

## CHAPTER I

### INTRODUCTION

#### I.1. Background of the Study

Woman sexuality is depicted in much kind of things, such as in arts –like painting, or in media like advertisement or music. In painting, there are a lot of paintings that draws women and expose their sexuality to catch more attention either from men or women. Woman sexuality nowadays is exposes in almost every aspects of media promotion. In advertisement, woman sexuality is for sale, as Janice Winship's in *Advertising in Women's Magazines*, which stated that ads selling women, because a woman is nothing more than the commodities she wears: The lipsticks, the tights, the clothes, and so on are 'woman'. Women are sold commodities for their work: the work of beautification and 'catching a man'. The discourse of ads contradictorily places us both in relation to other discourses and in more relation to those economic and political positions (2005, p. 211).

Further, Winship added that the discourse of ads contradictorily places us both in relation to other discourses and more particularly, in relation to those economic and political positions which, through feminist struggle, begin to challenge patriarchal relations. Karen Boyle, in her book *Media and Violence* stated that the feminist discourse on women's sexual autonomy here legitimates a sexualized display of women's bodies and sexual pleasure (2005, p. 153). This argument is supported by Judith Butler in her famous *Gender Trouble*:

It becomes impossible to separate out “gender” from the political and cultural intersections in which it is invariably produced and maintained. The political assumption that there must be a universal basis for feminism, one which must be found in an identity assumed to exist cross-culturally, often accompanies the notion that the oppression of women has some singular form discernible in the universal or hegemonic structure of patriarchy or masculine domination (2002, p. 8).

Robert Jensen (1998, p. 140) argues, there is nothing inherently wrong with learning about sexuality from a sexually explicit publication. The problem is that heterosexual, commercial pornography constructs sexuality in a male-dominant framework and presents women as sexual objects.

Music video can be deemed as an advertisement since it used by singers or bands to promote their song through it music videos. But music video also can be deemed as film since the picture on the screen can make a move and have its own plot of story. Music video, film and television are also related because people can know about music video and film through television, though it is already in internet and theatre. John Fiske in his *Cultural Studies volume 3* stated that simulation critique of television is determined by its dependence on a mass-conspiracy scenario predicated on the hidden motive or the producer of the message and the lack of awareness of its receivers (1998, p. 140).

The ideology of producer/ director itself also can be counted as the carrier of sexuality ideology, since he or she is the one who make those concepts and embodying it into music video that is a media to promote their client –singers or

bands– who asked them. One of directors who bring concepts of women whether in sexuality or woman centered, is Sophie Muller. Her trademark style in most of her videos usually has a singer or a band inside a dim, isolated room; and women in videos are constructed sexually in a male dominant framework and presents women as sexual objects. She has directed over one hundred music videos and has been a long-time collaborator with acts like Beyonce, Shakira, Pink, Gwen Stefani, Coldplay, Maroon 5, Bjork, Sophie Ellis-Bextor, No Doubt, Shakespeare Sister, Garbage, Blur, Annie Lennox and Eurhythmics.

Over the coming decades, various forms of “musical short films” and “promotional clips” were produced for a number of different media, primarily capitalising on the popularity of – and inspired by – musical feature films (Moller cited Keazor & Wübbena). Music Videos are not always used to sell a song or promote an artist, but sometimes to promote a social imperative. The purpose may be to raise money for charity, enhance awareness of a cause or even to act as political propaganda amongst many others (Moller 2011, p. 4). Because of its commercial function, music videos must attract the audience’s attention and convey a message quickly inside a truncated storyline. The sexual attraction provides means of both drawing attention and conveying a message quickly. In Maroon 5’s music video “This Love”, women depicted as an object of sexuality. Sylvia Patterson wrote about Maroon 5 music videos on *The Daily Telegraph* at August 24<sup>th</sup> 2007, “An overt sexuality confuses people too. That video was a very ‘pop star’ thing to do.” Moreover, she described that the video as a porno-pop video. Johnny Loftus of Allmusic also wrote that Maroon 5 has a ‘sexual charge’

with the lyrics, which means that Maroon 5 is not only bringing concepts of women in their videos but also in their lyrics.

“This Love” music video is directed by Sophie Muller and takes Kelly McKee as the role woman model. This controversial music video, due to the concepts of video which contains sexuality and some sex scene, MTV then censored this video either in its scene and its lyrics. Usually Maroon 5 uses Adam Levine –vocalist and front man– as the role man model, and Levine’s recent girlfriend as female model. Either it is their concepts or just coincidence; however this fact is something important to use in analysis about Maroon 5 music videos. The song itself was written by Adam Levine for their debut album “Songs About Jane” (2002). It was released on January 27<sup>th</sup>, 2004 as the second single of this album. The music video was met with controversy, regarding extended intimate scenes between Levine and his recent girlfriend. “This Love” brings Maroon 5 win the *MTV Video Music Award for Best New Artist* in 2004 and was the third most played song of 2004 as the result of the Nielsen Broadcast Data System’s research. “This Love” has been played 438,589 times in a year and reached the top ten charts in twelve countries. The song also won *Best Pop Performance by a Duo or Group with Vocals* at the 2006 Grammy Awards, and to date is one of Maroon 5’s most successful songs.

Even though Maroon 5 has five members, but Adam Levine is the one who get the most attention. He is well known not only as a singer or band vocalist. His face became a cover in many magazines, either music magazine, fashion magazine or any kind of magazine. Sometimes Adam Levine even do naked pose

in any magazine, with or without girls along him. This is what makes him become one of few sex icons, supported with his sexy body and handsome face that can make woman going crazy and hysterics when seeing Levine's naked pictures. Maroon 5 is a well known American pop rock band with millions of huge fans around the world. The band, which was formed in 1994 was a garage band called Kara's Flowers. It consists of Adam Levine (lead vocalist), Jesse Carmichael (keyboardist), Mickey Madden (bassist), and Ryan Dusick (drummer). They released one album entitled "The Fourth World" in 1997. In 2002, this band has reformed with new guitarist James Valentine, and changed their name into Maroon 5.

The reason why the writer chose Maroon 5's music video as the object of the study is because the writer eager to figure out the representation of woman in male music video that is made by woman. It is ironic if Maroon 5's music video exposes woman sexuality that is degrading woman, and the fact that the director of this music video is a woman too. Maroon 5's music video exposes sexuality of women too much, while women –who has been degraded in those videos- are actually Maroon 5's target to raise their fame and get more fans, so that their album and their tickets will always sold out and they will becoming more popular. As reflected in this irony, it seems like Maroon 5 do some politics in their effort to sell their music, including showing women sexuality or women body to get a huge fans over the world. It is like a snowball system. Not only the video, but also the lyrics contain woman representation in Maroon 5's point of view is interesting to be analyzed. If it is analyzed furthermore to duration of Adam Levine, the band,

and model's appearance, it emphasizes that the band are really selling sexuality and women's body to get consumer's or in this case fans' attention.

## **I.2. Statement of the Problem**

- How is woman represented in Maroon 5's "This Love" music video and lyrics?

## **I.3. Objective of the Study**

- To identify how woman is represented in Maroon 5's "This Love" music video and lyrics.

## **I.4. Scope and Limitation**

The music video shows sexual action between Adam Levine and Kelly McKee. In order to gain a comprehensive analysis, the scope and limitation will be applied. The first consideration to be noticed is the analyzed work. Here, the intended work is Maroon 5 music video entitled "This Love". However, the emphasis of these music videos is how the representation of woman here is built.

### **\*lyrics\***

The writer focuses the analysis on how representation of woman in this music video can be considered as degrading women. Nevertheless, the writer will discuss about the lyrics of this song to get more understanding about how woman portrayed in "This Love" music video and lyrics, and the meaning beyond the denotation meaning that contained in this music video.

### **I.5. Significance of the Study**

The study has two significances; the first is to bring an understanding of woman representation which is shown in Maroon 5 music video, related to the topic and the title of the study, *The Representation of Woman in Maroon 5 “This Love” Music Video*.

The second is to give contributions to the student of Airlangga University, English Department, especially the students who major in literature and cultural studies and want to study about woman representation.

### **I.9. Definition of Key Terms**

**Woman construction** : It is about how women construct in any ways, any aspects, or about how the image of women are represented in (a) work(s).

**Women sexualities** : a sexualised display of women’s bodies and sexual pleasure.

**Representation** : the construction in mass media of aspects of reality, such as people, places, objects, events, cultural identities and other abstract concepts. (Prince 2009, p. 258).

**Music video** : a videotaped performance of a recorded popular song, usually accompanied by dancing and visual images interpreting the lyrics (Oxford Dictionary).

**Sexual Action** :