Chapter II

REVIEW of RELATED LITERATURE

The writer of this study is going to discuss briefly rap songs and the theories as the underlying theories used in this study. The theories that will be used are the theory of Nelson Francis about the four basic types of syntactic structures and the theory of Saymour Chatman about inversion of word order. The discussion of rap song is briefly presented to give a picture to the reader what actually rap song is. Francis's theory on syntactic structures will be applied as the major theory supported by Chatman's theory on inversion. Related study, *A study of stress patterns in rap songs, sung by Arrested Development and Public Enemy,* will be presented as a comparison to this study.

2.1   Rap song

Rap is a type of POP music in which the words of the songs are spoken in time with music with a steady beat (Longman, 1992). Besides the term rap, another popular term at its original community which has identical meaning is *'Hip Hop'.* It is defined as 'a kind of popular music with regular heavy beat and special musical effects as background to spoken word'. In a wide sense, *'Hip Hop'* (named by early rap master Dj Holywood who uses to sing *'Hip pity hip hop, don't stop)* could also mean a part of a youth culture which comes from the United States including graffity art and breakdance.

Hip hop culture is a phrase used to denote all customes, artworks and social institution which have relation with rap nation (Rap Master, 1995). Hip hop also refers to a rap song that is not accompanied by any musicel instrument. Instead, the rappers use their mouths to produce the musical effect by poping, a skill of making fovourable explosive sounds.

-Type of Hip hop music

Generally, there are four kinds of rap music;

a. Light rap is a rap song which has insertion from other music genres so that this cannot be meditated as pure rap.

b. Pure rap:

Classified as it is, certainly the whole song is purely rap without any insertion from other music types and absolutely there has got to be one or more Dj's performance in it. Rapper with this characteristic is Run-DMC.

c. Rap rock:

In this type, there is the feature of melodic guitar played rockily.

d. Dance rap:

It is called dance rap if the rythem of the rap song is so airy and cozy to be followed that it is suitable to accompany dancing.

If rap is viewed from musical characteristics, there are three rap kinds:

a. G-Funk is a phrase employed to modify rap song that retains a characteristic of gloomy image in the music, delivered just like a drunk sings.

b. Hard Core is a rap song which has a ferious feature of intense noisy and harsh lyrics-delivery.

Brockhampton stated "…Hard Core in pop music, of any style, extreme and generally less commercial: Hard Core echo is aggressive or offensive; Hard Core punk rejects from and melody for speed and noisy. There are several main tendencies within hard core punk. The very similar style known as thrash, speed metal and grin core, are played on guitars and drums as fast as possible with loud, angry shouting. The most influential U.S Hard Core band has been Black Flag in 1977…"

c. Hip hop is a kind of popular music with regular heavy beat and special musical effects as a background to spoken words.

2.2. Underlying theories

2.2.1. Syntactic structures

Francis (1958) states that syntactic structures are categorized into four basic types: structure of modification, structure of predication, structure of complementation and structure of coordination.

a. Structure of modification

It has two components which are a head and a modifier, for example: hungry man. Modification is indicated by an arrow -→ pointing from the modifier toward the head. Both head and modifier can be single words. Each of the four part of speech (noun, verb, adjective and adverb), and certain function words as well, may serve as the head of a structure of modification. Likewise, each of the four parts of speech, sometimes in special inflected forms, and certain words may function as modifiers.

$$\boxed{\text{Modifier}} \rightarrow \boxed{\text{head}} \qquad \boxed{\text{head}} \leftarrow \boxed{\text{modifier}}$$

Theexample: $\boxed{\textbf{hungry}}$ $\boxed{\textbf{man}}$

b. Structure of predication

The two immediate constituents of a structure of predication are a subject and a predicate, for example: we walk. Each of these may be a single word, a word with accompanying function word **(s),** a phrase, or one of the four other kinds of syntactic structures: modification, complementation, and predication coordination. Predication isindicated

by a capital **P** with its back to the subject and its front facing the predicate. In the relatively few structure of predication where the subject follows the predicate, the **P** is reversed:

Subject	**P**	predicate		predicate	ꟼ	subject

The example: | we | **P** | walk |

Predicate may be a structure of modification, structure of complementation or structure coordination. Whatever else a predicate may consist of, it always has a verb or a verb phrase in key position.


c. Structure of complementation

It has two immediate constituents: a verbal element and a complement. The verbal element may be a simple verb, or any structure that has a verb in key position. Thus, it may be a verb-phrase, an infinitive, a structure of modification with verb as head, or a structure of coordination whose components are any of these. To identify a complementation, we must note that verbs used in structure of complementation are linking verbs, and transitive verbs. Structure of complementation similarly is indicated by a capital **C** with its back to verbal element, for example: speak truth.

| Verbal element | C | complement |

| Complement | Ɔ | verbal element |

Theexample: | Speak | C | truth |

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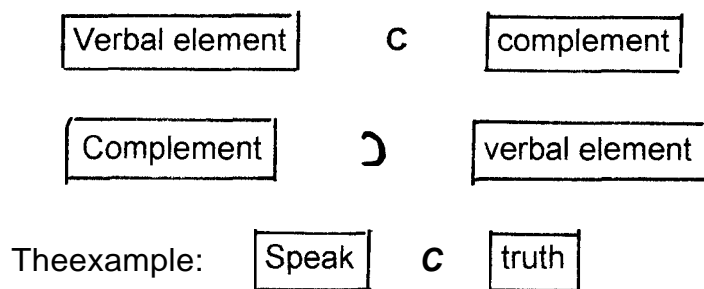
d. Structure of coordination

A structure of coordination consists of two or more syntactically equivalent units joined in a structure , which functions as a single unit. The units so joined may be any parts of speech, function words, or more complex structures that we have recognized as taking part in grammatical organization. The joining may be accomplished by word order or with the additional help of a set of function words and phrases which we can call coordinators. The coordinators are like *'and, **but,** rather than. etc'*

| A | B | | C | and | D |

The example: | pins | and | needle |
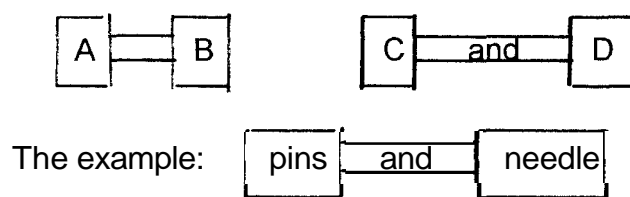
Split structure is indicated as in the following diagram, where the constituent A has two parts, separated by the constituent B, as in, for instance, *'do you* swim':

| A1 | B | A2 |

| Do | ꟼ | you | P | swim |
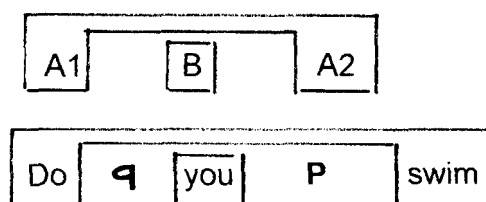
It emerges when a sentence is interrogative, negative, or negative interrogative.

Preposition, includers, and interrogative are put in a smaller box, connected to the box containing the object, included clause or question which they introduce:

At| home
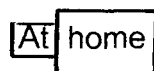
The following are the examples of **IC** analysis. In line 6 of *'Bombtrack'* there are two immediate constituents, a phrase 'cold runna train' as a head and a prepositional phrase 'on punk ho's that' as a modifier, constitute a structure of modification.

6. | cold runna train | ⟵― | on punk ho's that |
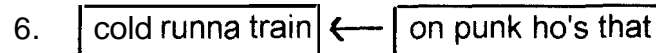
That prepositional phrase is signed by a simple preposition 'on' that functions as a modifier.

In line **4** of *'Take the power back'* there are two immediate constituents, a noun phrase 'a jail cell' as a subject and 'is freedom from the pain in my house' as a predicate, constitute a structure of predication.

4. | a jail cell | **P** | is freedom from the pain in my house]

2.2.2. Inversion

As has been previously stated that the composer has similarities with the poet in making poem or song, the writer, therefore; assumes that songs also have similarities to poems in their word order. The writer needs Chatman's theory to prove whether there are inversion of word order in a rap song or not.

The normal or usual order of words in an English sentence, of course, is subject + verb: I slept. Or, with transitive verbs, subject + verb + object: the dog bit the man. Or with to be (the copula), subject + verb + predicate noun: the dog is a spaniel. The verb can be in two parts, auxiliary (have, be, may etc) plus main verb: the dog is biting the man, the dog may bite the man, the dog may be a spaniel, etc.

Poetry, however, often uses different orders, or as they are called, inversion (Chatman, 1968), as presented in the following:

a. Verb + subject
   So spake the'Amight...
         (Milton, Paradise Lost, **VII,I,**174.p.139)
      ("The'Almightie spake so")

b. Verb + subject + auxiliary
      Cavil you may, but never criticize
            (Pope, Essay on Critism,l.123)
      ("You may cavil, but never criticize")

c. Subject + object + verb
      ...they sweet love rememb'red such wealth brings
            (Shakespeare, Sonnet 29.1.13,p.110)
      ("Thy sweet love, remembered, brings such wealth")

d. Subject + auxiliary + object + verb
        Not mine own fears...
        Can yet the lease of my true love control
            (Shakespeare, Sonnet 107,ll.1-3,p.11212)
        ("**...** can yet control the lease of my true love")

e. Object + subject + verb
        Yet him for this my love no whit didaineth
            (Shakespeare, Sonnet 33,l.13,p.110)
        ("Yet my love no whit didaineth him for this")

f. Object + auxiliary + subject + verb
        Full many a glorious morning have I seen
            (Shakespeare, Sonnet 33,1.l,p.110)
        ("I have seen full many a glorious morning")

g. Object + verb + subject
        …no such roses see I in her cheek
            (Shakespeare, Sonnet 130,l.6,p.114)
        ("I see no such roses in her cheek")

h. Verb + object + subject
        Her rests his head upon the lap of Earth/ a youth
            (Gray,ll.117-118,p.190)
        ("Here a youth rests his head upon the lap of Earth")

It is not only the sentence whose elements may be inverted in poetry, but also in the phrases. Here are some examples of phrases whose parts are not in the normal order:

a. Object + infinitive
        Some second ghest to entertain
            (Donne, the relique,ll.1-2,p.112)
        ("to entertain some second guest")

b. Infinitive + verb
        To journey through the air gloom began
            (Milton, Paradise Lost,VII,245-246,p.141)
        ("began to journey through the air gloom")

c. Object + past participle
        with what I most enjoy contended least
            (Shakespeare, Sonnet 29,l.8,p.110)

("contended least with what I most enjoy")

d. Object + present participle
Yet…my self almost despising
(Shakespeare, Sonnet 29,I.9,p.110)
("Yet almost despising my self")

e. Modifier + participle + object
When I have seen by Time's fell hand defaced
The rich proud cost of outworn buried age
(Shakespeare, Sonnet 64,II.1-2,p.111)
("When I have seen the rich proud cost of outworn buried age
defaced by Time's fell hand")

The writer is going to apply the theories to identify and analyze each lyric of the six rap songs on the first layer to find out the syntactic structures of each line of the lyrics based on the major theory, Francis's theory, supported by Chatman's theory on inversion.

2.2.3. Review of Related Study

As guidance or comparison, the writer would like to present a study that is related to the study the writer conducts.

Listiany Susanto, a student of Petra Christian University, the Faculty of Letters, who majored in linguistics, conducted a study whose title is *A study of stress patterns in the rap songs sung by Arrested Development and Public Enemy.*

In her study, she stated the study on stress patterns in the six rap songs was started off on the basis of Souka's premise. According to Souka rap song's intonation is monotonous and this may cause boredom. It aroused her interest to observe another important element of rap songs in

order to bring them out from being in a boring condition. So she looked for which types of stress patterns that caused songs to be lively.

Her study has similarity to the writer's study in observing the six rap songs. Her study, however, analyzes stress patterns in rap songs of "**Arrested Development** and **Public Enemy**", while this study focuses on structural patterns in rap songs of "**Rage Against The Machine**".