



**SPIRIT OF BLACK DESCENDANT ENCOURAGEMENT AS
REFLECTED IN *BLACK GOLD* LYRIC BY ESPERANZA
SPALDING**

A THESIS

**In Partial Fulfillment of the Requirements for
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PRONOUNCEMENT

The writer states truthfully that this thesis is compiled by him without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any universities. In addition, the writer ascertains that he does not take the material from other publications or someone's work except for the references mentioned.

Semarang, 24th July 2013

Renanda Prima Tyasa

MOTTO AND DEDICATION

"Goodbye," said the fox. "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye."

(The Fox in Antoine de Saint-Exupéry' *Le Petit Prince*)

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

(‘Four Skinny Trees’ – Sandra Cisneros’ *The House on Mango Street*)

This thesis is dedicated to my family

‘a home of the timeless love’

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Semarang, 24th July 2013

Renanda Prima Tyasa

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ABSTRACT

Karya sastra selain menjadi cerminan masyarakat pada masa tertentu juga berfungsi sebagai media bagi pembuat karya sastra untuk menyuarakan buah pemikirannya kepada khalayak. Salah satu jenis karya sastra yang dibahas dalam skripsi ini adalah puisi atau disebut juga lirik. Dalam skripsi ini, penulis tertarik untuk menganalisis bagaimana liris mencoba menyampaikan pemikirannya pada kelompok minoritas kulit hitam di masyarakat sekarang, khususnya di Amerika. Penulis memilih lirik lagu 'Black Gold' yang ditulis oleh seorang wanita keturunan kulit hitam bernama Esperanza Spalding. Jika ditilik, lirik 'Black Gold' bertujuan untuk mendorong orang-orang keturunan kulit hitam supaya maju. Dalam menganalisis lirik 'Black Gold' ini, penulis membahas analisis unsur intrinsik yang terdiri dari diksi, imaji, bahasa kiasan, serta rima yang kemudian dikorelasikan dengan unsur ekstrinsik yakni bentuk-bentuk baru diskriminasi kulit hitam di masyarakat saat ini. Untuk lebih memahami mengapa lirik Black Gold ini ditulis, penulis juga mengaitkan dengan teori sosiologi sastra milik Hippolyte Taine.

Tujuan penulisan skripsi ini adalah untuk mengetahui maksud liris dalam menulis 'Black Gold' melalui analisis unsur intrinsik yang didukung dengan bukti-bukti diskriminasi terhadap orang-orang keturunan kulit hitam di masyarakat saat ini.

Bentuk-bentuk diskriminasi yang berasal dari prasangka ternyata memiliki dampak psikologis terhadap target diskriminasi. Selain itu, ternyata ada korelasi antara stereotip orang-orang kulit hitam dengan pandangan politik seseorang. Penulis menggunakan studi pustaka dalam mengumpulkan rujukan-rujukan dalam skripsi ini.

Hasil analisis menunjukkan bahwa ada korelasi antara maksud liris dalam menulis 'Black Gold' yang terwakili lewat analisis unsur intrinsik dengan bentuk-bentuk baru diskriminasi yang dihadapi oleh orang-orang keturunan kulit hitam saat ini.

Keywords: lyric, Black Gold, discrimination, black encouragement

CHAPTER 1

Introduction

1.1. Background of the Study

The slavery era of black people from the 17th until 20th century had inherited wounds toward the descendants of black people. After Civil War (1861-1865), slavery was abolished by the combination of Lincoln's Emancipation Proclamation and the 13th Amendment to the Constitution in 1865. However, although the Blacks were no longer slaves, they were still treated as second class citizens and continued to live in poor conditions without many chances to make their life better. It would take a long time before their life would be improved. However today, people of black descendants in the United States are able to blend with society. Indeed, their presence is considered better these days. However, they factually are not totally free from discrimination. News is reporting about discriminations that are faced by black descendants nowadays. As for example is the killing plan that is conducted by white supremacist group Ku Klux Klan that put target into President Barack Obama. News canal *thesun.co.uk* published it on June 21st, 2013. It is said,

Fanatics Glendon Scott Crawford, 49, and Eric Feight, 54, were nicked after a six-month FBI undercover operation. Mr Obama was among those said to have been targeted by the futuristic device that would have fired lethal doses of radiation. Engineer Crawford, a member of the white supremacist group

the Ku Klux Klan, told undercover agents his design was “Hiroshima on a light switch”. He said his plan was to hide the death ray inside a van and park it near to a target. (Samson, “Obama is death ray target of Ku Klux Klan nut”)

One of many black descendant musicians, Esperanza Spalding, wrote *Black Gold* in Spalding’s album: *Radio, Music, Society* which was released in 2012. *Black Gold* lyric contains the indication of today’s ‘new’ and ‘contemporary’ discrimination toward black descendants. Discrimination, as Sue states in *The Psychology of Prejudice and Discrimination* by Bernard E. Whitley, Jr. and Mary E. Kite, is “treating people differently from others based primarily on membership in a social group” (2010: 12). Discrimination is resulted from prejudice, as prejudice according to Brewer and Brown is “an attitude directed toward people because they are members of a specific social group” (2010: 11). However, *Black Gold* lyric is also provocative toward black people; therefore it is interesting to figure out what lies ‘behind’ each stanza of the lyric. It is to find out what message or meaning inside it, since not every word in a lyric depicts its literal meaning. A word may contain more than one interpretation, and therefore how to find out its meaning is by paying attention to the context, as Sam Glucksberg states in *Understanding Figurative Language*,

Clark (1996) cites this example from British English: the word garage can be used literally in either of two senses, to refer to a parking structure or to a repair facility. Thus, if someone says, “I’m taking the car to the garage,” it is not clear whether the car will be parked or repaired. How, then, do people

decide which meaning is intended? The answer, of course, is context (2001: 17)

Lyric as one kind of literary works may function as a medium to represent the message that is contained inside, and it has coercing nature. As Wellek and Warren states in *Theory of Literature*, that “Literary kinds ‘may be regarded as institutional imperatives which both coerce and are in turn coerced by the writer’” (1949: 226). As an institution, literature also has its ‘institutioner’ or in this case, its author. This author’s work is not only affected by society, but also intended to influence the society in the future. Wellek and Warren state that “Authors are not only students of literature and society, but also prophets of the future, monitors, and propagandists” (1949: 95). This analysis about author is a part of this study’s general theory that is Hippolyte Taine’s Historical Approach to Literary Analysis. Based on the previous explanation, the writer is eager to reveal this Esperanza Spalding’s *Black Gold* lyric.

1.2. Purpose of the Study

There are three main purposes of this study:

1. To explore the intrinsic and extrinsic aspect
2. To explore black descendant encouragement in *Black Gold*

3. To explore Hippolyte Taine's Historical Approach to Literary Analysis in *Black Gold*

1.3. Scope of the Study

In order to obtain a specific result, the writer narrows the scope of the study focusing on intrinsic and extrinsic aspect. The intrinsic aspects discussed in the study are diction, imagery, figurative language, and end rhyme. The extrinsic aspect discussed the spirit of black descendant encouragement in *Black Gold*.

1.4. Methods of the Study

1.4.1. Method of Research

In the writing process, the writer uses library research method. Library research method is conducted by collecting data and information about the topic from many supportive books and internet sources. As Rene Wellek and Austin Warren stated in *Theory of Literature*, that

Since the majority of students can find their source materials in libraries, a knowledge of the most important libraries, and familiarity with their catalogues as well as other reference books, is undoubtedly, in many ways, an important equipment of almost every student of literature (1949: 58)

1.4.2. Method of Approach

In analyzing the topic, the writer uses *historical approach to literary analysis* by Hippolyte Taine. Historical approach to literary analysis is a deep study of literary work by observing all four of environmental causes that joined together in a literary work's creation. The four environmental causes are race, milieu, moment, and dominant faculty. By analyzing it, people will be more comprehend of 'why' such literary work is made. Based on Bressler in *Literary Criticism: an Introduction to Theory and Practice*, "science seems to provide us the key to our past and an understanding of the present and would help us determine our future if we relied on the scientific method in all our human endeavors" (1994: 29).

1.5. The Organization of Writing

In writing the analysis *Spirit of Black Descendant Encouragement as Reflected in Black Gold Lyric by Esperanza Spalding*, the study will be arranged in chapters and sub-chapters as follows:

CHAPTER 1 : INTRODUCTION

It contains background of the study, purpose of the study, scope of the study, methods of the study, and the organization of writing.

CHAPTER 2 : AUTHOR'S BIOGRAPHY AND THE LYRIC

It contains the biography of Esperanza Spalding as *Black Gold's* author and the object of the study that is *Black Gold* lyric.

CHAPTER 3 : LITERARY REVIEW

It contains literary review of intrinsic and extrinsic elements of Esperanza Spalding's *Black Gold* lyric.

CHAPTER 4 : ANALYSIS

This is the main part of the thesis discussing both the intrinsic and the extrinsic aspects of *Black Gold* lyric.

CHAPTER 5 : CONCLUSION

It provides the results of the analysis and the discussion in the previous chapters.

CHAPTER 2

Author's Biography and the Lyric

2.1. Author's Biography

The following information was taken from:

<http://www.esperanzaspalding.com/rms/aboutme/>

www.oregon.com/history/african_american_culture www.pcpa.com/events/music-main-street-jujuba-0 www.oboaddy.com/about.html

Esperanza Spalding grew up in a single-parent home and learned early lessons in the meaning of perseverance and moral character from her role model who is her mother. She was born in Portland, Oregon from an African-American father and of Welsh, Native American, and Hispanic descent mother. She was home-schooled for a significant portion during her elementary school years, since she was holding a highly intuitive learning style that often put her at odds with the traditional education system. However, the one pursuit that made sense to Spalding from a very early age was music. At age five, she had essentially taught herself to play the violin well enough to land a spot in The Chamber Music Society of Oregon, a community

orchestra that was open to both children and adult musicians. She stayed with the group for ten years, and by age 15, she had been elevated to a concertmaster position. Spalding also played bass. Spalding was the 2005 recipient of the prestigious Boston Jazz Society scholarship for outstanding musicianship. In 2006, she released her first album *Junjo*. After that, it is followed by her second album *Esperanza* in 2008. Numerous awards and appearances followed, including an invitation by President Barack Obama to appear at both the White House and the Nobel Peace Prize Ceremony, and an appearance on the *Late Show with David Letterman*. In 2010, she released *Chamber Music Society*. In the same year, she was awarded a Grammy for 'Best New Artist'. Her latest album *Radio, Music, Society* which was released in 2012 has been nominated for 'Best Jazz Vocal Album' in Grammy Awards, an annual music awarding for musicians in US.

Esperanza was born in Portland, Oregon. African-Americans in Portland have made a sizeable contribution to the city's development since the era of the pioneers. They kept the city and the nation running with their invaluable work in the railway industry and the World War II shipyards. World War II brought a great influx of African Americans to Portland. Thousands were worked in the shipyards and lived at Vanport, a wartime housing project that was destroyed by flood in 1948. Portland has the oldest continuously chartered NAACP (National Association for the Advancement of Colored People) chapter west of the Mississippi. Today's African-American community in Portland dates back to the beginnings of the transcontinental

railroad. Many black workers made Portland their home in order to have access to Union Station and jobs on the railroad. Local members of the NAACP, the Urban League and other organizations were fought tirelessly for civil rights. Their efforts brought about the removal of discriminatory laws in Oregon.

It is true that today the life of black descendants is considered better. Many African-American descendants in Portland, Oregon today are possibly quite diverse in occupation. Since the writer is writing about lyric analysis, it is interesting to know some of other musicians who are quite renowned in Oregon besides Esperanza Spalding. There are two examples of African descendants that are resided in Portland, Oregon. They are Jujuba music band whose forte is Nigerian Afrobeat and Juju music, and Obo Addy, a Ghanaian drummer master who is settled in Portland, Oregon since 1978. With his wife, he created *The Obo Addy Legacy Project*, a non-profit organization which has introduced thousands of people to the music of Ghana. In 1996, Obo Addy was awarded the National Heritage Fellowship Award by the National Endowment for the Arts. He is the first African born artist to ever receive the award. Esperanza Spalding herself concerns on jazz music. She is well-known as a vocalist, bassist, and songwriter. *Black Gold* itself has a touch of jazz.

2.2. “Black Gold” Lyric

Lyric was taken from:

<http://www.azlyrics.com/lyrics/esperanzaspalding/blackgold.html>

“Black Gold”

(Esperanza Spalding featuring Algebra Blessett)

Hold your head as high as you can (1)

High enough to see who you are, little man

Life sometimes is cold and cruel

Baby no one else will tell you so remember that

You are Black Gold, Black Gold (5)

You are Black Gold

Now maybe no one else has ever told you so

But you're golden, baby

Black Gold with a diamond soul

Think of all the strength you have in you (10)

From the blood you carry within you

Ancient men, powerful men

Built us a civilization

They'll be folks hell-bent on putting you down

Don't get burned (15)

Not necessarily everyone will know your worth

Think of all the strength you have in you
From the blood you carry within you
Ancient men, powerful men
Built us a civilization (20)

Think of all the strength you have in you
Powerful, powerful men
Built us a civilization

Hold your head as high as you can
High enough to see who you are, little man (25)
Life sometimes is cold and cruel
Baby no one else will tell you so remember that

You are Black Gold, Black Gold
You are Black Gold

There'll be folks hell-bent on putting you down (30)
Don't get burned
Not necessarily everyone will know your worth
Think of all the strength you have in you
From the blood you carry within you
Ancient men, powerful men (35)
Built us a civilization

Think of all the strength you have in you
Powerful, powerful men
Built us a civilization

Hold your head as high as you can (40)
High enough to see who you are, little man
Life sometimes is cold and cruel
Baby no one else will tell you so remember that

You are Black Gold, Black Gold
You are Black Gold (45)

Think of all the strength you have in you
From the blood you carry within you
Ancient men, powerful men
Built us a civilization

All the strength (50)
All the blood
That you carry
Ancient men
Powerful men

In you (55)
Built us a civilization

Hold your head as high as you can
High enough to see who you are, little man
Life sometimes is cold and cruel
Baby no one else will tell you so remember that (60)

You are Black Gold, Black Gold
You are Black Gold

You are Black Gold, Black Gold
You are Black Gold

You are Black Gold, Black Gold (65)
You are Black Gold

You are Black Gold, Black Gold
You are Black Gold

Hold your head as high as you can
High enough to see who you are, little man (70)
Life sometimes is cold and cruel
Baby no one else will tell you so remember that

You are Black Gold
You are Black Gold
You are (75)

You are

You are

Hold your head up

Don't give up

You are Black Gold

(80)

You are

You are

Black Gold

Black Gold, Black Gold, Black Gold

CHAPTER 3

Literary Review

3.1. Intrinsic Aspects

3.1.1. Denotation and Connotation

Society's life will not be well-going without communication. Communication, in this case, is a vital means to society. Those who are involved within this society's communication network require certain terms. These terms are vocabulary mastery and capability to create his richness in vocabulary into effective and clear sentences based on valid syntax to convey his mindset and feeling toward other people in society. This capability to choose proper words to be used on sentences is called diction. In short, diction involves words that are going to be used to convey an idea, how to form proper words classification or use appropriate expression, and which style is best used on a situation.

Diction consists of two aspects that are denotation and connotation. **Denotation**, based on Laurence Perrine's work *Sound and Sense: an Introduction to Poetry*, is "the dictionary meaning or meanings of the word" (1963: 38). Beyond its

denotations, a word may also have connotations. **Connotation** is “what it suggests beyond what it expresses: its overtones of meaning” (1963: 38). It acquires these connotations by its past history and associations, by the way and the circumstances in which it has been used. Connotation is important to the poet, for it is one of the means by which he can concentrate or enrich his meaning, or in other words, say more in fewer words.

3.1.2. Imagery

In *Sound and Sense; an Introduction to Poetry* by Laurence Perrine, **imagery** is defined as “the representation through language of sense experience” (1963: 54). Poetry appeals directly to our senses, of course, through its music and rhythm, which we actually hear when it is read aloud, while indirect enjoyment appeals to our senses through imagery, the representation to the imagination of sense experience. The word image perhaps most often suggests a mental picture, something seen in the mind’s eye. Visual imagery is the most frequently occurring kind of imagery in poetry. Perrine divides imageries into seven representations. They are **visual imagery** (appears from sense of eyesight), **olfactory imagery** (appears from sense of smell), **auditory imagery** (appears from the sense of hearing), **gustatory imagery** (appears from the sense of taste), **tactile imagery** (appears from the sense of touch), **organic imagery** (appears from the internal sensation such as hunger, thirst, nausea, fear, pain, sad, etc), and **kinesthetic imagery** (appears from gesture or movement).

3.1.3. Figurative Language

In *Sound and Sense; an Introduction to Poetry* by Laurence Perrine, **figure of speech** is “any way of saying something other than the ordinary way” (1963: 65). Figures of speech are another way of adding extra dimensions to language. Figures of speech are language that cannot be taken literally. In this thesis, the writer uses only one kind of figurative language that is symbol.

3.1.3.1. Symbol

A **symbol** may be roughly defined as “something that means more than what it is” (1963: 83). Mario Klarer in *An Introduction to Literary Studies* states that “images and concrete objects often serve the additional function of symbols if they refer to a meaning beyond the material object” (2004: 32). “The poet can either use a commonly known, *conventional symbol* or create his own *private symbol* which develops its symbolic function in its particular context” (2004: 32). As for example is the word ‘albatross’ in Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner” (1798), it is a private symbol. In the course of the poem, the murdered bird becomes a symbol of natural order which has been destroyed by man.

3.1.4. End Rhyme

According to Klarer in *An Introduction to Literary Studies*, rhyme “adds to the dimension of sound and rhythm in a poem” (2004: 40). Rhyme is functioned to give identical sound on particular stanza in a poem. As for example is a stanza of the poem

'Remembrance' (1846) by Emily Bronte which has sound pattern of a-b-a-b. The most common rhyming scheme in modern poems is end rhyme, which is "based on identical syllables at the end of certain lines" (2004: 41).

3.2. Extrinsic Aspects

3.2.1. Factual Condition: Black Life in Society Today

As can be seen in recent days, the life of black descendants in America is considered better. Many of black figures are quite acclaimed. Such thing can be implied from many renowned black figure achievements in diverse realms, such as poet Gwendolyn Brooks who received Pulitzer Prize in 1950 and Lorraine Hansberry with her play *A Raisin in the Sun* which earned New York Drama Critic's Circle Award. The works by black jazz musicians after World War II were also factually made advancements in social, political, and economic equality, as cited in Jeff Wallenfeldt's *Black Experience in America*

While Coleman and the free jazzmen were liberated musically, the struggle for social, political, and economic equality was reaching a crescendo. In the wake of the massive March on Washington in 1963, Pres. Lyndon B. Johnson signed the landmark 1964 Civil Rights Act into law. The Twenty-Fourth Amendment, which abolished poll taxes for federal elections, was also ratified in 1964, and in 1965 the Voting Rights Act removed the longstanding barriers that had prevented African Americans from exercising their constitutional right to vote. (2011: 13)

However, the life of black common people in society cannot be denied. Hernan Vera in her work *Handbook of the Sociology of Racial and Ethnic Relations* wrote of how racism is still a matter that has been taken for granted for too long and it seems unconsciously internalized in people's mind, as she wrote

This handbook opens with a topic that has been taken for granted for too long: the racial categorization of some people as "white" and superior, while others are categorized as "not white" and as eminently different and inferior in one or more ways. Charles A. Gallagher, a leading U.S. expert in this area, notes that whiteness remains a relatively invisible way to classify human beings. Other people are classified as minorities; some have a "race"; others have ethnicity; and others are just different. Whiteness often remains implicit and unstated, but still held in the mind. (2007: 1)

Apparently it is undeniable that today racism is considered disguised and hidden, as Hernan Vera states that "While there are now laws that, at least officially, prohibit overtly racist discrimination, purportedly "new," "modern," and "aversive" racist practices persist" (2007: 3). The following citations are examples of latest racial discrimination issue toward black people in society today.

Alan Wolfe in his work *One Nation, After All: What Middle-Class Americans Really Think about God, Country, Family, Racism, Welfare, Immigration, Homosexuality, Work, The Right, The Left, and Each Other*, resumed his research result of disguised discrimination of black people in society today. It is about the similar preference of Whites neighborhood either in the past or the present time

American housing patterns, notoriously color-conscious in the past, remain color-conscious in the present; although Americans agree that blacks "have

a right to live wherever they can afford to”, 45 percent of them (in 1990) still favored “allowing homeowners to decide for themselves whom to sell to, even if they preferred not to sell to blacks”, with the obvious consequence that “most whites prefer neighborhoods with a clear white majority” (1998: 186)

Simon McCormack in *huffingtonpost.com* published news about the shot of Trayvon Martin, a seventeen year old African-American boy who was murdered by George Zimmerman, a twenty-eight year old multi-racial Hispanic American, with tendency of race relation. He was found not guilty by the juror. This case triggers NAACP’s reaction. It also sets off a wave of protests. The Associated Press reports that protesters rallied in peaceful demonstration across the state of California. It was published on July 14th, 2013

George Zimmerman was found not guilty of all criminal charges on Saturday, but, if the NAACP gets its way, he won't be out of legal trouble yet. ABC News reports that the NAACP wants the Department of Justice to prosecute Zimmerman on civil rights charges. "We are outraged and heartbroken over today's verdict," NAACP President Benjamin Jealous said in a statement. "We will pursue civil rights charges with the Department of Justice, we will continue to fight for the removal of Stand Your Ground laws in every state, and we will not rest until racial profiling in all its forms is outlawed." (McCormack, “NAACP Wants DOJ to Prosecute George Zimmerman”)

The Staff of Editorial in *africanglobe.net* published news about the controversial Italian senator, Roberto Calderoli, who was saying an insensitive utterance toward Minister Cecile Kyenge, a Congolese-born doctor who has lived in Italy since 1983. It was published on July 15th, 2013

AFRICANGLOBE – An Italian senator has been pressured into apologising after he said the country’s first Black cabinet minister Cecile Kyenge reminded him of an orangutan. Roberto Calderoli, from the anti-immigration Northern League, told a rally that the success of Integration Minister Cecile Kyenge encouraged “illegal immigrants” to come to Italy. (Staff, “Italy Racism Row: Cecile Kyenge Compared to Orangutan”)

3.2.1.1. Psychological Response toward Discrimination

Sue states in *The Psychology of Prejudice and Discrimination* by Bernard E. Whitley, Jr. and Mary E. Kite, that discrimination is “treating people differently from others based primarily on membership in a social group” (2010: 12). Discrimination is resulted from prejudice, as prejudice according to Brewer and Brown is “an attitude directed toward people because they are members of a specific social group” (2010: 11). Gordon W. Allport in his book *On the Nature of Prejudice* (1954), as quoted by John F. Dovidio, Peter Glick, and Laurie Rudman in their book *On the Nature of Prejudice-fifty years after Allport*, stated that “One’s reputation, whether false or true,” he observed, “cannot be hammered, hammered, hammered, into one’s head without doing something to one’s character” (2005: 139). From this statement, we can conclude that a presumption that addressed into a person is either having a positive or negative impact toward oneself. If that person takes such presumption and respond to it positively, s/he may consider it as a challenge and therefore would resulted positive as well. Dovidio, Glick, and Rudman resumed Allport’s thought about such thing called *ego defense*,

Interestingly, Allport did not believe that the traits that targets of prejudice develop as a result of their persecution are necessarily unpleasant or lead to poor mental health. Rather, he argued that targets develop ego defenses in response to ridicule, disparagement, and discrimination, some of which (e.g., ingroup solidarity) help to protect their mental health. (2005: 139)

Contradictory result will occur if a person responds to discrimination in a negative way that may cause some mental breakdown. Allport called this type of person as ‘intropunitive’, as states by Dovidio, Glick, and Rudman

He hypothesized that people who tend to be “extropunitive” (i.e., who characteristically attribute the cause of personal events to things outside of themselves) will likely adopt outwardly focused defenses (e.g., aggression against the outgroup), whereas people who characteristically tend to be “intropunitive” (i.e., who attribute responsibility for events to themselves) will likely adopt inwardly focused defenses (e.g., denial of membership, self-hate, and ingroup aggression). (2005: 140)

3.2.1.2. Stereotyping and Political Sight

Davidio, Glick, and Rudman resumed Allport’s thought of ‘stereotype’ and ‘category’, “a stereotype is not identical with a category; it is rather a fixed idea that accompanies the category” (2005: 209). Katz and Braly (1993) argued the stereotype of African-American people in Davidio, Glick, and Rudman’s *On the Nature of Prejudice – fifty years after Allport*, “Historically, African Americans were said to be lazy, religious, unintelligent, and musical” (2005: 212). Apparently, the way people judge others are based on their intuition they hold, as Wittenbrink, Gist, and Hilton cited argument (1997) in *On the Nature of Prejudice – fifty years after Allport* is

saying about the correlation of political sight and how they viewed the stereotype of black people,

How people respond to the members of a particular group is determined in part by the intuitive theory that the person holds. For instance, people who subscribe to the intuitive theory that Blacks lack the ability and/or motivation to achieve (a view often associated with political conservatism) and those who believe that discrimination limits Blacks' economic progress (a view associated with liberalism) process and interpret information about Blacks in fundamentally different ways. (2005: 212)

Stereotyping is a premature judgment. The truth to be sought is either true or not true, as cited in *On the Nature of Prejudice – fifty years after Allport*, “The categorization function explains why stereotypes are undifferentiated and overgeneralized; the justification function explains why they are so often illogical and contrary to fact” (2005: 209).

3.3. Hippolyte Taine’s Historical Approach to Literary Analysis

Taine asserts in Bressler’s *Literary Criticism: an Introduction to Theory and Practice*, that to understand any literary text, people must “examine the environmental causes that joined together in its creation” (1994: 30). Taine divides such influences into four main categories: *race*, *milieu*, *moment*, and *dominant faculty*. In his opinion about **race**, Taine posits that authors of the same race, or those born and raised in the same country, share peculiar intellectual beliefs, emotions, and

ways of understanding. In addition, it is a must to examine the author's **milieu** or surroundings. For example; English citizens, he believed, respond differently to life than do French or Irish citizens. Accordingly, by examining the culture of the author, Taine proposes that people would understand more fully the intellectual and cultural concerns that inevitably surface in an author's text. Further, Taine maintains that people must investigate an author's epoch or **moment** –that is, the time period in which the text was written. Finally, Taine decrees people must examine each author's **individual talents** that make him or her different from others who share similar characteristics of race, milieu, and moment. For Taine, a work of art is 'the result of given causes' and can best be represented by using the following formula: race + milieu + moment + dominant faculty = work of art. Taine argues that people cannot therefore appreciate art as it "really" is without considering all four of his stated elements.

Ultimately, for Taine, "the text becomes a literary object that can be dissected to discover its meaning" (1994: 30). By examining the actual text itself, the circumstances of place and race, the historical times in which the text was written, and each author's individual talents, people will realize, Taine asserts, that "no text is written in a vacuum, but it is instead the result of its history" (1994: 30)

CHAPTER 4

Analysis

4.1. Intrinsic Aspects

4.1.1. Denotation and Connotation

In writing lyric, the lyricist is supposed to pay attention toward the word selection which is commonly known as diction. Through diction, the lyricist may express his/her feelings that s/he considered best to convey the message. Diction is also an essential means to represent lyricist's feeling, idea, and spiritual experience in their work. Diction comprises denotation and connotation. The writer explores and explains the diction in 'Black Gold' lyric line by line to find out the interpretation and message inside each stanza.

Stanza 1

*Hold your head as high as you can
High enough to see who you are, little man
Life sometimes is cold and cruel
Baby no one else will tell you so remember that*

The writer finds denotative meaning in the third and fourth line of first stanza. The lyricist wants to warn black people of how life sometimes, in unexpected way, can be 'cold' and 'cruel'. This line may refer to the dark chain of slavery in between 17th and 20th century. The word *cold* and *cruel* can be considered connotative as it represents the gloomy experience of slavery. The fourth line is certainly denotative since the lyricist who is a black descent shared the same ways of understanding of being a black descent. It means, only black people may understand the sufferings that the black people ever experienced. Meanwhile, the connotative meaning can be found in the first and second line. First line 'Hold your head as high as you can' connotatively push black people to be confident and not scared to keep their 'head up'. The second line is meant to eagerly push black people to be self-conscious. The word *little man* is contradictory to the word *high enough* which is meant to motivate black people to feel capable although they are minority group.

Stanza 2

You are Black Gold, Black Gold

You are Black Gold

This stanza contains repetition of sentence 'You are Black Gold' which is intended to continuously remind black people as 'Black Gold'. The word *Black* denotatively refers to the black descent who is originated from Africa, while the word *Gold* connotatively means 'priceless' or 'worthy'.

Stanza 3

*Now maybe no one else has ever told you so
But you're golden, baby
Black Gold with a diamond soul*

The first line of this stanza is denotative since the lyricist who is a black descendant tries to emphasize that maybe no other people beside herself, as a black descendant, who shared the same emotions or ways of understanding, is willing to tell the black people of their potency. The second and third line is connotative. The lyricist tries to push black people of how worthy they are by choosing words such as *golden, black gold, and diamond soul*.

Stanza 4

*Think of all the strength you have in you
From the blood you carry within you
Ancient men, powerful men
Built us a civilization*

This stanza contains denotation from the first until fourth line. The sentence 'Think of all the strength you have in you' is meant to trigger black people to think of all the potential they have. The sentence 'From the blood you carry within you' contains denotative meaning of black people's origin that is Africa, which is meant to trigger black people to be proud of their origin. The sentence 'Ancient men, powerful

men' refers to many prominent figures of black descendant in the past, such as Nelson Mandela and Desmond Tutu who is meant to give examples to black people so that they may get inspired. The sentence 'Built us a civilization' refers to the previous sentence of how the prominent figures that is considered as 'ancient and powerful' had succeeded in struggle to make advancement of black people's life.

Stanza 5

They'll be folks hell-bent on putting you down

Don't get burned

Not necessarily everyone will know your worth

The first line of this stanza contains denotative meaning. The first line 'They'll be folks hell-bent on putting you down' contains denotative meaning which is meant that any person in society could be the person who is deliberately mock or make fun of another person's physical appearance, origin, social status, or any other things. The second line 'Don't get burned' is not meant that the black people is burnt by fire, but contains connotative meaning of 'not to get offended'. The third line 'Not necessarily everyone will know your worth' is contradictory to the lyricist's intention. Since the lyricist wants the black people to know of their worth, it is actually important for her that their worth will get attention from another person. Therefore the third line contains connotative meaning.

The rest of the stanzas are repetition of its previous stanzas. The lyricist is meant to repeatedly remind and emphasize black people of their worth.

4.1.2. Imagery

Imagery is the representation through language of sense experience. Through imagery, the reader may use his/her imagination to feel the sensation that is appeared in the lyric. There are five kinds of imageries that appears in *Black Gold*, that is visual, organic, kinesthetic, auditory, and tactile imagery.

Visual Imagery

Stanza 1

Visual imagery in this stanza can be found in the first and second line.

*Hold your **head** as **high** as you can*

The word *head* refers to the upper body part of human. In *Black Gold*, the word *head* refers to denotative meaning of upper body part of human. The phrase 'hold your head high' gives us imagination of someone who holds his/her head up.

*High enough to **see** who you are, **little man***

The word *see* refers to the way human see things through the sense of eyesight. In *Black Gold*, it refers to denotative meaning of the word *see*. The word

little man denotatively refers to children, but in *Black Gold*, it refers to minority group, in this case, the black people.

Stanza 2

This stanza is dominated with visual imagery. Both in the first and second line contain visual imagery.

*You are **Black Gold, Black Gold***

*You are **Black Gold***

The word *black* and *gold* denotatively refers to colors. In *Black Gold*, the word *black* refers to black people, while the word *gold* refers to connotative meaning of 'worthy'. *Black Gold* makes a term that is used to encourage the black people.

Stanza 3

There is visual imagery in this stanza that can be found in the second and third line.

*But you're **golden**, baby*

The word *golden* in this second line makes the picture in our mind of something made of gold, but in *Black Gold*, it is used to make a similarity of black people to gold which is functioned to encourage.

*Black Gold with a **diamond** soul*

The word *diamond* in this third line makes the picture in our mind of a mineral stone. In *Black Gold*, it is used to make a similarity of black people to diamond which is functioned both to encourage and emphasize that black people is worthy.

Organic Imagery

Stanza 1

*Life sometimes is cold and **cruel***

The third line of this stanza contains organic imagery. The word *cruel* is denotatively refers to the feeling of mean deed, but in *Black Gold*, it connotatively refers to the racial discrimination that are being faced by the black people.

Stanza 4

*Think of all the **strength** you have in you*

The first line of this stanza contains organic imagery. The word *strength* denotatively refers to the internal sensation of capability. In *Black Gold*, it also contains denotative meaning of strength.

*Ancient men, **powerful** men*

The third line also contains organic imagery. The word *powerful* makes us imagining the internal sensation of strong power. In *Black Gold*, it refers to black renowned figures who were struggling to achieve racial equality of black people.

Kinesthetic Imagery

Stanza 4

*From the **blood** you carry within you*

The second line of this stanza contains kinesthetic imagery. The word *blood* contains denotative meaning of red colored substance distributing oxygen to the whole body of a human. We cannot see or feel the blood flowing inside our body, but by seeing the phrase ‘blood you carry within you’, we instantly imagining the movement of blood distribution inside a human’s body.

***Built** us a civilization*

The fourth line of this stanza also contains kinesthetic imagery. The word *built* instantly makes a picture in our mind of workers constructing physical building. In *Black Gold*, it connotatively refers to the black renowned figures who were ‘constructing’ a civilization for the black people.

Stanza 5

*Don't get **burned***

The second line of this stanza contains kinesthetic imagery. The word *burned* gives us imagination of blazing fire that burns over something. In *Black Gold*, it contains connotative meaning of 'to not easily reactive'. It is used to tranquilize black people to not easily being reactive after they are receiving the treatment of discrimination.

Auditory Imagery

Stanza 1

*Baby no one else will **tell** you so remember that*

The fourth line of this stanza contains auditory imagery. The word *tell* gives us imagination of someone speaks while someone else listens. In *Black Gold*, it contains denotative meaning of 'tell'.

Tactile Imagery

Stanza 1

*Life sometimes is **cold** and cruel*

The third line of this stanza contains tactile imagery. It can be inferred in the word *cold*. We cannot see the physical form of ‘cold’, but can feel it in our skin. In *Black Gold*, it refers to the connotative meaning of how life sometimes could give an unexpected way, in this case, racial discrimination that is faced by the black people.

4.1.3. Figurative Language

4.1.3.1. Symbol

Symbol could be an effective means to represent something that is wanted to be described by the lyricist through simpler word. Symbol gives deeper understanding to the reader about the situation happened in a literary work. In *Black Gold*, there are two symbols that help to explain to the reader about the struggle of the lyricist to eagerly push and encourage the black people. First symbol can be found in stanza 2

*You are **Black Gold, Black Gold***

*You are **Black Gold***

The word *black* denotatively refers to black people. The lyricist uses the word *gold* to replace adjective ‘worthy’, ‘shiny’, or ‘priceless’. The term *Black Gold* itself makes a symbol of black people who is worthy and considered similar to gold. The lyricist intentionally chooses the term to eagerly push the black people.

Another symbol can be found in the third line of stanza 3,

*Black Gold with a **diamond** soul*

The lyricist chooses the word *diamond* to replace adjective ‘shiny’, ‘worthy’ or ‘priceless’, just like the previous explanation of the word *gold* in stanza 2. Whereas the word *soul* contains denotative meaning as it is. The lyricist deliberately chooses the term *diamond soul* which is intended to motivate black people as her reader.

4.1.4. End Rhyme

Rhyme adds to the dimension of sound and rhythm in a poem. It is functioned to give identical sound on particular stanza in a poem. There is repetition of rhyme in *Black Gold* that can be found in stanza 17 until 20 (line 61 until 68).

You are Black Gold, Black Gold

You are Black Gold

You are Black Gold, Black Gold

You are Black Gold

You are Black Gold, Black Gold

You are Black Gold

You are Black Gold, Black Gold

You are Black Gold

The same syllable *-old* as in the word *Gold* in each line forms an ending sound pattern of a-a-a-a. The same sound pattern at the end of each line makes

repetition which is intended to emphasize black people of their worth. It is represented through symbol in the term *Black Gold*.

4.2. Extrinsic Aspects

4.2.1. Factual Condition: Black Life in Society Today in *Black Gold*

It is true that many of renowned black figure achievements in the past have brought a better environment in black people's life today. However, it seems that the history of discrimination that was experienced by the black descendants is still existing until today. Hernan Vera in her work *Handbook of the Sociology of Racial and Ethnic Relations* wrote that racism is still a matter that has been taken for granted for too long and it seems unconsciously internalized in people's mind. An example of today's American housing pattern (see page 20) shows that discrimination remains persist although it took form of a more 'modern' one. The other examples (see page 1, 20, 21) of racial hatred by Ku Klux Klan group, insecurity toward blacks in the Trayvon Martin case, or mockery that is addressed to Minister Cecile Kyenge also show that discrimination in society today is still persisting with typical characteristic. In *Black Gold*, the indication for 'modern' forms of discrimination can be inferred from stanza 5

*They'll be folks **hell-bent on putting you down***

*Don't get **burned***

Not necessarily everyone will know your worth

First line of the stanza contains an implied indicator of ‘modern’ forms of discrimination. It can be inferred from denotative meaning in the word *hell-bent* and the term *putting you down*. The word *burned* in the second line is connotative and is intended by the lyricist to tranquilize black people to not be easily reactive of racial discrimination. The third line is also connotative since the lyricist actually wants people to be conscious of black people’s worth and potency, but she expressed it paradoxically through the phrase *not necessarily*.

4.2.1.1. Psychological Response toward Discrimination in *Black Gold*

Black Gold is considered made by the lyricist to eagerly push black people to make progress. Since *Black Gold* lyric was released in 2012, and that literary work is the representation of the social circumstance at particular time, it can be inferred that *Black Gold* is a means which is used to answer the challenge of racial discrimination that is being faced by the black people in recent days. Referring to Allport’s thought about *ego defense* in Dovidio, Glick, and Rudman’s work *On the Nature of Prejudice* (1954), it can be inferred that *Black Gold* lyric is some kind of ‘extro-punitive answer’ which is conducted by its lyricist, Esperanza Spalding. She represents the black people to positively answer the impact of racial discrimination. It can be inferred from the first until fourth line of stanza 1

Hold your head as high as you can
High enough to see who you are, little man
Life sometimes is cold and cruel
Baby no one else will tell you so remember that

In first and second line, it can be inferred that the discrimination target who is black people is taking the discrimination impact in a negative way or intro-punitively. However, through the third and fourth line, Esperanza Spalding as the lyricist tries to change the intro-punitive impact into positive way that is extro-punitive or what Allport called as *ego defense*.

The same intention of the lyricist to change the intro-punitive impact into *ego defense* is seen in stanza 2

You are Black Gold, Black Gold
You are Black Gold

The term *Black Gold* is deliberately used by the lyricist to encourage the black people. Moreover, it is continuously repeated to make black people recall of their worth so that they may develop an *ego defense*.

4.2.1.2. Stereotyping and Political Sight in *Black Gold*

Stereotyping is a dangerous generalization presumption. The way how a person sees another person from different race is supposed to be tactful, not based on stereotyping that was formed by society. Wittenbrink, Gist, and Hilton argue in *On the Nature of Prejudice* that people who subscribe to the intuitive theory that Blacks lack the motivation to achieve are supposed to hold conservative ideology, while those who believe that discrimination limits Blacks' economic and social progress are supposed to hold a liberal ideology. In correlation with *Black Gold*, the lyricist tries to drive the concern of the reader into having more liberal ideology through the third and fourth line of stanza 4

Think of all the strength you have in you

From the blood you carry within you

Ancient men, powerful men

Built us a civilization

A person with liberal ideology viewed that discrimination limits Blacks' economic and social progress. By referring to third and fourth line, the lyricist took example of 'ancient and powerful men' that is black prominent figure such as Nelson Mandela or Desmond Tutu to prove that although they were facing racial discrimination, their struggle in achieving racial equality was ultimately succeeded to bring a better social environment toward the life of black people. The fourth line *Built*

us a civilization indicated the struggle of ‘ancient and powerful men’ to achieve racial equality with the goal of better social environment.

4.3. Hippolyte Taine’s Historical Approach to Literary Analysis in *Black Gold*

Based on Taine’s theory *historical approach to literary analysis*, he argues that people cannot appreciate art as it “really” is without considering all four of his stated elements that is race, milieu, moment, and dominant faculty.

1. Race

Black Gold is sung by Esperanza Spalding together with her partner, Algebra Blessett, that both inherit black drop. Since *Black Gold* lyric is aimed to eagerly encourage black people, Spalding and Blessett are considered shared the same emotions or ways of understanding.

2. Milieu

Esperanza Spalding was home-schooled when she was a child. Her highly intuitive learning style often put her at odds with the traditional education system at that time. However, she quickly found her interest in music especially in violin and bass playing. Her strong passion about music has brought her into many achievements such as being invited to perform at the White House and the Nobel Peace Prize Ceremony, has released four albums until today, even being nominated and won the

Grammy Awards. Her personal experience may be one of the reasons why she wrote *Black Gold*, to encourage her listeners to make achievements.

Esperanza was born in Portland, Oregon. African-Americans in Portland have made a sizeable contribution to the city's development since the era of the pioneers. They kept the city and the nation running with their invaluable work in the railway industry and the World War II shipyards. Portland has the oldest continuously chartered NAACP (National Association for the Advancement of Colored People) chapter west of the Mississippi. The tireless efforts of the local members of the NAACP, the Urban League and other organizations to gain the civil rights were ultimately brought about the removal of discriminatory laws in Oregon. This short history about African-Americans in Oregon is probably also the reason why Esperanza wrote *Black Gold*. It is to remind her listeners about the struggle of black descendant pioneers in Oregon that were settled and fought for racial equality to make a better social environment today.

3. *Moment*

Hernan Vera in her work *Handbook of the Sociology of Racial and Ethnic Relations* (2007) wrote on how racism is still a matter that has been taken for granted for too long and it seems unconsciously internalized in people's mind. She also wrote that although there are laws that, at least officially, prohibit overtly racist discrimination, purportedly "new," "modern," and "aversive" racist practices persist. This issue of

'new form of discrimination' might have triggered Esperanza Spalding to write this *Black Gold* lyric. Racial discrimination is also supposedly to become a reason to express her racial pride.

4. *Dominant Faculty*

Other musicians who share the similar *race, milieu, and moment* as Esperanza does are Obo Addy and Juju Music Band. Both of them are black descendants, reside in Portland, and passionate in introducing African music as their racial pride. Obo Addy is a Ghanaian drum player with his *Obo Addy Legacy Project*, a non-profit organization which has introduced thousands of people to the music of Ghana. Juju Music Band plays the Nigerian Afrobeat. Meanwhile Esperanza Spalding plays bass and concerns on jazz music.

CHAPTER 5

Conclusion

Black Gold lyric mainly speaks about black encouragement. The concern can be inferred from the intrinsic aspect analysis comprises diction, imagery, and figurative language. Through analysis of the intrinsic aspect, the reader may understand the intention of the lyricist in making *Black Gold* lyric that is to eagerly push the black people.

The lyricist's concern to push the black people is also correlated with many extrinsic aspects. Black people in society nowadays are grateful to former black renowned figures that have brought a better social environment today. However, unexpectedly, discrimination is still held in people's mind until today. It is also given facts of many 'modern' forms of discrimination that persist in today's society. The indication of such discrimination can be found in stanza 5.

Discrimination, either it is overt, soft, or silent is certainly giving psychological effects toward the discrimination target. There are two psychological effects that may be developed by the discrimination target which is extro-punitive and intro-punitive. In *Black Gold*, Esperanza Spalding is driving her lyric to be extro-punitive as she wants the black people to develop their *ego defense*. She represents

the challenge which is taken by black people that are facing discrimination. It, therefore, does have correlation with Esperanza's main intention that is to encourage black people.

Wittenbrink, Gist, and Hilton said that there is a correlation between the stereotype of black people and political sight. Conservatives tend to argue that blacks lack the ability or motivation to achieve, while Liberals argued that discrimination limits blacks' social and economic progress. In *Black Gold*, Esperanza drives her lyric more liberal. She takes the reader's mind into reference of 'ancient and powerful men', that although the 'ancient and powerful men' faced racial discrimination in their era, they ultimately succeeded to bring better social environment in black people's life later at that time. Through the word 'ancient and powerful men', Esperanza makes a proof that discrimination itself that actually limits black people's social and economic progress.

The history of the pioneer African-American people to be settled and fought for social equality in Portland, Oregon maybe was the background why Esperanza Spalding wrote the lyric. Through *Black Gold*, Esperanza Spalding tries to respect the former pioneers or expressing her feelings to her reader of the struggle which is conducted by the pioneers in Portland. *Black Gold* maybe was also a means which is used by Esperanza Spalding to express her racial pride.

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