

CHAPTER I

INTRODUCTION

This chapter introduces briefly the basic information about this research. Reasons of conducting the research, problems and purposes of the study, methods of analysis, and other details will be elaborated.

1.1 Background

The music video is one of the most favored forms of entertainment in the world today. The fast growth of people's interest in music videos has started since the website *YouTube* was launched in 2005. *YouTube* is a website where people can share their videos. Through *YouTube*, music videos from around the world can be shared globally. Worldwide people can view music videos easily by opening the website. There are also other similar websites that enable them to upload videos, even though not as popular as *YouTube*, such as *Dailymotion*, *Metacafe*, and *Vimeo*. The ease of Internet browsing and advanced technology these days make those websites, especially *YouTube*, effortlessly accessible.

It is already stated before that people can view music videos from around the world easily. Consequently, it is not impossible that massive things can happen or change people's lives through the Internet because many people are involved. It is already known that Justin Bieber, a global superstar, was discovered by his manager through *YouTube* where Bieber's videos were uploaded. Another example is the internationally known "Gangnam Style" that has spread worldwide after it was posted on the Internet. Now, it seems that almost everyone in the world knows "Gangnam Style". In Indonesia, Sinta and Jojo were well-known in a short time because their video "Keong Racun" was viewed by many people in *YouTube*. There are also Gamaliel and Audrey who became famous because their video shows their talent in music. These cases show how music videos may have a profound effect on people's

lives. Perhaps it is merely an entertainment, but certainly it is not insignificant.

A music video can show various kinds of issues from around the world. As a kind of entertainment which is abundant and easily accessed, it is unavoidably a part of people's daily lives. Music videos can carry issues and ideologies in society which can be constructed consciously or unconsciously. In the previous research by Mezey and Niles (2005), it is shown that film and television have major roles in creating public assumptions on law. Knowledge about law for many common people is obtained mostly from those two forms of entertainment: television and film. Therefore, the ideologies of film and television may affect how people think of law. These depictions that film and television make about law can influence society to some extent. As another form of entertainment, music videos also have the same ability as film and television in portraying image and delivering ideologies.

There is another previous study by Click and Kramer (2007) which analyzes images of women and men in two mainstream popular songs by content analysis. Mainstream popular songs are the songs that are liked by the majority of people. Content analysis is a type of analysis which consists of description and interpretation (Hancock, 2000). It shows ideologies in the two songs portray men and women differently. The images of women and men in the lyrics and music videos of the two mainstream popular songs depict different identities and characteristics of two gender roles. It demonstrates that lyrics and music videos of songs can depict identities in society. Therefore, in this present research, the depictions of identities in music videos were analyzed by using a semiotic analysis.

Furthermore, this research focuses on identities based on fashion. Fashion as non-verbal communication conveys identity and also constructs it at the same time (Barnard, 2011). The previous research by Svensson (1991) emphasizes the role of clothing as means of communication of identity. It shows that clothing can also be powerful to defend the sovereignty of ethnic culture groups. It exhibits the ability of clothing beyond its usual function as a

form of communication. Therefore, in this present research, fashion was examined as an indicator of identities in society.

It is already established that fashion is closely related to capitalism, where the system of society is based on profit. In a thesis by Karacan (2007), it is elaborated how fashion in capitalism makes women objects of consumer culture. Women are oppressed by a patriarchal system that demands them to pursue the beauty myth that has been standardized. In this case, fashion is already a system of oppression against women. It shows that fashion has a profound effect on social lives.

Related to the previous studies, this present research attempts to analyze domination in fashion against another fashion which identifies certain identities that belong to particular members of a community. Therefore, in this research, three music videos taken for analysis were selected because these videos depict a comparison between two different fashion styles where one is oppressed, while the other one dominates. These three music videos are Taylor Swift's "You Belong with Me" (Western), Super Junior M's "Super Girl" (Chinese), and Ailee's "I Will Show You" (Korean). The preference of clothing as shown in the music videos seems natural and agreeable by society. However, there is nothing that is truly natural because every culture and society has its own ideology. This is what Barthes called as a myth: a complicated system of communication to serve the dominant ideologies and to make culture seems natural (in Sukyadi, 2011).

A myth, as described by Barthes (1977, in Chandler 2002), naturalizes the dominant ideologies and culture to make it seem common, standard, normal, just the way it is, "Borgeois ideology...turns culture into nature" (Barthes, 1974: 206, cited in Chandler, 2002: 145). Therefore, ideology is hidden because it seems natural and real. It is accepted by society's convention. Everyone seems to see it as a 'reality' and just accept it without reason or argumentation. That is why ideology in music videos can be seen as natural and many people see it as 'reality' not ideology.

Ideologies in music videos are hidden because they are mystified and they need demystification to be deciphered. One way to demystify them is by analyzing the meaning based on Barthes' orders of signification. A myth is described as the third order of signification (not by Barthes himself) (Chandler, 2002), where the first and the second are denotation and connotation. Denotation is the first order of signification which consists of signifier and signified, while connotation is the second order of signification where its signifier is the sign (signifier and signified) of the denotation. Barthes argues that denotation and connotation unite together to create ideology (ibid). Thus, the denotation and connotation can lead the analysis to the quest of myth.

1.2 Research Questions

In line with the purpose, the study attempts to address the problems below:

1. What are the denotative and connotative meanings of signs in selected scenes of the music videos that show a fashion domination issue?
2. What are the mythical meanings of signs in selected scenes of the music videos that show a fashion domination issue?

1.3 Research Purposes

Relevant to the background of the study above, the research aims to:

1. To analyze the denotative and connotative meanings of signs in selected scenes of the music videos that show a fashion domination issue.
2. To decipher the mythical meanings of signs in selected scenes of the music videos that show a fashion domination issue.

1.4 Scope of the Study

The research focuses on Barthes' orders of signification theory to reveal ideologies in music videos that contain fashion domination issues. The music videos taken for analysis were selected regarding the issues and particular scenes were chosen to be analyzed. The scenes that focus on the issues were chosen as the data of analysis.

1.5 Significance of the Study

The research hopefully can contribute to enrich knowledge in these aspects:

1.5.1 Theoretical

The research may contribute to increase the knowledge of signification in music videos. Videos may contain issues that cover meaning beyond what is seen. Therefore, this research hopefully can enhance semiotics literature, especially about meaning in music videos.

1.5.2 Practical

Hopefully, this research can contribute to trigger future research about meaning in music videos. Not only videos, but also other forms of signs, such as photograph and logo may be elaborated in future research.

1.5.3 Professional

The research might reveal how various signs can construct meaning or ideologies in a video. Therefore, perhaps people who work in this field can take the benefits and be more thoughtful in making videos.

1.6 Research Method

This research uses qualitative and descriptive approaches because it deals with description and explanation of the signs in the music videos. It also uses a semiotic analysis by analyzing the images of the selected scenes in the music videos. The meaning and interpretation of the scenes can be acquired by using Barthes' orders of signification as a semiotic tool. The tool consists of three levels of analysis: denotative, connotative, and mythical meanings.

1.7 Organization of the Paper

The paper's structure consists of introduction, literature review, methodology, findings and discussion, and conclusion and suggestion. The details of each chapter will be presented below.

1.7.1 Chapter I: Introduction

Introduction contains background, purpose of the study, research questions, scope of the study, significance of the study, research method, organization of the paper, and clarification of key terms.

1.7.2 Chapter II: Literature Review

There are four sections in this part. The first is the general review of related literature. The second is the topic elaboration in the research.

The third is the previous research that influences or connects with the analysis. The last is the research contribution to fill the gap in the study.

1.7.3 Chapter III: Methodology

This chapter elaborates the research design, data collection, data analyzing methods, and the details.

1.7.4 Chapter IV: Findings and Discussion

The results of the research will be explored and discussed thoroughly in this chapter.

1.7.5 Chapter V: Conclusions and Suggestions

This is the conclusion of the paper which includes the restatement of research problems and the results and also the suggestion for future research.

1.8 Clarification of the Terms

There are several main terms in the research which are presented below.

1. **Fashion** is a word that originally comes from Latin *factio* which means “make, do”. At the present time, fashion means “way, manner”, “particular shape or style”, and “prevailing or current manner” (Ayto, 1990: 220).
2. **Signs** are everything that represents the other thing (Chandler, 2002: 2).
3. **Semiotics** is “the study of signs” (Chandler, 2002: 1).
4. **Denotation** is the “literal” or “obvious” meaning (Chandler, 2002: 140). It is the first order of signification.
5. **Connotation** is the meaning that is influenced by “the socio-cultural and ‘personal’ associations” (Chandler, 2002: 140). It is the second order of signification.
6. **Myth** is the naturalization of the dominant ideology (Chandler, 2002). It is the third order of signification.
7. **Domination** is “supremacy or preeminence over another” or “exercise of mastery or ruling power” (Merriam-Webster, 1995: 344).