



**HEGEMONY IN POPULAR MUSIC INDUSTRY AS
PORTRAYED IN DENENE MILLNER'S
*DREAMGIRLS***

FINAL PROJECT

Submitted in partial fulfillment of the requirement
for the degree of *Sarjana Sastra* in English Literature

by

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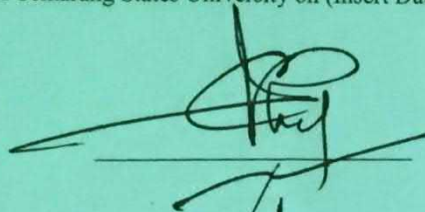
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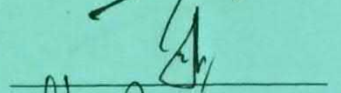
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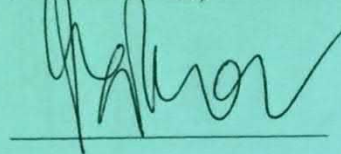
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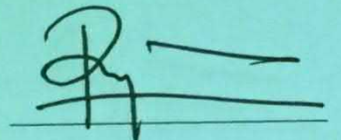
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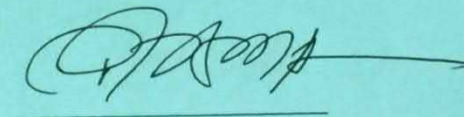
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DECLARATION OF ORIGINALITY

I, *Dwiky Juniarta*, hereby declare that this final project entitled Hegemony in Popular Music Industry as Portrayed in Denene Millner's *Dreamgirls* is my own work and has not been submitted in any form for another degree or diploma at any university or other institutes. Information derived from the published and unpublished work of other has been acknowledged in the text and a list of references is also given.

Semarang, 16 December 2019



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MOTTO AND DEDICATION

“Stayin Alive”

-Bee Gees-

This Final Project is dedicated to:

Me, Myself, and I

ACKNOWLEDGMENT

For a long restless month filled with anxiety while researching and writing this final project, by the grace of god and the power that had been invested in me, I am safe to declare that this final project is finished.

My sincerest thanks go to my parents; brother; and family, who had been supporting me emotionally, spiritually, financially, and mentally. I thanked you for every second you spent.

My beloved The Flower Club, I love you all. Jamilah, Zahra, and Rado, thank you so much for being a complain department for the longest I have lived and now the future is open possibility for all of us as we step into our new journey. Thank you.

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ABSTRACT

Juniarta, Dwiky. 2019. *Hegemony in Popular Music Industry as Portrayed in Denene Millner's Dreamgirls*. Final Project, English Department, Faculty of Languages and Arts. Universitas Negeri Semarang. Advisor: Pramudias Margawati, S.pd., M.Hum.

This research is conducted in order to show the reality on popular music industry, which is presumed to control the society and its system. To support the study, the particular objectives revealed in this research are; to show the portrayal of hegemony in popular music industry and to show the portrayal of the impact of hegemony in popular music industry. The theory used in this research are Antonio Gramsci's theory of hegemony from his philosophy of praxis interpretation of Marxist and Mimesis Criticism. The results found in this study are: there are 5 hegemony existed in popular music industry, they are workers as product, beauty standard, pop genre domination, racism and colorism, and overworking culture; there are 8 impacts of hegemony, they are human being purchasable, purchasable human being, powerlessness, success, favoritism, despondency, subordination, and overworked. An important implication of this study is the need to understand how dominant class able to shape consciousness and established it into the system that created a reality in popular music industry.

Keywords: Popular Music Industry, Hegemony, Gramsci, Marxist, Praxis, Reality.

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CHAPTER I

INTRODUCTION

This first chapter talks about the background of the study, reasons of why I choose the topic, the problems stated, the objectives of the study, the significant of the study, and the outline of the study.

1.1 Background of The Study

A greatly established business will not succeed without having an impact in society, whether it is good or bad. Its establishment created such legacy that later will affect not only society but also their workers. Such impact is a result of the message a company try to convey through their product or ideological predominance (Joseph, 1981:24). A philosopher from Italy named Gramsci analyzed this phenomenon of ideological predominance that affected the society, lifestyles and ideological stances. He came up with a theory called Hegemony that further the discussion of ideological predominance within capital or political society.

Gramsci original ideas of hegemony were derived from his expansive vision of the role of consciousness within the framework of historical materialism (Haug, 1987:1), which is a study focuses on capitalistic society social condition as a manifestation of means of production rather than ideas (Thomas:2005), However, his expansive vision towards historical materialism, like Lenin and Lukacs, showed

a strong disagreement against Marxist historical materialism ossification that discusses the relationship between base and superstructure (Haug, 1987:1).

His concerned on this particular Marxist ambiguity interpretation of base and superstructure relationship aimed him to reformulate and re-examine the role of ideas, as one of its major involvement in historical construction, and consciousness, as the framework of historical materialism (Haug, 1987:1). This error was accommodated by the standard interpretation of Marx's well-known claims on the relationship between the domain of material production (Base) and the superstructure (Joseph, 1981:27).

Marxist analyze the culture behind the capitalist society through the standard interpretation on historical materialism, which is one of the core beliefs of Marxism. Marx's Standard interpretation of historical materialism theory declares that consciousness does not determine life but life determine the consciousness. For Marx, a person's consciousness is not shaped by some spiritual entity or means, but, by doing their daily activity and interacting with each other, human able to define themselves. For Gramsci, ideas, or consciousness, had a significant and practical impact that consequent in the real world of social and economic phenomena that should not be dismissed or reduce which strongly against Marxist main concept in historical materialism (Haug, 1987:1).

Gramsci historical materialism interpretation later logoed as, metaphorically camouflaged sentence, the philosophy of praxis (Haug, 2000:10). The reason why

it was metaphorically camouflaged or synonymic because it was a mere encryption under prison censorship to protect Gramsci. Gramsci was allowed to write throughout most of his time in prison, but his ability to do so and access to writing materials, books and other printed matter was somewhat limited by the restrictions imposed by his jailers (Alessandro, 2013:68).

Gramsci later declared that it was no longer a circumlocution prompted by the censorship because it started to become an idea of Gramsci's actual departure from Marxism, it represents its own accentuation and interpretation different from what Marxist has interpreted in his original theory (Haug, 2000:12). This new interpretation was important for Gramsci as he explained his view on the essence of Marxism (and the dialectic), that it is not lying on physical forces but rather in the dialectical or reciprocal relationship between human will and material reality or base and superstructure (Joseph, 1981:77).

Gramsci argued about an interaction manifested in Praxis, which is a constant reciprocity nature between the "subject" (acted as men in the society) and the "object" (interpreted as the material world) (Joseph, 1981:71). Gramsci's concept as "objective" world is not wholly an epitome to consciousness (the man in society), although it states man's activity, it is at the same time shaped and transformed by this activity, which strives to subordinate it to practical human needs (Joseph, 1981:71).

In a more of textual analysis language, such phenomena are explained by how Base, as the material production, able to shapes Superstructure, as the society consciousness. The relationship between the base and superstructure is reciprocal, it maintains and shapes each other. Even though the philosophy of praxis talked a lot about physical properties of matter, or production of goods, it does not necessarily study a machine in order to know and to establish the atomic structure of its material properties.

However, as long as they become productive economic elements, moment of the material forces of production, which is an object of properties that dominate social forces, and expresses a social relation which in turn corresponds socially and historically determines historical period the matter should be credited into the account. Knowing and understanding Gramsci interpretation on historical materialism to the philosophy of praxis, Gramsci then ridicules all attempts to conceive the superstructure as a mere reflection of the means of production and a reality (Joseph, 1981:74). Superstructure is a reality, objective, and operative for it's the very ground on which men gain consciousness of their social position and task (Joseph, 1981:74). In short, the relationship between the structure and the superstructure is necessarily interactive and reciprocal (Joseph, 1981:74).

In order to implement the theory of Hegemony and analyze the novel with it, the need to understand the actor representing the capitalistic society in this praxis

model is important to be done, such as who are the people involved in the forces of production and how the consciousness is shaped.

To bring the nature of Gramsci's Marxist into sharper focus of this analysis the need to outline models of the relationship between the base (forces of production) and consciousness to illustrate the deliberated simplification of reality (Haug, 1987:38). The models are (a) base determines the form of consciousness; (b) base determines what forms of consciousness are possible (Haug, 1987:38).

To prove and implement the likelihood of Gramsci model in hegemony theory, this research is using novel from Denene Millners called *Dreamgirls*. This novel is originated from a famous Hollywood movie blockbuster screenplay by Bill Condon which is also originated by a Broadway musical play by Tom Eyrn released in December 1981.

This novel is about a group of girls chasing their stardom dreams as a major superstar diva group, it focuses on the conflict and situation rising stars have to face in achieving their stardom by emphasizing the struggle of the rising star group named "The Dreamettes" that consists of three talented young African-American artists named Deena Jones, Effie White, and Lorrel Robinson who were signed by also a rising African-American record label, the Rainbow Record. Their story of stardom concluded the struggle and oppression an African-American business had to deal from racism, subordination, American early economic crisis in Detroit, and industrial manipulation. However, the main focus of this research will not analyze

the correlation of their race, as African-American, against the whole industry of popular music who was predominantly owned by white Caucasian people, but to show how the hegemonic elements or phenomena happens inside the proses of the groups stardom.

The goal of the research is what makes this research different from previous studies that use *The Dreamgirls* as their object of the research. Timothy Laurie is one of many academicians that uses *The Dreamgirls* as his object of his research, however, his focus was on the sphere of the relations and impact of African-American artist or company that was surviving its backlash back in the novel/screenplay time of period. This research, as what described, focuses more on hegemonic value of base and superstructure reciprocal relationship.

This hegemonic value focuses on power distribution in capitalistic society, as what the core of hegemonic system are. These differences is what makes me as the writer interested the most in writing the study, this particular discussion brought my attention to accentuate the story behind the struggle a popstar had to go through in such a systematical process. In supporting Gramsci ideas, Marx's economic analysis of capitalism is indeed needed to be understood because the sphere of this research will mainly talk about capitalistic society.

Marx economic analysis of capitalism is based on his version of the labor theory of value, and includes the analysis of capitalist profit as the extraction of surplus value from the exploited proletariat (<https://plato.stanford.edu/entries/marx/>)

accessed on 28/05/2019). Such phenomenon created a notion of economic class complexity that created the narration of bourgeois and proletariat gap in economical class, even though the meaning is not necessarily about their economic condition but also about their power proportion. The power proportion then become the arsenal for the bourgeoisie to control and rule the market because of the inequality existed in the historical period.

The ability to control that is called hegemony, in other words, by reading through Marxist lens in literature, the research will show how the production of public goods, or material production (the base), in *The Dreamgirls* which focus on company preference able to shape the society consciousness or ideology (the superstructure) through their product, which is the whole aspect Popular Music Production, from music, videos, spotlights, and etc. This what so called 'company preference' is where their power distribution came from.

In the novel, Effie, Deena, and Lorel were the star of the show who struggle their way to the top in local competition until they met an aspiring producer and musical director Curtis who were so interested by the aura of the groups. Curtis later signed Effie, Deena, and Anika under his newly developed music label under the name Dreamettes and that's when the domination of ruling class world-view being put into the production and the reciprocal relationship starts to bloom, this idea screams a type of supremacy that later constitutes hegemony.

Through social control, it influences society behavior and choice externally through rewards and punishment and internally by molding personal convictions into a replica of commonly-accepted and prevailing norms such as internal control, which is the common social moral language (Joseph, 1981:24) because for Gramsci, the concept of hegemony normally includes those of leadership and domination together in order to rule the working class (Joseph, 1981:25). Later, Gramsci came to view hegemony as the most important face of power because it strengthens the rule capacity of the bourgeois in advance of capitalist society (Joseph, 1981:31).

In the novel, Rainbow Records as recording label categorized as a public goods company, even though their market is highly dependent on the customer preference, which is the society, who will eventually buy their goods, the ruling people should also be able to control the interest and create their own market segments to create more business possibility whether or not it is derivative towards the past or existing ideas.

This phenomenon of manifestation is a way to maintain the interest of the society by innovating more choice and to further ruling the workers by providing new sphere of their interest. By the society preference, they can change the product of the company by not consuming their product and thus the market has to change and will affect the production. Same thing goes for the company, the company preference also able to change the market by over promoting it, creating certain

trend, and milking the existed ideology and exploit it through their talent by revolutionizing it in order to make the business alive. However, the preference of both stakeholders is not always the best choice or condition for the talent, and that's where the focus of this research surfacing, on how is the establishment of the reciprocal relationship between base and superstructure portrayed in the novel.

In modern capitalist society, Gramsci is very vocal about bourgeois economic dominance that no longer is it capable of representing or furthering everyone interest anymore and that's why this particular theory exist to help society to examine the horror behind the modern society. By that means, society and the company are the actor who construct and deconstruct the base and superstructure in economic system and later creating a characteristic of certain historical period.

In conclusion, these hegemonic phenomena caught my attention for its interesting contradictive nature to its theoretical roots, which is Marxist interpretation of historical materialism and how hegemony able to create new historical period based on the worldview the ruling power established. This study focuses on the implementation of Gramsci political and cultural theory, which is hegemony, by using his interpretation of historical materialism, which is the philosophy of praxis, and its relevancy in either current or past condition of popular music industry.

1.2 Reasons for Choosing the Topic

There are several reasons why I choose Gramsci's hegemony theory and *The Dreamgirls* as this research object. The reasons are stated below:

1. *The Dreamgirls* is a very popular novel originated by a screenplay by Bill Condon that talks about the process of an artist paving their way up to the top in this modern capitalistic world. By providing the conflict the artist and record label have to go through such as racism, economic crisis, and exploitation this novel created quite a mimetic and truthful portrayal of what the actual modern society go through to make it to the top of the economical chains. This condition brought an interest to me as the author to analyze behind the scene of the fame and stardom and find whether or not hegemonic practices exist in modern capitalist society, as what Gramsci tried to argue strongly in his theory.
2. The reason why I choose Gramsci model of historical materialism, which what he called Praxis, is because this theory seemed to be much expanded to modern capitalist society. His focus on analyzing the modern way of hegemonic material production and how it affected the consciousness of society by creating reciprocal relationship brought my attention the most. The correlation and similarity of this theory and the novel is a great advantage to use, interpret, and support Gramsci arguments and ideas about historical materialism to expose and show what is actually

happening inside the industry, especially popular music industry that later created a certain historical period.

3. The reason why I choose hegemony as the main topic for this study is that I want to create discussion about how popular music industry expand and establish their industry through their hegemony. This phenomenon is often slept on because it is not surfacing in the media and have little exposure. The need to understand industry's world view through analyzing the hegemonic aspect is quite an interesting topic for me because not only me, as the writer, and the reader understand the motives behind the company success but it also informs me whether or not escaping hegemony is possible and that is why I choose the topic to specifically talk about hegemony.

1.3.Statements of the Problem

My goal as the writer are to show how the novel convey certain messages, in this case I focus on showing Hegemony in Popular Music Industry. This study answers these following questions:

1. How is the reflection of hegemony in popular music industry described in Denene Millner's *Dreamgirls*?
2. How is the impact of hegemony in popular music industry described in Denene Millners's *Dreamgirls*?

1.4.Objectives of the Study

In line with the statement of the problems, the objectives of the study are as follows:

1. To describe hegemony in popular music industry as described in Denene Millner's *Dreamgirls*.
2. To describe the impact of hegemony in popular music industry as described in Denene Millners's *Dreamgirls*.

1.5.Significances of the Study

This research is conducted for several significances, there are for the writer, readers, and for the university. As for the writer, this study or research is a fulfillment for the degree of Sarjana Sastra in English. By producing this research, this study can also be a medium for me to practice and implement my knowledge in literature.

For the readers, the result of the study is expected to be able to create awareness regarding how popular music industry operate and affect the talents or workers who become the main actors of the business. First, this study will give information upon how reciprocal relationship of base and superstructure portrayed in the novel by explaining (1) how its means of production can affect certain entity in choosing and generating their life choices in business and (2) whether this hypothesis exists in the reality or not. The study of this understanding is very important to note because as a society it is important how certain things happened around our environment and how to escape it. In this case, the need to understand how company able to

spread narrative by shaping and exploiting workers identity in order for production purposes that resulting negative impact for workers is important to be known as what the reasons behind Gramsci's entire critique, which is his desire to restore the possibility of consciousness, creative human activity in the historical process (Joseph, 1981:70).

Lastly, the significances for the university. This research contributes to the variation of studies and researches conducted in Universitas Negeri Semarang. I hope that this research will contribute in adding more preference in university's collection of literature and to provide campus academician a reference for further study related to the study's theory, approach, or object.

1.6.Outline of Research

This research report is arranged in five chapters. Chapter one is the introduction. It contains background of research, reasons of research, statements of problem, objectives of research, significance of study, and outline of the research.

Chapter two is the review of related literature. It contains review of previous studies, review of related literature, and theoretical framework. The review of related literature will consist of Hegemony, Popular Music Industry, and *The Dreamgirls*,

Chapter three is research methodology. It contains research design, object of the study, role of researcher, type of data, procedure of data collecting, and procedure of data analysis.

Chapter four focuses on presenting the findings and discussion. This chapter provides the analysis of the novel and the answers of the questions stated in the research questions.

Chapter five presents the conclusion and some suggestion dealing with the subject matter of the final project.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, I would like to talk about Review of Related Literature. First, it consists of Review of previous studies, which is reviewing studies or researches that already been done or conducted before and stating why my research is inherently different from previous studies or research. Second it consists of Related Literature, in here I would like to describe every aspect related to my research, like the object of research, methodology, theory, and issues brought up in the research.

2.1 Review of Previous Studies

In this sub-chapter, I would like to present tenth articles to provide a brief explanation that produces distinction between each of the articles and this study. It is important to state out that the research I will conduct is different from the previous one to provide originality and to avoid similarity.

First article is *'Come get these memories: Gender, history and racial uplift in Bill Condon's Dreamgirls'* conducted by Laurie, Timothy. This journal talked about racial inequality in media ownership and distribution, this article questions how spectacles of hard-won individual success, juxtaposed sharply against sexually and financially corrupt 'music moguls', continue to shape popular mythologies of the US music industry. In particular, the article focuses on the ways that sexual combat, corrupt masculinities and the politics of respectability inform *Dreamgirls'* dramatization of the

shift from pre-integration to post-Civil Rights America. The article argues that myths of meritocracy cannot be separated from the racialized and gendered cultures of production that continue to shape the contemporary repackaging of popular histories and musical genres (Laurie, 2012:1). The similarity of the research I will conduct and Timothy's are both of the researches linked the journal to the sociology or condition of whatever happened in music industry, while Timothy article widen its sphere in not only back in the time but also current situation and focuses on gender, history, and race. It is different from what I am conducted in this research, this research focuses more upon how music industry created reciprocal relationship that build up hegemonic relationship between the artist and the class ruler.

Second article is '*The Evolution of the Music Industry in the Post-Internet Era*' conducted by Ashraf El Gamal. This study aims to assess the existence of internet giving wider impact on broad music industry in terms of sales and live music sectors, creating further impact like alternative business model and opportunities (Gamal, 2012:1). This study discusses the variety of recent internet related development like legal digital distribution, key to economic implication, general welfare effects, changes in consumer preference, and general social phenomena in both recording and live entertainment sector (Gamal, 2012:1). The similarity of the research conducted by Gamal and mine is that we share same object or sphere of research. in El Gamal research, the setting of the Music industry that are being researched is in the Post-internet era and it focuses on the impact inside it like the sales, distribution,

entertainment, and the whole market itself. While my study focuses on how even if there's no internet in the novel the impact of the industry lives among society creating strong perception, as known as societal consciousness, by explaining how is consciousness shaped and how it is established in the society that later created a praxis historical period. In short, we both share the same object and sphere of research but the focus and goal are clearly different.

Third article is 'Women in Popular Music Media: Empowered or Exploited' written by Jaime Glantz. This research aims to examine how well society can accept the hyper sexualization of women represented by the media through the lens of Radical Feminist theoretical perspective (Jaime, 2013:1). It discusses the gap between theoretical feminism and women's life by sampling a bunch of women to be asked for their opinion about women role in popular music and examine their responses through feminist theoretical ideas (Jaime, 2013:1). The similarity of this research and the research I'm going to conduct is that we both use same object but different framework, both of us talked about how certain individual is portrayed in popular music industry media or in general however the direction of the research is completely different, the research Jamie Glantz use focuses more in the eyes of feminism and how women are portrayed in the media, meanwhile, the research I'm going to conduct will not have any instrument but rather analyze it intrinsically how means of production have constantly shaped and used society's identity and consciousness as their canon to sell their product, through Marxist lens in literature.

Fourth article is 'Behaviorology and dialectical materialism: on the way to dialogue' conducted by Aleksandr A. Fedrov. This research aims to examine the interconnection and compatibility between Behaviorology and Dialectical Materialism (Fedrov, 2010:2). It discusses how Materialistic interpretation of casualties is crucial for both, Relationship of cause and consequences that become dialectical model of behavior determination, and the applicability of laws of dialectics to behaviorology (Fedrov, 2010:2). The difference between the researches I'm going to conduct and Fedrov's is that he focuses how Dialectical Materialism works in Behavioral Science, which is focuses on Psychological aspect. Even though this research still lies under Marxist umbrella, in comparison the framework is different. This research will focus more on Gramsci interpretation on Historical Materialism, which what he called praxis, and how his interpretation leads into what so called "hegemony". Beside framework differentiation, the object I'm using is different with Fedrov's which is society involving in popular music industry.

Fifth article is 'Crossing Borders, Reshaping Gender, Music and Gender in a Globalized World' by Luis Lemos. This research aims to talk about how music as a product of globalization massive culture integration and a challenge towards patriarchal value in society through the most well-known and most-feasible platform, which is music, where it is easy to integrate society views (Luis, 2016:1). It elaborates the co-relation between music as a process and result of globalization and the impact towards gender and the possibility of how music is able to shape and change society

perception through an exchange of culture, economic, social views, and ideas among them (Luis2016:1). The similarity between the research I'm going to conduct is that we examine how music is actually able to shape and change society perception and how music has impacted society, however, in Lemos's journals the focus of the impact is too general as he talked how the music impacted society and gender discussion as a whole, meanwhile my research will focus on how the process of branding the perception happened in music industry through Praxis interpretation that will discuss on how the force of production able to shape the consciousness of society and how it created circular impact that later created a certain historical period.

Sixth article is "Anarcho-Feminist Melodrama and the Manic Pixie Dream Girl" by Claire T. Solomon. This research aims to analyze many character in popular culture including the play *Dreamgirls* with formalist reading as comparative literature theory as an apparatus of capture (Claire, 2017:3). The approach used in this research is to read the object anachronistically and metafictionally that conflates female writers, performer, and character across the time and place (Claire, 2017:3). This research is conducted to prove and reveal an avant-garde counterpoint of melodrama and metafiction as an ambiguous alternative to capture (Claire, 2017:3). The similarity of this research and the research I'm conducting is we both use same object in reaching the goal of the research and the differences is that, despite the object similarity, the theory, approach, and goal used achieved in each research is completely different, one uses comparative literature theory focusing on formalist reading and reading the object

anachronistically and metafictionally and the other one, which is this research, is using hegemony theory by Gramsci, and for the goal one is trying to reveal avant-garde counterpoint of melodrama and metafiction as an ambiguous alternative to capture and this research is trying to show the hegemony phenomenon in *The Dreamgirls*.

Seventh article is ‘The digitization of music and the accessibility of the artist’ by Marius Carboni. This research analyses two ways technology can impact artist and music production and these two ways are (1) that technological innovation offers more choice and cheaper and (2) that technological innovation changes the role of art for the artist and the art-perceiver (Carboni, 2014:1). It examines how music industry especially classical music have been impacted by technology (Carboni, 2014:1). The similarity of Carboni’s research and mine is that we both analyzes Music industry, its production and how it impacted its artist. However, Carboni approach in her study is rather practical to theoretical. Her study focuses on how music have changed practically by analyzing the evolution of the music that involving technology as its aspect and how it affected the artist, in comparative, this research focuses more on the theoretical aspect, using Gramsci theory on hegemony that reveal how Popular music production have impacted the artist by providing reciprocal analysis of its base and superstructure that later created a historical period.

Eighth article is ‘Hegemony and History in Jean and John L. Comaroff's *of Revelation and Revolution*’ by Paul S. Landau. This study focuses on the changes in quotidian habits of Africans, the reformations of their rituals, the alterations in their

perception, and their attempt to define themselves. It focuses on the social construction of work, gender, space, time value, and belief. Paul S. Landau analyses this subject matter through Jean and John L. Comaroff's book *Revelation and revolution* that give insight of hegemony as common sense wisdom. The similarity of this study and this research is that we are using hegemony as its approach in reaching the goal of the research. In comparative, Paul S. Landau focuses more on the impact of hegemony as common sense wisdom in Africa and this research focuses on hegemony role in popular music production using Gramsci theory on it and his interpretation of Marx's historical materialism, which is the philosophy of Praxis.

Ninth Article is 'Capacity, legitimacy or hegemony? A multi-tier explanation for NATO's involvement in the Libya crises by Yf Reykers. This article introduces a framework consisting of a capacity, legitimacy and hegemony logic for explaining the selection of a regional (Security) organization to its considerations prevail in the decision to work through a particular organization. The article takes a rational institutionalist approach, suggesting that analysis should primarily focus on the cost-benefit analyses of states. It applies the framework to NATO's involvement in the Libya crisis (Reykers, 2011:1). Using insights from policy documents and 31 elite interviews, it shows that thoroughly explaining NATO's involvement is only possible by taking into account all three logics. The similarity of Reykers's and this study is that we both use Hegemony as its theoretical framework in analyzing a certain phenomenon and the differences are how this framework is executed and what phenomena applied

to the framework, Reykers uses Nato's involvement in Libya crisis and this research uses popular music industry impact on its workers.

Tenth Article is 'Linguistic globalization and the call center industry: Imperialism, hegemony or cosmopolitanism?' by Selma K. Sonntag. This research focuses on three Linguistics' conceptual frameworks, which are Linguistic imperialism, linguistic hegemony and linguistic cosmopolitanism, to show the dynamics and relations between Indian & Canadian call center agents and their American customers. By examining the differences between Indian and Canadian industry in terms of the three conceptual frameworks, this research shows the discern contrasts and similarities in global language practices and perceptions, leading to a refinement of our understanding of linguistic globalization. The similarity of Sonntag's and my study is that we both uses hegemony as its theoretical framework, however, Sonntag uses its linguistic framework rather than its philosophical ground and that's what makes this research is remotely different from Sonntag's study.

2.2Reviews of Related Literature

In Reviews of Related Literature, I would like to provide theories and approaches that are related and used to the topic in order to support this research. They are hegemony, popular music industry, and *The Dreamgirls* novel. The reviews of related literature are written as follows:

2.2.1 Novel

Novel is known as a long work of [narrative fiction](#), normally written in [prose](#) form, and which is typically published as a [book](#) it was originated from the classical Greece and Rome, in medieval and early modern romance, and in the tradition of the Italian novella (Durward, 1992:129) As a work of narrative fiction, novel has always been modern, which always concerned mainly with contemporary life and always chasing after a new thing (Jesse, 2004:1).

Because of its contemporary nature, novel usually revolves around human being by illustrating their activities by putting up human character and their life into a state of constant change and making the novel snap and split to change (Jesse, 2004:1). Because of that, this narrative fiction become categorized as modern novel by breaking with the past, constructing new reality to pursue certain agenda and modernity into the future (Jesse, 2004:1).

Not only novel able to transform a new form of reality, from a familiar form of entertainment into a forum for new realities, through its style of storytelling and entertaining description of life, novel is also something that could compete with life and improve upon it by capturing life for finer purposes (Jesse, 2004:13).

This exaltation and new mission of fictional imagination, by the fact that fiction able to redeem life by refining, enriching, or intensifying its aspect, was a crucial part for the birth of modern novel because of its distinct concept (Jesse, 2004:16).

Through its distinct concept of forming new form of reality by participating human consciousness and enhancing their activity, James stated that never before he had met a novelist ventured so far into the head of characters and never had a novelist so much to report about the complexity, subtlety , and limitlessness of what found there (Jesse, 2004:13).

He then described and categorized a less artful fiction is a prose that would spend much less time with the characters thoughts and feelings but rather focusing on the plot (Jesse, 2004:13). He agreed that plot indeed able to provide a fair portrayal of thoughts and feelings, however, James stand strongly on his statement that the “consciousness” that came from a major character discovery and development was the important story of the fiction because fiction, in fact, seemed in some ways to be the best place to develop the styles and perspective necessary to illustrate and communicate the strange life of the mind (Jesse, 2004:16)

After knowing how contemporary novel can be in the context of human consciousness, the modern novel also developed new ways to dramatize thought, to extravagant sequences of feeling, exposing the eyes behind the moral blindness, and providing insight (Jesse, 2004:17). Because of that, it developed a new styles and tactics necessary to do justice to the mind’s ‘dissolving’ complexity and Joseph Conrad also widened the scope of the novel and styles by explaining that fiction is more aesthetically vivid and more actively political (Jesse, 2004:17). This is typical because modern novel begins here as an effort not only to make fiction an art but to make the

art of fiction a better measure of reality by combining the consciousness and how it could refine psychological truth (Jesse, 2004:18). After knowing the fact that art got finer and reality got richer each in turn, James stated that contemporaries with this same kind of combination happened in different ways.

In an essay called “the art of fiction” published in 1884, James wrote that fiction could even create a new form of reality or adding the current more significant and that it deserved an “aesthetic’ status (Jesse, 2004:16). Because of that, James insisted that fiction is one of the fine art, by reflecting his turning point in the history of fiction, deserving an in turn all the honors and emoluments hat have been reserved for the successful profession of music, poetry, painting, and architecture.

2.2.2 Hegemony

In this subchapter, I would like to explain Gramsci theory of Hegemony. The description is divided by three parts focusing on different matter in regards to Hegemony. The first part focuses on the history of the theory such as the origin of how the theory was born, who the founding father is and the definition of the theory itself that focuses on dictionary and contextualized definition that distinct the theory from the grass root theory, which is Marxism. The second part focuses on the role of consciousness and reality in creating reciprocal relationship by explaining the extended interpretation of classic Marxism theory, which is the Philosophy of Praxis. The last part focuses on the idea of consent practices inside hegemonic society and how the concept of is a way for them to opt out or conquer the Hegemony.

2.2.2.1 History and Definition

Theory of hegemony by Gramsci was born under his rebellious statement towards Marxist interpretation of historical materialism. His rebellious statement resulted a whole new theory interpretation that he extended to what he called Philosophy of Praxis that later helped him developed theory of hegemony.

The result of his rebellious statement is that he only wished to say that subject (Material Production) and object (consciousness) existed in an interactive relationship, he explained this theory by stating two things:

(1) Man is at once cause and effect and (2) men are the author and consequences of certain definite conditions, because men make their own world and their own history (Joseph, 1981:127).

Even though he took a different framework or direction from what Marx originally intended to, the theory is still coming from a same root, which is dialectical theory of Marxism. This theory is used to help to analyze the dialectic of the novel which is the attempt to write the world as it is in terms of how it ought to be (James & John:1986). This particular Marxism Theory explains its dialectical view, which are a form-giving and mimesis, interpretation and representation, the novel structure corresponds to the Kantian worlds of freedom and casualties (James & John:1986). This theory was developed back then when many critical essays uses literary criticism to help to find a hidden loyalty to the new critical cult of textual interpretation, to find the hidden ideas beneath the surface of language, world behind words (Richardson, 1989:6).

Hegemony as what Gramsci wrote is a term referring to a situation wherein a certain socio-economical group or class is ideologically dominant and to explore historical materialism to reveal a situation of an epoch (Afansayev: 1987:29). His concept of hegemony embodied a hypothesis that within a stable social order, there must be a substance so powerful that it can counteract the division and disruptive forces arising from conflicting interests (Joseph, 1981:39).

He explained this hypothesis by stating how the supremacy of a social group may manifest in society by providing two forms of characterization:

(1) is domination, which is realized through coercive approach through states entities, and (2) are intellectual and moral leadership, which is objectified and exercised through the institution of civil society, these two later form a constitutes of hegemony (Afansayev: 1987:30), because, For Gramsci the concept of hegemony normally includes those of leadership and domination together (Joseph, 1981:26).

Gramsci further his cultural and intellectual factors underlies his doctrine, hegemony, as ideological ascendancy by explaining that the dominant class must establish its own moral, political, and cultural values as conventional norms of practical behavior. Later, Marx and Engels declare something Gramsci harks back that supported his earlier statement, in their passages, *The German Ideology*, they stated that

The ideas of ruling class are, in every age, have the possibility to perpetuate its rule by controlling ideology (Afansayev: 1987:31).

The power distribution in certain way of life is ordered when the thought of the ‘dominant’, which is one concept of reality (Dominant class world view), is diffused throughout society, in all its institutional and private manifestations, informing with its

spirit of all tastes, morality, customs, religions, and political principles, and all social relations particularly in their intellectual and moral connotations (Afansayev: 1987:31). In addition, this various way of society manifestation is the reason why the dominant ideology wins acceptance, they go through a political system that create a façade of popular control for example organized religion, mass media control, school education system access, patriotic ritual and ceremonies, and through prevailing linguistic structure (Afansayev: 1987:48).

In every epoch the ideas of the ruling class are the ruling ideas. The class that has the ‘ruling material power’ of society is at the same time ruling its own intellectual power (Joseph, 1981:32) because the class who owns the material production that has the control over the means of intellectual production can also control over the ideas of those who lack access to the means of intellectual production by controlling the conventional political parties, mass media, trade unions, means of legitimation and enshrining its definition in the major institutional order (Joseph, 1981:32). In short, whoever have the most power, they are the one who are able to control the society.

2.2.2.2 Consciousness and Reality

Furthering Gramsci’s Philosophy of praxis and power distribution in society, understanding society’s reality is very important to create a ground explanation of why society is actively involved in Hegemonic situation. He explains that:

Man does not enter into relations with nature just by being unconsciously part of it, but they are an active entity through their work and technique, they are active and conscious about their existence (Joseph, 1981:70).

By that means, human is responsible and hold accountable for the everything that happens in this world because reality must not be constructed as pure objective datum only and external to man, it does not exist on its own and for its self but it is in a historical relationship with the men who modify it (Joseph, 1981:70). So, it was essential to realize that men are able to influence events for good or evil through their freely held ideals and convictions (Joseph, 1981:81).

Since man is a creative being capable of shaping historical reality, social phenomena can be rendered intelligible because imaginative understanding in the appreciation of historical change and the elevation of human consciousness as a crucial factor in social life is fresh enough to prove not in abstract moment but in a full course of real presentation of reality (Joseph, 1981:81). To close this paragraph, Gramsci was interested not only in the development of production and the relation of classes, but also in life-styles, way of thinking, feeling, and cultural formation of the masses (Reality) and that's why his conception of man as an autonomous being as a creator of himself in the world, bears the stamp of the Italian philosophical tradition (Joseph, 1981:126).

This reality exists because human contribution and willingness to shape it, this part I will discuss how this willingness and contribution happened, specifically to the topic, in modern capitalistic society. This willingness and contribution came from society's consent, because Gramsci stated that hegemonic rule can works only through consensus and he suggests that those who are consenting must somehow be truly

convinced and acceptance of the interests of the dominant group because the hegemonic group stands for a proper social order in which all men are just looked after (Afansayev: 1987:32).

Hegemony predominance therefore obtained by consent rather than forces of one class or group over other classes because it is attained through multiple ways in which the institutions of civil society operate to shape, directly or indirectly, the cognitive and affective structures whereby men perceive and evaluate problematic social reality (Afansayev: 1987:31). This theory came from Gramsci concerned to reformulate and re-examined one of the central ambiguities of Marxist theory, which is the relationship between base and superstructure.

2.2.2.3 Consent and Opposition

Knowing that it is an active agreement, social stability will depend in large part on the depth of societal consensus because consent, in a hegemonic situation, takes the form of active commitment based on a deeply held belief that the superior position of the ruling group is legitimate (Afansayev: 1987:32). He characterizes that hegemony as a spontaneous consent given by the great masses of the population to general direction imposed on social life by the dominant fundamental group has historically caused by the prestige and trust accruing to the dominant group because of its position and function in the world of production (Afansayev: 1987:32). Gramsci took this premise of Consent derived from the theory of mental disposition created by conforming behavior.

Conforming behavior, or conformity, is the act of matching attitudes, beliefs, and behavior to group norms or politics that came from subtle unconsciousness or mass consciousness and people tend to use it to blend in with the other and fulfil their desire for security within a group (Cialdini & Goldstein: 2005: 591-621).

In Gramsci interpretation he categorized this social and political conforming behavior that plausibly have connection with consent. These conformities are established in a form of participation and activity, they are:

(1) One may conform because of the fear of consequences of non-conformity, which may produce punitive deprivations or inflictions, including the loss of honor or self-esteem. This conformity through coercion or fear of sanction (Joseph, 1981:38). (2) One may conform because one habitually pursues certain goals in certain way in response to externalities. This conformity prevails because the situation a person entered that has a possibility of rejection or modification (Joseph, 1981:38). (3) Lastly, the conformity of hegemony. This particular hegemony arises from some degree of conscious, attachment to, or agreement with, certain core of society (Joseph, 1981:38).

This type of behavior is highly bounded to the concept of legitimacy with a belief that the demands for conformity are more or less justified and proper which is what the main core of hegemony, a reciprocal relationship to a certain legitimacy (Joseph, 1981:38). This idea of consent that Gramsci came from his unorthodox interpretation of Marxism that analyze the historical impact of ideologies and consciousness, as the root of consent made him one of the first theorist to do so (Joseph, 1981:57).

His originality came from his expansive vision of the role of consciousness within the framework of historical materialism that ideas had as much as consequences as the material production which should not be dismissed in the real world of social and economic phenomena. When Gramsci talks about consent, he refers to a

psychological state, involving some kind of explicit/implicit acceptance, of the socio-political order or certain vital aspects of that order (Joseph, 1981:37). Consent has come to indicate the manner in which individual citizens ought to be involved directly or indirectly in the activity of governing and as a manner in which political society should be organized and constituted (Joseph, 1981:37).

There are moments when society consciousness has left the hegemonic system that there is no more consent to it, which is a situation when a person wants to opt out from the system or creating new forces that for or against the existing hegemonic system. This phenomena exist because in the real world, the forces of production follow their own inner logic of development and determine which sort of class relations and superstructure elements can take hold in society and in certain historical periods, the components of the superstructure may be mutually contradictory because of modern capitalistic company or industry incapability in providing every interest of society (Afansayev: 1987:37).

Because of that, the existence of objective conditions is not yet sufficient and that's why the need to understand to react upon it is really important (Afansayev: 1987:37). To react to it, the consequences is to demand for human action not solely following pure will nor unstoppable forces but of a particular kind of interaction between objective circumstances and the creative spirit of man that later created a new cycle of system that can be at least objective to the opposition forces (Afansayev: 1987:37). Every fluctuation of politics and ideology can be presented and explained as

an immediate expression of the structure (Afansayev: 1987:38). This phenomenon can be achieved through opposition force.

A material, ideological, and institutional process that are said to mislead number of proletariat and other classes actor within capitalist society by exposing the exploitation intrinsic to social relations between classes or a way of thinking that prevents a person from perceiving the true nature of their social or economic situation (Pomer: 1984)

Opposition Force can be achieved by being superficially explicit or vocal about the issue. It binds together a specific social group and influences moral conduct through the direction of will, either in a manner more or less powerful, but often powerful enough to produce a situation in which the contradictory character of consciousness does not permit any action, any decision or any choice and produces a condition of moral and political passivity (Joseph, 1981:43) such as demonstration, strikes, law suit, and or forming organization such as labor union. A related change can be approached by two ways, (1) by emphasizing more on the worker self-education, and (2) a greater personal commitment to concrete political organization.

2.2.3 Mimetic Approach

With the rising trend of literary realism in literary work especially nearing the end of romantic era, a new literary approach was surfaced to accommodate academicians or critics to analyze and understand the current trend that is realistic portrayal of real world and this approach is called mimetic approach. This theory of literary criticism places its primary importance on how well a literary work imitates life and because of

that its method is to interpret texts in relations to their literary or cultural models (Lowe:2000).

Mimesis or imitation criticism looks to identify and analyze intertextual relationship between texts, historical, or cultural phenomena that go beyond simple echoes, allusions, citations, or redactions or in other word to understand the text outside the text itself. In applying its practice, mimetic critical theory often asks how well the literary works convey or value universal truths that is reality, and provides modes of personal conduct or their means of writing. It means of imitation manifested in the text by means of distinct, characterization, motifs, and/or plot structure (<https://penandthepad.com/mimetic-theory-literary-criticism-5761846.html> accessed on 17/06/2019).

Knowing that literary work trend that portrays certain historical period or cultural phenomena has possibilities or chances to be historical or contemporary by focusing on what the historical or contemporary work wanted to prove of certain interest, situation, condition, or agenda (John & Stephen, 2004:9). Because of its true to nature character, mimetic approach have the framework to interrogate or confirm the insight opened by new intellectual paradigm, the challenge lay in finding a means for connecting the mind and the world not only for the historical materials but also for the contemporary scene and because of that, it is natural, if not inevitable, for the scholars involved in the project to tur to mimesis, representation as imitation, for a concept that bridged the historical and the contemporary (John & Stephen, 2004:10).

Nietzsche, as one of mimesis pioneer distinguishes between mimesis as an objective copy theory of imitation and performative mimesis whereby the viewer becomes a participant in the representational process, putting aside his own divided

self to assimilate with the other (John & Stephen, 2004:11) and in this study I focus on using mimesis as an objective copy theory of imitation where it rather decode reality truthiness of a text.

Literature Professor Adams from University of Washington identifies four primary literary theories, they are expressive, pragmatic, objective and mimetic. Mimetic approach came from its rejection from other three theories for example, Mimesis nature in being truth sometimes backlashes expressive literary theory where it does not in any way always being true to nature, but rather individual view or focuses on personal interest. To compare with Pragmatism, mimetic approach shares same view that literature has the capacity for healing however the way mimetic theory emphasize it is very different, while pragmatics emphasis on reader's respond mimetic approach rather conveys the universal truth and to compare with objective literary theory which focuses on the text itself (and that's when formalism started to rise) is heavily contradictory to its concern which relate to a model of external reality (http://www.ajdrake.com/e212_spr_03/materials/guides/crit_4_coords.htm accessed on 17/06/2019).

There are ways to implement the theory of mimesis, however there are also several criteria to help critics and academicians to implement mimetic theory approach. There are six criteria, the first two (Accessibility & Analogy) concern on the status of text used as the model or as the antetext and the remaining four concern on the later text (or novel) that uses the antetext (Lowe:2000).

The first one is accessibility; one must demonstrate that the authors of the later text (or novel) would have been reasonable to access a copy of the antetext being imitated and was it well known or obscure at the time of the later text's composition. The second one is analogy, if one text is discovered to imitate a certain text, it is probable or possible that other texts have also done so or are there any examples of other authors using this antetext as literary model. The third one is Density, the greater the number or resemblance parallels one can induce between the two texts, the stronger one's case will be for a mimetic relationship between them. The fourth is order, the more frequent the parallels between the two text follow the same order, the less likely it becomes that the parallels are just coincidental and accidental. The fifth is distinctive text, it is also typical for author to use significant names to alert the reader to the textual interplay or to signals resemblances, however, knowing that it is not always obvious or clear, altering characterization is needed to be credited as to provide as strong resemblances. The last one, which is sixth, is interpretability, a common motivation for imitating an earlier text is to rival that text whether philosophically, theologically, politically, or otherwise if one can determine such motivation in a compelling manner, then there is a stronger case of imitation (Lowe:2000).

2.2.4 Popular Music Industry

The music industry consists of varies of companies and individuals that make living by producing audio and video recording, live tickets, and many more. The industry also includes a wide range of professionals who assist singers and musicians with their

music careers like talent managers, artist and repertoire managers, business managers, entertainment lawyers, producers, marketing manager, and many more. However, knowing the fact that many living beings involved in the production and the art-making, the focuses of music industry mainly on the artist who at the end of the day become the face and forefront of the team and the people that they work with. Because of the centralization, the media and the label often over-scrutinize the artist as they become the face that represents and hold the power of the market for example whether or not the artist is politically correct, appealing, or any other factor that may affect the artists degree of consumption in the market. Music itself as an object is metaphysical, meaning by nature it is non-material, it can be heard but not be held (<https://www.cambridge.org/core/books/cambridge-companion-to-pop-and-rock/popular-music-industry/5F6738D6F48FB60225228431063FB5DC> accessed on 18/06/2019).

This sub chapter of the study focuses on explaining what popular music is, its history and role in the music industry. By definition, popular music is music with wide appeal, by that means, popular music industry focuses on music and its entity that involved in typical larger segment of audience distribution, these forms and styles can be enjoyed and performed by people with little to no musical training. Because there are little prerequisite for people to join pop music, it has become easier for pop music to spread from one country or region to another and through the mixture of musical genre, new popular music forms are created to reflect the ideals of a global culture,

meaning it is very easy for pop music to create and become a standard for the actual music because of its treatment as a mass marketplace commodity, versatility, acceptance, and diversity. To define whether or not an artist is successful in popular music industry is very easy by scrutinizing several parameters. For example, because of its treatment as a mass marketplace commodity with little to less artistic prerequisite, its parameter of popularity and success is measured by society's degree of acceptance that contingent to the product (or artist) sales of recordings or sheet music. Meaning, popular music emerges through the joint effort of musicians working with music companies whose expertise lies in taking music in a range of saleable forms to the market (2012:9).

The relationship and dependency between popular music and the music industry makes popular music is rather industrial than musical (Jones, 2012:9). It is industrial in ways that follow from the fact that musicians lack the means to enter markets unsupported and the support, from Music Company, came as a price that offered on the notion of profit and longevity for those making the offer (Jones, 2012:9). Consequently, different types of approach are made towards market entry and market success that must be coordinated. This needs for coordination then raise the issues of who controls the coordination of effort, on what basis, with what justification and towards what goal (Jones, 2012:9). Knowing the fact that there will be externalities (Music Company) that play affect the artist as the pioneer of popular music, several question can be asked in analyzing the involvement of Music Company for example how big and significant is

the company involvement? What is the impact of the company involvement? Will it affect the artistic process of the artist? And many more you can question. Regardless the questions in asking the relationship of the music company and the artist, the answer will always be arbitrary and it is because of company agenda and ideology that seems very arbitrary in nature.

Once we understand that popular music reaches us out of the joint effort of musicians and music companies, we should be more aware and understand of how the types of popular music we like consume regardless of the industrial circumstances of market strategy that reaches the audience and affected the artist that are implied in this joint effort (Jones, 2012:9). Under contemporary conditions, the aims of reaching artistic value is unrealistic, that us because, as they impact on musicians and commerce in symbolic goods, recent and ongoing changes in technology, and in society more generally, have been and continue to be profound, suggesting changes or update towards the old form and the narrative (Jones, 2012:9).

Approaching music industry as the comparatively regularized ways gathered alliances of musicians and music companies to go about the work of producing outcomes, in the form of symbolic goods in music, is to fly in the face of commonsense accounts of the Music Industry, which means, the product outcome is to collectively agree to represent something in the name of music industry (Jones, 2012:16).

Since there are not only one company exist in music industry, their symbolic goods in music, or narrative, needs to be appealing to gather audience and to make

them stay relevant, and because of that, many companies in music industry willing to use and do anything to stay relevant. The likelihood of the artist to follow or trapped by the company agenda is very likely because (1) artists or their representatives trying to raise money for demos and tours (or careers) through one of the corporate forms by selling financial interests to nonparticipating investors or future company in their future profits (peter, 2016:76), (2) lack of knowledge in breaking the market and dependency towards what the company can offers such as audience, recording facility and production, media attention and partnership, commercial marketing, and many more. Therefore, those with money and power are susceptible to being convinced to throw some of it or invest it to the artist, or, more frequently, a recording production company, a label, a publishing company, or even a management company that break and involved in the business and artist need to be aware that raising money this way and working with more powerful entity is no different from selling securities (Peter, 2016:76).

Seeing popular music industry from the history means to understand how externalities like ideology, society interest, and the market able to shape the industry as a hole.

Styles and genres, then, represent populations of music that have evolved unique characters (topics), or combinations of characters, in partial geographical or cultural isolation, e.g. COUNTRY in the Southern USA during the 1920s or RAP in the South Bronx of the 1970s. These styles rise and fall in frequency over time in response to the changing tastes of songwriters, musicians and producers, who are in turn influenced by the audience (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4453253/> accessed on 3/12/2019)

When a business production heavily relies on their likeability, it is important for them to be able to keep up with the changes made by the market. As it was stated, music industry always changing whenever it comes to what are the most popular and produced genre enjoyed by many. It is ever changing because music keep developing just like how human keep developing their moral standard, what society thinks was good back in 1950 may not be even enjoyable for modern society.

When the market collectively changes their interest in music, the industry follows the trend to maintain their likeability and to sustain their business. A study about music statistic shows how this phenomenon happened and what are the result.

when combined with our style clusters ([figure 3](#)), shows how musical revolutions are associated with the expansion and contraction of particular musical styles. Using quadratic regression models, we identified the styles that showed significant ($p < 0.01$) change in frequency against time in the 6 years surrounding each revolution (electronic supplementary material, table S2). We also carried out a style-enrichment analysis for the same periods (electronic supplementary material, table S2). Of the three revolutions, 1964 was the most complex, involving the expansion of several styles—1, 5, 8, 12 and 13—enriched at the time for SOUL- and ROCK-related tags. These gains were bought at the expense of styles 3 and 6, both enriched for DOOWOP among other tags. The 1983 revolution is associated with an expansion of three styles—8, 11 and 13—here enriched for NEW WAVE-, DISCO- and HARD ROCK-related tags and the contraction of three styles—3, 7 and 12—here enriched for SOFT ROCK-, COUNTRY-related or SOUL + R`N'B-related tags. The largest revolution of the three, 1991, is associated with the expansion of style 2, enriched for RAP-related tags, at the expense of styles 5 and 13, here enriched for ROCK-related tags. The rise of RAP and related genres appears, then, to be the single most important event that has shaped the musical structure of the American charts in the period that we studied.

(<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4453253/> accessed on 3/12/2019)

Analyzing from the frequency of music itself, a study shows how a certain period of time contains their signature genre ruling the market. The industry actively and continuously shaping its business by providing artists, producer, songwriter, and products that later define the musical chart that reflects society interest at that time. This phenomenon is very natural to any entity that are active in society.

We have not addressed the causes of the dynamics that we detect. Like any cultural artefact—and any living organism—music is the result of a variational-selection process. In evolutionary biology, causal explanations of organismal diversity appeal to intrinsic constraints (developmental or genetic), ecological factors (competition among individuals or lineages) and stochastic events (e.g. rocks from space). By analogy, a causal account of the evolution of music must ultimately contain an account of how musicians imitate, and modify, existing music when creating new songs, that is, an account of the mode of inheritance, the production of musical novelty and its constraints. The first of these—inheritance and its constraints—is obscure; the second—selection—less so. The selective forces acting upon new songs are at least partly captured by their rise and fall through the ranks of the charts. Many anecdotal histories of music attempt to explain these dynamics. (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4453253/> accessed on 3/12/2019)

Because popular music industry relies on society as their target, their production defines a certain period of time. In 1920's music was dominated by jazz, blues.

Music in the 1920's was dominated by jazz, blues and the traveling dance bands that played what was popular at the time. Following the devastation of the first World War, Twenties music was quite upbeat and optimistic as the economy boomed and parties roared despite prohibition in the US. (<https://musicmap.info/> accessed on 3/12/2019)

To follow US devastation as the outcome of World War I, most of music genre that was popular at that time was Swing, Jazz, and Country as a representation of a big loss to America at that time. However, the focus of the industry did not fully focus on the impact of the World War I. In early 1910's to sometime in 1940's, African American started to enter music industry and was introduced as Race Record.

It was not until 1920 that black musicians and singers began to be recorded with any regularity. That was the year in which black composer and pianist Perry Bradford championed a young black female entertainer named Mamie Smith. Her first recording—a version of Bradford's "Crazy Blues" (1920)—was so successful that the General Phonograph Company's Okeh label launched a series called "Original Race Records." The series was advertised exclusively to African Americans in black-owned newspapers. Over the next several years, black musical director Clarence Williams signed and recorded for Okeh many leading blues, jazz, and gospel artists, including Louis Armstrong, King Oliver, and Lonnie Johnson. (<https://www.britannica.com/art/race-record> accessed on 3/12/2019)

The existence of Race Record exists because African American started to gain their freedom in their life and it was their breakout into popular music industry. However, this breakout was not benefiting them at first. The existence of Race Record are an extensive legitimacy to separate African American to appear in wider public because the distribution of their products are only being sent to African American owned business only.

In 1940's, America share graveness to World War II by extending the popularity of jazz and swing as their representation of loss and sadness, however,

this time around America decided to swing their view on those genres and swift it into positive genre for new era of optimism in America.

The music of the 1940's consisted mainly of jazz, big band, and swing. It reflected the pain of World War II while also trying to remain upbeat and looking towards a positive future full of possibilities. Because much of the world was involved in the war during the decade, many artists and groups put their efforts into entertaining troops, especially in the US with the USO (United States Service Organizations) (<https://musicmap.info/> accessed on 3/12/2019).

After going through World War II, America's music industry started to develop and attracted more artists and audiences as popular music started to rise to the charts.

Music of the 1950's reflected the beginnings of major social changes in the world and in the US, especially. Rock 'n' Roll, R&B, and traditional pop ruled the charts while radio and television connected the country in our musical tastes and exposed the nation to a greater variety of artists and styles. Some of the first major superstars of music emerged from this decade with people like Elvis Presley dominating the airwaves and the minds of young girls (<https://musicmap.info/> accessed on 3/12/2019).

With their post-war stability, America started to introduce pop singer such as Elvis into the surface and changed the society perspective of music. It started the culture of artist idolization as their music becoming more appealing to the masses in comparison to the 30's and 40's.

In the 60's, the industry started to play its run on chart dominance and competition.

The sounds of the 1960's straddled a large dichotomy between the ultimate commercialism with completely manufactured bands (like The Archies and The Monkees) and revolutionary artistry (Bob Dylan and Jimi Hendrix) with some of the greatest singer-songwriters and

instrumentalists emerging on the scene. There were also many bands and artists that walked the line between commercialism and musical innovation like The Beatles, Simon & Garfunkel, and The Rolling Stones. The Beatles dominated the charts and spurred on the British Invasion that characterized much of the decade (<https://musicmap.info/> accessed on 3/12/2019).

Continuing the changes made in 50's that music started to become more commercialized, the 60's just a battlefield for more artists to fight to be on the top of the charts. Because of music tokenization, the idea of predominance become more normal as British started to invade the industry by dominating them with the existence of The Beatles, Simon, and The Rolling Stones. However, because of the competitive nature of the industry, the label and artist have more intensive to make their music becoming more appealing and that was when revolutionary artist like Bob Dylan and Jimi Hendrix started to appear to the surface and dominated the chart.

1970's was a start of one genre domination. Disco was very big that other genres have to have its aspect in order to be favored by the audiences.

The 1970's served as a bridge between the seriousness of the music that came out of the late sixties and the excessiveness of music from the 1980's. Disco became one of the biggest and most despised trends in music during the decade. It was so pervasive that many established singers and bands came out with disco songs to keep up with the trends, including rockers like Blondie and Rod Stewart. Heavier rock music and punk rock also emerged during the decade, some of it as a retaliation to disco (<https://musicmap.info/> accessed on 3/12/2019).

Its domination able to shape society's mindset at that time that only song with disco related aspects are the one who are enjoyable.

Continuing to the 80's music started to become more diverse and more innovative as MTV (Music Television) introduces music video as one of artist canon in taking society's attention.

In the 1980's music was dramatically changed by the introduction of MTV (Music Television). This meant that music videos became more and more of a necessity in order for artists to gain popularity (especially with the youth) and sell records. A greater importance was placed on the appearance of musicians and gimmicks became commonplace. Michael Jackson emerged as one of the most dominant artists of the decade and was helped by his creative music videos and pure talent, with his Thriller album and video setting pop music standards. New Wave and Synth-Pop were popular genres and their electronic sounds fit perfectly with the beginnings of the computer age. Hair Metal bands also became popular during the decade with their theatrical and outrageous music videos and performances. Hip-Hop also came into the mainstream during the decade (<https://musicmap.info/> accessed on 3/12/2019).

Because of the revolutionary and innovative nature of the popular music industry, it continuously created new genre appears as a way of society's expressive interest and dynamic of changes. The 80's was the time music started to be sustainably diverse as not only pop music that are ruling the charts but Rocks, Hip-Hop, and Alternatives also able to compete with it.

Continuing the diversity of the industry, 90's music are an extension of how industry keep developing and competing to sell their music.

Like the sixties, the 1990's was a decade of extremes with under-produced, anti-establishment grunge bands and gangster rappers enjoying just as much success as the overly produced and studio manufactured pop groups. The decade was ruled by powerful singers with Mariah Carey, Celine Dion, and Whitney Houston topping the charts. Many artists' personal problems including drug abuse and rap

feuds overshadowed a lot of the talent during the decade as well, with the death of many popular musicians due to drug overdose and the murders of rappers like Notorious B.I.G. and Tupac Shakur (<https://musicmap.info/> accessed on 3/12/2019).

Because of their rapid development, music industry covers a lot of grievances for many artists because of drug overdose. At this time of the history, music becoming very open and diverse as many underground artists were able to compete with established artist and many topics are started to shifted from the quality of the music but often their personal life. This culture is a result of a successful establishment of popular music industry trying to intertwined between music, mass commodity, and idolization.

Covering music industry in the 2000's, music industry are established enough to have a stabile market, label, and artists engaging to their scene.

The music of the 2000's showcased a variety of genres and it reflected a great deal of the pop music that came from the nineties, with many of the same artists and bands remaining popular between the two decades. For a decade filled with much suffering in terms of the September 11th attacks, two wars in the Middle East, and an economic downturn, a lot of the music had to strike a fine balance between upbeat and optimistic while still reflecting the pain that many experienced. Some of the more popular genres of the decade included Dance-Pop, Indie Rock, and Emo (<https://musicmap.info/> accessed on 3/12/2019).

The establishment of popular music industry and its nature of profit-oriented business created a scene where pop music was superior. Pop music superiority resulted in its dominance topping charts for two decades and created more

subgenre for more artist to develop that has one collective value which was to be appealing for mass market.

2.3 Theoretical Framework

The theoretical framework used in this study is based on the library research, reading the literature, and reading related materials such as journals, theoretical books, essays, dictionaries, and articles. In addition, I also use theories that are relevant to the study to analyze the data and to answer the statements of the problem. In this study, there are three formulated problems. The first is analyzing how hegemony in popular music industry illustrated in Denene Millner's *Dreamgirls* and its mimetic portrayal, and the impact of hegemony in popular music industry as depicted in Denene Millners's *Dreamgirls* and its mimetic portrayal.

In the theoretical framework diagram, the first thing what i do is (1) to read the literature, which is *The Dreamgirls*, (2) is to assort the data by characterizing them based on the philosophy of praxis, which to find the reciprocal relationship between the base and superstructure (3) is to find the epoch within the relationship to show the establishment of the ideology, (4) is to further analyze the epoch to find the portrayal of Hegemony in popular music industry using Gramsci's Theory of Hegemony and further analyze the phenomena using Mimetic Approach to relate the findings with the real happening in the real world, (5) is to present the impact of hegemony in popular music industry within the novel and further relate the impact with real world using mimetic approach.

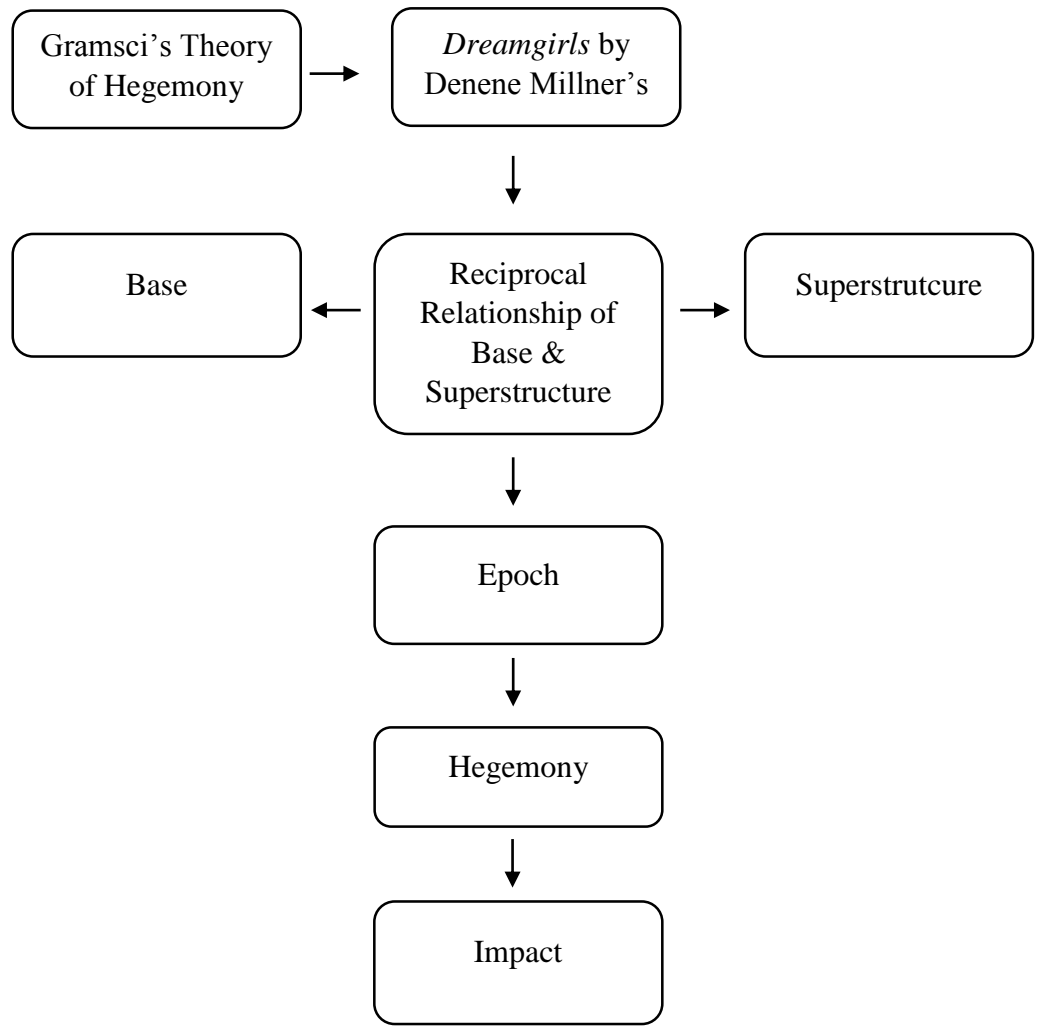


Figure 2.1 Theoretical Framework

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter I would like to conclude the final project by providing two sub-chapters to support the discussion, the sub-chapters are conclusions and suggestions. In conclusions, I shortlisted all the findings in the study and conclude it in answering the research questions. In suggestions, I listed down the suggestions for the reader to make further understanding for this research.

5.1 Conclusions

After analyzing *The Dreamgirls* using Gramsci's theory of hegemony and mimetic approach, there are three points I can concluded in helping answering the research question and listing down the findings.

Hegemony in popular music industry is described through several issue in the novel. they are workers as product, beauty standard, pop genre domination, racism and colorism, and overworking culture.

The impact of hegemony in popular music industry as described in the novel are Human being purchasable, purchasable human being, powerlessness, success, favoritism, despondency, subordination. and overworked.

5.2 Suggestion

There are several suggestions that can be implied and recommended in making further understanding and research for the reader.

Firstly, this study will be useful if the reader/s has a delicate interest in popular music industry as this research is exist to help the reader/s understand music industry further through novel as its medium and by using literary theory as its framework.

Second, this study will be useful references for next researchers who want to conduct research with the same topic and approach or by using other approaches. Further researchers are suggested to further analyze this research in narrower scheme that discusses about the role of African American society in popular music industry using *The Dreamgirls* or Gramsci's theory of Hegemony.

Third, the readers are suggested to find more real life evidence of explained findings to help the goal of this study which is to broadened the information of hegemony in popular music industry.

Lastly, the readers are suggested to use this study as references in studying cultural study using Hegemony theory for Popular music industry is a very popular, relatable, and well-known topics that most people have experienced.