CHAPTER I

INTRODUCTION

1.1 Background of the Study

The phenomenon of gender is an issue that still debated in society. According to Oxford dictionary, gender includes two sexes divided into men or women, and is considered to be related to social and cultural differences (Oxford 2018). Gender also means of characteristics pertaining and differentiating between masculinity and femininity (Udry 1994). While, according to Beasley (2005) in his book entitled "Gender and Sexuality", Gender usually refers to one of the privileged gender identities. In society, men who always get these privileges and women are the opposite. However, Gender is understood by critical thinkers as feminist and masculinity studies. Feminist studies talks about women, while masculinity studies talks about men (Beasley 2005). A woman is called feminine if she does her roles as a woman, which is stereotyped as patient, weak, submissive, passive, and emotional (Tyson, Critical Theory Today 2015). And a man is stereotyped to show more overt emotional displays only in terms of aggressive anger (Hess, Senecal dan friends 2000).

According to Bereni (2016) whatever content is given to the category of women in range of historical and cultural context. Women's movements actually are distinct from political and social movements. These definitions encompass a movement that have historically revolved around a variety of goals, such as, democracy, moral reform or feminism. Feminism is the campaign for gender equality and parity at work and social culture and also for the defense of sexual

rights. In this 21th century, new generation of activist redefined the norms of feminist activism by challenging gender dichotomy and placing the intersectionality power relations of trans and queer identities (Bereni 2016).

Gender not only depicted in society, but media also have the roles to portrayed about gender. The media is one of the broadest and most powerful things to describe how men and women are portrayed. The media always delivers that message to us every day. The media also draws a picture of gender, and many media perpetuate things about it in the form of stereotypes and are not real. There are three ways in which media represent gender. First, women display under-representation, which implies that men are cultural standards and women are not important or invisible. Second, men and women are depicted in a stereotypical way that reflects the concept of traditional gender roles. Finally, the media depicts normalizing violence against women (Wood 1994).

The role played by the media when considering the process towards gender equality has been a concern from past to the present. The way the media portray how gender roles through the production process can shape and reinforce stereotypes about positions between women and men. In fact, not only in the decision making process or in the media production process, women are still in a minority position in these matters (Sarikakis 2013). Media plays an important role in the process of bringing the social change by promoting and disseminating information. The pattern of value in any society could be reflected by the content from media itself. A woman are treated by the subjects or a woman are objectified because of society got the prevailing attitude through a media. The way women are

portrayed in the media is an exaggerated form of real life situations and depictions and has very little relationship with real life, whether intentionally or not. The media is one place for people to imitate the characters depicted in the media (Kumari and Joshi 2015). Women are always represented as negative women in media. Mass media also portrayed women with stereotyped her role as traditional gender roles, but feminist activist in developing countries initiate research and action for changing women's portrayal and participation in the mass media. Moreover, there is a tendency to define positive images of women in masculine terms, such as showing women as authoritative, self-fulfilled, and successful, etc. it condemned and drew our attention to sexism in media and provide impetus to feminist research on media content (Patel 1995).

Media is a reflection of our society and its illustrates what and how society works. All the platforms of media such as printed, electronic or web, are keeping to help society informed. It also helps on entertaining the community, educating and making people aware of current events. Today's media, which in 21th century, has become the voice of our society. Various media platforms have stimulated the thinking of our society, for example, television, smartphones and media products such as films, advertisements and music videos (Singh and Pandey 2017).

There are many types of media, one of the most easily understood by society is the meaning conveyed in a music video. In the music video, a record producer has added visual stimulation and aesthetic energy to a song to accompany music. For example, in one study reported that listening to music was more interesting and motivated than watching a television. So it can be concluded that listening to music

is not boring and more interesting than watching a television. Thus, by combining visual and audio images, music videos can produce a more interesting context for the audience (Rubin, et al. 1986).

There are a lot of themes portrayed by music video, but the researcher found one of the music videos that had a theme of gender in feminist side but was delivered in a different way. In the Music Video entitled *Flames* by Sia ft. David Guetta (Guetta dan Sia 2018) produced by Chen Biton and Lior Molcho and then directed by Lior Molcho (IMDb.com 2018) that the writer is going to analyze, the female characters are a hero who already had a skill and power to defeat the enemy. Even though, the lyric of the music video and the music video itself shows empowerment, still, the creator of the music video shows the idea of masculinity traits as a part of feminism through the process of defeating the enemy.

Flames is a song by record producer and also French DJ named David Guetta and Sia an Australian singer-songwriter. What a Music has released a song called *Flames* on March 22, 2018. *Flames* is known as the fourth single from the seventh (7) studio album Guetta. This song was written and produced by David Guetta, Sia Fuhrer, Christopher Braide, Giorgio Tuinfort, and Marcus van Wattum. This is the fourth time they have worked together on a song: their previous hits include *Titanium* (2011), *She Wolf* (2012) and *Bang My Head*; which have racked up more than a billion streams (O'Connor 2018). About the lyrics, *Flames* is similar to *Titanium*. Sia sang both of that songs, and the song meaning about the strength in dealing with self-confidence and also criticism from others, and also the message about the power that is perpetuated for many famous musicians who feel

experiencing many difficulties and insecurities so that they remain strong in facing all the pressures that exist. However, the music itself, *Flames* and *Titanium* have a quite of differences. Music critics and a several fans have already noticed that *Flames* is more pop, it can be seen that the background of Guetta's music is famed as EDM producer, and in fact it usually appears, but that's not a bad thing. Flames became the most popular single Guetta since Titanium appeared and was popular so that it could become the next international favorite hit (Cristiano 2018). Flames released its official music video on April 5, 2018 on David Guetta's YouTube channel, and later, Flames released a lyric video on a different date on March 22, 2018. Joe Rubinsten is the director of the process of making the lyric video.

Flames were made to show and respect the samurai martial arts played by three female main characters namely Lauren Mary Kim, Courtney Chen and Erin Wu who trained with their Mater, played by Danny Trejo. In this music video it is seen that the master trains the three samurai women with exercises such as strength training by splitting wood blocks with an ax, training self-balance with a bucket, and training concentration by catching flies using chopsticks. During training, they were suddenly attacked by a group of black-clad ninja who attacked and finally captured the three samurai women and killed their Master. They were then taken to an evil palace where David Guetta had existed as an Emperor and a mortal enemy of these three samurai women. Upon seeing the Emperor, these female characters can break free by using inner strength and fight the ninja during the second choir, but the emperor can defeat them by using the power of fireballs that appear from his hands. After the female character fell due to defeat, suddenly the face of the

Master appeared from the sky and pushed the three samurai women to attack the Emperor. Then they united and eventually defeated the Emperor. After the Emperor vanished and disappeared, the satisfied face of this samurai woman and the pride of the Master appeared. Thus, the interesting thing about the music vidoe is that even though the woman is described as having strength or power and being able to defeat their enemy at the end of the story, woman still need a man to help him generate their strength that inside of them.

The study is about the representation of action heroine which is represented of samurai women by the female characters in this music video. The action heroine portrayed in this music video when the female characters learn and do samurai. Samurai known as martial arts from Japanese culture. Not only samurai men, but also there is samurai women actually in Japan history. According to Cirana (2014) Samurai women in japan history used to be hidden and long forgotten. Women has been isolated from history and being considered as unimportant things. Women in Japanese society as recorded in their roles as housewives, mother, widows and excluded from war, government, and education. In Japanese culture patriarchy is still high. Women was being stereotyped as weak and ill-nature, so these kind of stereotyped makes Japanese women tried to break such stereotyped that had been construct by the society (Cirana 2014). Thus, the action heroine that represent by female characters in *Flames* music video as samurai women is the one of many ways to break the construction of patriarchy. However, before they become samurai women, they should learn step by step this martial art with their master. From the first scenes in this music video shows that one by one the female characters

portrayed a different exercise and always failed, but after failed the Master came and give an example how to do the exercise and the Master never failed. It can show that here the female characters portrayed under the Master. They can do anything if the Master does not give a learning before.

Gender studies are considered are an interesting topic to be discussed. This study focuses on the representation of action heroine through the female characters in this music video. The writer expects to discover the representation of action heroine of female characters act in the music video use theory Television Culture by John Fiske and qualitative approach through the Code of Television by John Fiske as a method of the study.

However, there are some previous studies conducted before this research. The related studies are also important as a resource to consider before doing the next research. The research from Joshi and Kumari (2015), Shaikh *et.al* (2015), Mathes *et.al* (2016), Rada (2018), and Naisella (2018). These studies are different from this study in terms of the theory and method used for the analysis. The similarity to this research is these related studies discussed gender in media. However, Joshi and Kumari (2015) explored the portrayal of gender stereotyped of women in the mdeia. Shaikh *et.al* (2015) his study examined how advertisements represent men and women. While, Mathes *et.al* (2016) analyzed about how television advertising portrayed gender role both of men and women. On the other hand, Rada (2018) analyzed the representation of femininity and masculinity portrayed by the female and male superheroes' through the film. Naisella (2018) told about the representation of female masculine portrayed by the female main

character in the music video and also about the gender stereotype toward both male and female main characters of the music video. Meanwhile, this study focuses analyze on the representation of action heroine through three female characters which is portrayal in *Flames* music video. The aim of this study is also to completing the existing researches.

1.2 Statement of the Problem

This research concerns about the female characters represented within the music video. Thus, below is the precise statement of this topic:

How does the image of action heroine are represented through the female characters in *Flames* (2018) music video by Sia ft. David Guetta?

1.3 Objectives of the Study

In attempt to answer the statement of the problem, through this research the writer's aim:

To discover how the representation of action heroine are portrayed through the female characters in *Flames* (2018).

1.4 Significance of the Study

This study needs to be examined because this study has to fill the gap from the previous study with the same issue. The other reason why the writer conducts this study, because the writer thinks the object that the writer used is to describe a unique issue, which is the delivery of the issue of feminism in a different way. Therefore, the writer hopes that the reader can learn from this study that as a woman we can

be a heroine and equal with a man. Also, this study expects to give advantages to society and give a contribution to other students who interested this issue about the how music video portrayed about women. Moreover, this study gives a contribution to cultural studies about understanding the representation of action heroine in the form of feminism.

1.5 Definition of Key Terms

This study contains selected important key terms in order to categorize the information regarding the topic. Therefore, there are five chosen key terms to represent this research. The following key terms are:

a. Gender: The characteristics pertaining and differentiating between masculinity and femininity (Udry 1994).

b. Feminism: The belief that women should have an opportunities and same rights as men (Freedman 2001).

c. Representation: Generalization about ideas or people belong in them (Stewart and Kowaltzke 2007)

d. Action Heroine: A women whom far away from the traditionally passive roles as women (Brown, Dangerous Curves 1966).

e. Codes of Television: An event to be televised is already encoded by social codes such as reality, representation, and ideology (Fiske, Television Culture 1987).