and appearance related bodywork, making the body the locus of women's success and identity (p. 6) [...] directed women's desire towards working on themselves in ways that allowed them to take up new sexual subjectivities as their own (p. 10).

It can be understood that the way woman is presented in Hispanic music is not merely body exposure but is also about woman empowerment, especially on their sexuality and their subjectivity. This shows that even though this aspect is contradictory to *machismo* in Hispanic music, somehow American music industry can present changes and follow the social dynamic without totally changing the concept of *machismo* in Hispanic music; American music industry can make these two concepts complement each other. Moreover, the discussion on the form of sensuality in Hispanic music is taken further into the music theme where Hispanic music presents the intimacy between man and woman, which does not only follow the idea of

love themed song as popular music but also strengthens the sexiness on Hispanic music.

Hispanic Love-themed Song in American Music Industry: Passionate and Intimate Love

Talking about popular music, one aspect that cannot be separated from the characteristics of popular music is the music theme. Theme in music does not only refer to the recognizable melody, but also to the character of music which can be seen through the meaningful lyrics or even the conceptual music videos. The role of lyrics is delivering the emotion and the message of the song. Surely, melody also has its role in expressing the music, but the words used in the whole lyrics definitely have a big part in delivering the emotion and the message of the music. In this situation, creating popular music demands the ability on composing the lyric, which can attract the audience and able to create the connection between the song and the listeners. Among various ideas on music theme, love stories become the most likable idea, especially for popular music. Madanikia and Kim (2014) analyze the top of 40 songs throughout nine years in order to see the shift of music themes, especially the ones with love theme. They explain that:

Themes of love were more common than those of lust, with 62% of lyrics containing a love theme and 39% containing a lust theme. [However] from 2001 onward, a shift toward themes of lust only becoming more common and outstripping themes of lust and love combined. [...] These changes reflect a growing cultural acceptance towards sexuality outside of the constraints of committed romantic relationship (p. 5).

It can be understood love theme becomes the formula of popular music, which easily attracts audiences. This is surely related to how the audiences can relate their feelings to the

music, especially when it talks about romance because of the pleasure and satisfaction the music brings for the audiences. At the same time, it can be seen how popular music also emphasizes social changes, especially on the idea of sexuality. This situation shows how the audience nowadays also embrace the idea of sexuality. They can also celebrate that by enjoying the popular music.

The discussion on sexuality in Hispanic music is taken further into how Hispanic music combines love with lust into one theme, which makes the music sounds intimate and sensual at the same time. This can certainly be seen through the meaningful lyrics that show how the sexual intimacy in Hispanic music itself might show how men and women are full of confidence in showing their sexual admiration towards each other, which includes touching, kissing, and even sexual intercourse. In a song titled “Despacito” (2017), for example, Justin Bieber sang his verse “You fit me ‘tailor-made’ love, how you put it on. Got the only key, know how to turn it on. The way you nibble on my ear, the only words I wanna hear. Baby, take it slow so we can last long” (Bear et al, 2017), which clearly shows how two individuals are attracted to each other since their first encounter. The phrase “The way you nibble on my ear, the only words I wanna hear” clearly shows the sexual interaction already happened and includes physical contact, which also shows the intimate relationship between them. Moreover, through the phrase “Baby, take it slow so we can last long” also might emphasize the desire for a romantic and committed relationship. Furthermore, in an interview taken from YouTube, Fonsi (2017) explains that this song presents how these two individuals could not control themselves but decided to build the relationship slowly to keep it passionate and intimate.

However, there are songs such as David Guetta’s “Goodbye” (2018) and “Say My Name” (2018) which also contain Hispanic music rhythm, such as Latin pop and Reggaeton. Moreover, related to the form of sensuality, these songs also contain the concept of man and woman sensuality with the concept of eroticism through body exposure. However, in the case of love theme song, these songs present love in different way, which lean more into love separation or heartbreak that even more focuses on presenting the love aspect without really presenting the lust in it. In this case, the absence of lust in these songs somehow affects the form of sensuality or the eroticism in these songs, especially when they try to show the elements of Hispanic music.

Moreover, in terms of popularity, these songs seemed to be less popular compared to two previous songs. Back to previous examples, “Despacito” (2017) and “Hey Ma” (2017), these two songs combine love and lust at the same time, which strengthens the eroticism or the sensuality on the music. As the one which also starts the hype of Hispanic music in American music industry, “Despacito” (2017), especially the remix version featuring Justin Bieber, got up to 619 million streams on Spotify and more than 427 million streams on YouTube (*Musicbusinessworldwide.com*). At the end of the summer 2017, “Despacito” places the number one in Spotify’s Global Top 30 Songs of the Summer and in Spotify’s U.S. Top 30 Songs of the Summer (Darville, 2017) also at the end of 2018, it reaches the 4th position for US Dance/Mix Show Airplay and the 7th for US Mainstream Top 40 (*Billboard.com*, 2018).

On the other hand, “Goodbye” (2018) appeared in 10 charts, it got the peak position for #7 on 6 October 2018, but then it reaches #30 in US Hot Dance/Electronic Songs at the

end of 2018 and down to #79 in the end of 2019 (*Billboard.com*). As for “Say My Name” (2018), it appeared on #13 music charts, it got the peak position for #8 on 26 January 2019, but then it reaches the 91st position in US Hot Dance/Electronic Songs at the end of 2018 and #39 in the end of 2019 (*Billboard.com*). Through the provided examples and the explanation, how lyric has its role in creating the love theme in the songs can be understood. By containing the sensual lyric and portraying sexual interaction between man and woman surely strengthen the form of sensuality as one of Hispanic music and surely contribute to the popularity of the music itself.

The ideas of intimacy and passion as the concept of love theme in Hispanic music are even getting stronger when it is applied into the visual form or the music video. First of all, when talking about the visual element of Hispanic music in general, there is a big concept often appears in the music video, such as a concept of a huge party. In this case, seen through the previous examples of figures, most Hispanic music videos present a concept of a party or a music festival that involves so many people. Simply saying, the concept of a party itself shows the festivity of Hispanic music itself. For instance, the settings in music videos that seem crowded where people talking, drinking, singing, and dancing also contain the energy of the music itself and follows the music's dynamic. Moreover, the high interaction and energy presented in the music video can also emphasize passion or intimacy, especially when the music videos follow the dynamic of the music itself. Precisely, instead of focusing only on the singers, the music videos tend to focus on showing the surrounding, which seems intense with people dancing around.

As in Figure 10., Figure 11., and Figure 12., it can be seen how the music videos do not only show the dynamic of the music but also support the love theme, especially on presenting the intimate and passionate interaction between men and women. These figures are taken from Hispanic music videos produced in American music industry, which is full with the uniqueness of Hispanic music. These figures present the motion of Hispanic music, which certainly have different concept from the other American popular music in American music industry.



Figure 10. Man and Woman dancing in music video “Hey Ma” (2017)



Figure 11. Man and Woman dancing in music video of Cardi B’s “I Like It” (2018)

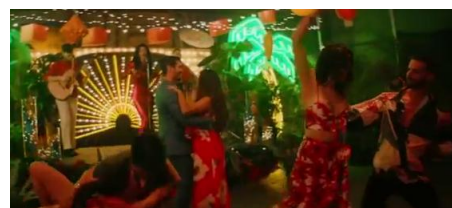


Figure 12. Men and Women dancing in music video of Clean Bandit’s “Baby” (2018)

Through those figures, it can be seen how music videos do not only show the dynamic of Hispanic music with its rhythms and music instruments, which make people dance along, but it also shows how the interaction between men and women could start with dancing together. In terms of setting, the music videos are set in public places such as bars, beaches, and even on the streets, indicating

that anyone could join the party. In this case, any strangers could interact with each other, and the music might bring them to dance. Through those figures, it can be seen that men and women interact with their bodies; they dance together not only follow the rhythm of the music, but they also synchronize their bodies. Clearly, while enjoying the music, men and women do not hesitate to involve touching, holding, even being so close to each other.

Moreover, in a book titled *Afro Latin Rhythm Romance Dance*, Gary Sowell (2014) states that:

The man must always pay attention to the lady. Most Latin dances are romantic, rhythmic partnerships, and it is the man's job to make the woman feel desirable. All of his attention and energy should be directed toward his dance partner while they are on the floor. [...] The two should maintain eye contact with each other at all times (p. 83-84).

Through this quotation, it can be understood how men and women engage with each other while enjoying the music. Precisely, it is related to the discussion on body figures, which also shows how women with body curves do not only move their body and accentuate their body curves but also let men touch their body, hold their waist, or lead their body to move. Therefore, they will show the increased tension and dance in a passionate way. In this case, the music video of Hispanic music not only supports the exotic side of Hispanic music but also presents the erotic side of Hispanic music; dimmed light, smoky, dark room does not only emphasize the exoticism of the music but even strengthens the aspects of eroticism.

In terms of popularity, there is no doubt that the music video has its own significant role in supporting the popularity of the music itself. Reflected by the above examples, songs

such as "I Like It" (2018), "Baby" (2018), and "Hey Ma" are packed into music videos, which also gain the attention from audiences especially on global video streaming platform. As for Cardi B's "I Like It", the music video portrays the nightlife in Hispanic neighborhood, which shows people partying and dancing around the neighborhood and in a bar. This videos was released in 29 May 2018 on YouTube, and since then the music video gains more than 1 billion views. Comes with different concept, the music video of Clean Bandit's "Baby" portrays the Hispanic wedding, started with ceremonial wedding in church and ended with a reception in a bar where people playing music and dancing together. This video was released in 2 November 2018 on YouTube and already got more than 228 million views. Another concept also comes from the song "Hey Ma" (2017), which was released as one of the soundtrack for the movie "The Fate of the Furious" (2017) in two versions, English and Spanish. This music video does not only portray a little bit detail of the movie, but the whole idea is portraying the life in Hispanic society, especially Cuba by showing people dancing and partying together in the middle of the street around the neighborhood. This music video of the Spanish version was released in 10 March 2017 on YouTube, and already got more than 380 million views while the music video of the English version was released in 7 April, 2017 on YouTube and got up to 16 million views. Through this, it can be understood how the love theme reflected in music videos does not only strengthens the form of sensuality in Hispanic music but it also has its own significant contribution in supporting the popularity of the Hispanic music especially in American music industry.

CONCLUSION

Keeping the authenticity of Hispanic music is one of the important factors. Even when it is produced in Hispanic music, it is important to make it sound and look as authentic as possible. This is also related to how this music can attract the Hispanic audience.

Another important factor behind the popularity of Hispanic music is the form of modernisation. The form of modernisation in here is related to how formula of American popular music still can be found in Hispanic music. This is also related to how this music can attract global audience by following the dynamic in American society without completely losing its authenticity.

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