

UNDERGRADUATE THESIS

**APPROVING BLACK MASCULINITY: AN ANALYSIS ON
WARM EMBRACE (2022) AND *UNDER THE INFLUENCE* (2022) MUSIC
VIDEOS**



By

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UNIVERSITAS AIRLANGGA
SURABAYA**

2022

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UNDERGRADUATE THESIS

**Submitted in Partial Fulfillment of the Requirements for the Sarjana
Degree of English Department Faculty of Humanities
Universitas Airlangga**

By

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2022

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DECLARATION

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Mifta Aulia Cahyani

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THIS UNDERGRADUATE THESIS IS DEDICATED TO:

MY SELF,

MY MOM AND DAD,

MY BROTHER,

AND MY DEAREST FRIENDS

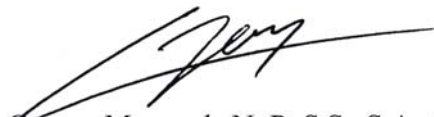
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APPROVAL SHEET

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Warm Embrace (2022) and *Under The Influence* (2022) Music
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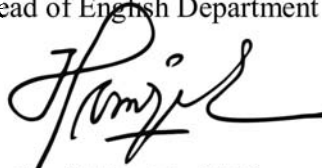
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ACKNOWLEDGMENTS

First and foremost, I wish to give God the Almighty my profound gratitude for my good health and wellness, which allowed me to finish this undergraduate thesis. The support of numerous people, some of whom I really want to thank here, has also been very helpful in the development of this thesis.

My deepest gratitude would be given to my family especially to my parents for their continued moral, advisory, and financial support over the years of my study. To my only brother, Arvian, I greatly thank you for supporting me.

I am truly grateful to Gesang Manggala Nugraha Putra, S.S., S.A., M.Hum, for advising, supporting, and supervising me in completing this analysis. He deserves special appreciation as the advisor for my thesis during this semester for his constantly honest comments and suggestions, as well as special recognition for his friendly demeanor.

Then, I would like to express my gratitude to Kukuh Yudha Karnanta, S.S., M.A, who has been my academic advisor during my four years of college and also to all lecturers of the Department of English Language and Literature given their knowledge during my study.

Furthermore, I would like to thank all my dear friends. For Rara, Beauty, Rizka, Indy, Tiara, Zenithe, Anggi, Citra, and Acil, thank you for all the support, suggestion, and prayers you have provided me during the process in composing this thesis.

Surabaya, 1 July 2023

Mifta Aulia Cahyani

*“Start now. Start where you are. Start with fear. Start with pain. Start with doubt.
Start with hands shaking. Start with voice trembling but start. Start and don’t
stop. Start where you are, with what you have. Just... start.”*

— **Ijeoma Umebinyuo**

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ABSTRAK

Salah satu cara termudah untuk menekankan pentingnya menjaga identitas laki-laki untuk mempertahankan rasa hormat dan statusnya sebagai pria adalah dengan bertindak secara dominan terhadap wanita, dan ini sering digambarkan dalam media menyangkut artis pria kulit hitam. Salah satu media untuk menyajikan gambar dan representasi tersebut adalah video musik. Studi ini meneliti video musik milik Chris Brown, *Warm Embrace* (2022) dan *Under the Influence* (2022), untuk mempelajari isu maskulinitas kulit hitam yang terkandung di dalamnya melalui penerapan teori maskulinitas hegemonik. Melalui penerapan teori tersebut dan didukung oleh konsep semiotik John Fiske, penelitian ini menemukan bahwa Chris Brown membangun identitas maskulinnya sebagai laki-laki kulit hitam dalam dua video musik tersebut melalui representasi tiga karakteristik utama dari maskulinitas kulit hitam hegemonik: hiperseksualisasi terhadap perempuan, superioritas pria, dan pamer kekayaan.

Kata kunci: *Artis pria kulit hitam, Maskulinitas kulit hitam, Chris Brown, Maskulin, Video musik*

ABSTRACT

One of the easiest ways to emphasize the significance of maintaining one's masculine identity in order to uphold respect and one's status as a man is by acting dominantly toward women, and this is often portrayed in media images regarding Black male artists. One medium for presenting such images and representations is music video. This study attempts to examine Chris Brown's *Warm Embrace* (2022) and *Under the Influence* (2022) music videos to discover the issue of black masculinity contained through the application of hegemonic masculinity theory. Through the application of said theory and supported by John Fiske's semiotics concept, this study finds that Chris Brown constructed his masculine identity as a black male in the two music videos through the representation of three main traits of hegemonic black masculinity: hypersexualizing women, male superiority, and flexing wealth.

Keywords: *Black male artists, Black masculinity, Chris Brown, Masculine, Music videos*