

CHAPTER I

INTRODUCTION

I. BACKGROUND INFORMATION

Since the introduction of a music specialized-channel, with the airing of MTV (Music Television) in the United States, on August 1, 1981, music videos became an essential element of manufacturing a hit song. In comparison with other songs that are included in the same album, songs that are accompanied by a video take preference among listeners due to the increased visual and melodic familiarity. The listeners' ability to connect with the song is actually diminished because of its objectification as a music video. This is due to the listener who becomes aware that the song is nothing but an object to be promoted and thus loses its sincerity. The music video holds a particular power in promoting the song and album; hence many critics argue that the song's power to connect us with something (even with itself) is diminished by the rhetoric of the video, which by acting as promotion for a song, suggests that the song is nothing but an object to be promoted¹.

The commodification of the song through video thus has a paradoxical effect, in that it is a vital component for the song's success, yet simultaneously threatens to erode the song's legitimacy. The commodity, according to Adam Smith, is the particular form that products take when their production is

¹ Berland, Jody (1993) 'Sound, Image and Social Space: Music Video and Media Reconstruction' in Simon Frith et al. (eds) *Sound and Vision: the Music Video Reader*. London: Routledge, p. 25.

principally organized through the process of exchange². The songs are recorded to sell so that the producers engage radio, to play the singles, and television and internet, to play the music videos; those are in order to promote them. Music video is thus not merely a product of art that entertains the audience; it is also a commercial. The producers want their money to cover the production of the records back, which they gain from sales, the target market, and listeners.

The development of information and technology has meant that music video cannot only be accessed on television but also through the internet. Every musician both male and female or group has their own official website which everybody can log on to have all the information about the musician themselves. The other advantages are that consumers can also watch and download their music videos through the internet, moreover online music video providers e.g. Yahoo Launch play full version music videos—without censoring like music video is possible to be with when it is played on air.

During this decade, rap music videos take the chair of honor in the popular music video charts such as MTV TRL (Total Request Live), and become favorites on Yahoo Launch and the Rolling Stones. Rap music is known as Black music which Jazz, and Blues are the ancestors. A rap group who brought it from underground to commercial is a famous Run-D.M.C. L.L. Cool J. (born James Todd Smith), P. Diddy (born Sean Comb), Snoop Dogg, and 50 Cent (born Curtis James Jackson) place at a row of the greatest rappers with platinum albums; rather, Eminem (born Marshal Matters) became the most enigmatic yet

controversial white rapper who passed by—with his number 43 and 49 best-selling albums of all time for *The Eminem Show* (2002) and *The Marshall Mathers LP* (2000), respectively—the first successful white rap group Beastie Boys. Music videos help them to be known in the entire world; music labels also have big power to make them popular as the music videos being a consequence of post-modernity that is marked by Max Poster's *mode of information*³. Music video and song outlets become typically postmodern ways—new concepts that utilize technology—of organizing and spreading the entertainments. Joe Gow asserts⁴, “The popularity of music video in general and MTV in particular signals the emergence of a new ‘post-modern’ sensibility”. Therefore, rap music that is also called hip hop after it has done its ups and downs with itself culture which includes rap as one element⁵—hip hop is the wider street-cultural form of which rap is one aspect, the other aspects are being graffiti and break-dance—become popular.

A new form of rap music ‘*gangsta rap*’ came later with violence and misogyny that makes parents worry as possibilities to threats their children. This sub-musical form affects the pattern of music video such violent and misogynist. There are many words show implicitly or more subtly the hatred of women, calling them ‘bitch’ and ‘hot mama’ that will be stronger as portrayed on the screen. The misogynist portrayal supports sexuality that seems to be standard in rap music and music video in which clubs, beaches, and beds are featured as the

³ Agger, Ben (2003) *Teori Sosial Kritis: Kritik, Penerapan dan Implikasinya*, Yogyakarta: Kreasi Wacana, p. 73.

⁴ Real, Michael R. (1996) *Exploring Media Culture: A Guide*, Thousand Oaks: Sage Publications, p. 241.

⁵ ... (2001) ... of ... Media University 170

'sexualized' settings. Those nick names signify women as the myth of being sexually attractive and desiring, while men who calls them so as to desire. That reminds us both biblical and Holy Qur'an's story of the Fall of which the havoc was wreaked by Eve: desiring woman wreaks havoc.

Sexuality had been something forbidden; something impossible to speak about until the middle of 1960s, what came to be regarded as a sexual revolution took place in the United States as Rob Edelman defines that sexual revolution was the outgrowth of numerous lifestyle and cultural changes that had been developing throughout the century and reached their point in 1960s⁶. The impact of sexual revolution has been spread from film to music to music video in turn which featuring sexuality more openly.

It is inseparable between sexuality and gender which is also culturally constructed since both correlate with 'have a sex' (woman and man). There has been unfairness in depicting of male and female in media of all kinds, films, advertisements, music and music videos, that prompted researches concerning to sexism such as Jeffrey Jensen Arnett's 'The Sounds of Sex: Sex in Teens' Music and Music Videos' examines how sexuality is portrayed in songs and music videos favored by teenagers⁷; a research more specific on examining how

⁶ Edelman, Rob (2002) 'Sexual Revolutions' in Sara Pendergast and Tom Pendergast (eds.) *Bowling, Beatniks, and Bellbottom: Pop Culture of 20th-Century America*, United States of America: U.X.L, p. 942.

⁷ Arnett, Jeffrey Jensen (2003) 'Sex and Sexism in Teen Music and Music Videos' in Kate Burns

sexuality is constructed in supplement dinks' advertisements is Yeti Z. Bakri's *'Konstruksi Seksualitas dalam Iklan'*⁸.

Arnett cites an analysis that the proportion of music videos with sexual imagery varies by genre, from about 50% in pop and rap videos to just 8% in heavy metal videos. Another analysis that compares videos in different musical genres found that rap videos were especially likely to be sexist, with females depicted as sexual object. They are mostly just props, not characters, not even people, really⁹. These standards, again, become pattern in making rap music videos.

The root of rap music gets rap music and music videos those typically standardized goes to hip-hop culture, which historically, dates back in early 1970s when black youth held so-called hip hop event. Being angry young people, they were used to speaking with violent and misogynist language. Since the initiation of the commercial age of rap music and post-modernity to which hip hop faced up consequently, rap music video also has become commercial. Introducing yet posing the artist—Will Straw's term: performer—makes essence among music video's roles. Will Straw¹⁰ puts that the role of music video in giving a high definition to the individual images of these performers was not negligible, but 'image', in this context, was simply part of contextualization with which popular music (rap music) in this period became endowed.

⁸ Bakri, Yeti (2004) 'Konstruksi Seksualitas dalam Iklan', unpublished undergraduate thesis for bachelor program (Communication Studies), University of Muhammadiyah Yogyakarta.

⁹ Arnett, Jeffrey Jensen (2003) *op cit.* p. 166.

¹⁰ Straw, Will (1993) 'Popular Music and Post-modernism in the 1980s' in Simon Frith et al. (eds.) *Sound and Vision: the Music Video Reader*. London: Routledge, p. 10.

Besides giving high definition to the image of 50 Cent, both his music videos “Candy Shop” featuring Olivia and “Outta Control” featuring Mobb Deep construct young women scantily clad, writhing lasciviously, and arousing desire to the artist and other men appeared. As many other rap music videos, these videos depict women as sexual objects, on the contrary, men as ones who desire. “Outta Control” employs club setting, and a more horrible image is in “Candy Shop” that chooses castle that represents brothel as the setting, that are simply signified as sexual place where men and women as sexual being meet and desire each other. Even though “Candy Shop” features a female singer, still what is portrayed represses women. Ironically, those are to be top 10 music videos on MTV TRL of which viewer comprises both men and women.

There must be a meaning other than itself created in rap music videos, through which video-makers communicate in purpose. Music video is as a work of communication that constructs representations, in a broad sense¹¹.

II. RESEARCH QUESTION

Examining the background information, thus as follows it would be questioned on:

- How is the representation of sexuality constructed in 50 Cent’s “Outta Control” and “Candy Shop” videos?
- What is the ideology behind the videos?

¹¹ Buxton, Graeme (2000) *Talking Television: An Introduction to the Study of Television*. London:

III. RESEARCH OBJECTIVE

Following research question, it addresses the aim to elaborate on how the representations of sexuality are constructed in 50 Cent's "Outta Control" and "Candy Shop" videos, and what ideology is behind them.

IV. SIGNIFICANCE OF RESEARCH

This research is significant to:

- Develop the study of sexuality in terms of communication studies.
- Expand critical analysis on music videos.
- Further research concerning sexuality in music videos.

V. THEORITICAL FRAMEWORK

1. Communication as Production and Exchange of Meaning

The traditional elements of communication which is Lasswell's work are the answers of questions in a row, "*who says what in which channel to whom and with what effect?*" They become cores of what communication is that *source, message, receiver, channel, and effect* take place in its process as elements. The effects must be known by the source in order to examine whether failure occurs, then he will retransmit message more accurately and effectively so that the failure or such won't occur again. This school is what

meaning. There are three elements, which must be involved in some way or other in any study of meaning. The elements are¹⁶: 1. the sign; 2. that to which it refers; 3. the users of the sign. A sign is something physical, perceivable by our senses; it refers to (is defined as stimulus designating¹⁷) something other than itself; and it depends upon recognition by its users that it is a sign. Fiske exemplifies: pulling his earlobe as a sign to auctioneer. In this case the sign refers to his bid, and this is recognized as such by both the auctioneer and himself. Meaning is conveyed from him to the auctioneer: communication has taken place.

Fiske's assumptions that create a general definition of communication as 'social interaction through messages' are¹⁸: All communication involves signs and codes. Signs are artifacts or acts that refer to something other than themselves; they are signifying constructs. Codes are the system into which signs are organized and which determine how signs may be related to each other. These signs and codes are transmitted or made available to others; that transmitting and receiving signs/codes/communication is the practice of social relationships. Communication is central to the life of our culture. Consequently, the study of communication involves the study of the culture with which it is integrated.

¹⁶ Fiske, John (1990) *op cit*, p. 41.

¹⁷ Littlejohn, Stephen W. (2005) *Theories of Human Communication, Eighth Edition*, Belmont, CA: Wadsworth, p. 35.

¹⁸ Fiske, John (1990) *op cit*, pp. 1-2.

then to be called 'process' school that sees communication as the *transmitter of messages*¹².

Message is a set of symbols that has meanings and transmitted by source. Message has two forms of meaning; they are denotative and connotative meaning¹³. Denotative meaning is about dictionary meaning and generally accepted by people on the same language and culture. Connotative meaning is about emotional or evaluating meaning; that is, the same message has different meanings. It depends on each different culture and context.

Trenholm defines communication as a process which people in a group that by utilizing 'tools' already provided in their culture produce collective representation about reality¹⁴. Communication is a process where human share the idea among them. Language is a medium for this process. People involved in this process have common language. This study are thought out by Ferdinand de Saussure who had been a major formative influence on certain kinds of semiotic research when he was in a period in social history when society were smaller, less subject to change, and inward looking. Then this school was named communication as *sharing*¹⁵.

A school of communication that John Fiske arrived with is that semiotic school that sees communication as the *production and exchange of*

¹² Fiske, John (1990) *Introduction to Communication Studies, 2nd Edition*, London: Routledge, pp. 2-3.

¹³ Effendi, Onong U. (1999) *Ilmu Komunikasi Teori dan Praktek*, Bandung: PT. Remaja Rosdakarya, p. 12.

¹⁴ Trenholm, Sarah (1995) *Thinking through Communication: An Introduction to the Study of Human Communication*, Boston: Alyn & Bacon, p. 38.

¹⁵ Stuart Hall (1980) *Representation of Representation*, London: Croom Helm, pp. 17-22

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¹⁶ Fiske, John (1990) *op cit*, p. 41.

¹⁷ Fiske, John (1990) *op cit*, p. 41. ¹⁸ Fiske, John (1990) *op cit*, p. 41.

The semiotic school is concerned with the role of texts in our culture; that is how messages, or texts, interact with people in order to produce meanings. The study of communication is the study of the text and culture. This school tends to draw upon linguistics and the arts subjects, and address itself to *works of communication*¹⁹. The works of communication we can find among mass media and personal media are film, advertisement, and of course, music video.

For semiotics, the message is a construction of signs which, through interacting with receivers, produce meanings. The emphasis is on the text and how it is 'read'; that reading is the process of discovering meanings that occurs when reader interacts or negotiates with the text. The message is an element in a structured relationship whose other elements include external reality and producer/reader. Producing and reading (the text) are seen as parallel processes in that they occupy the same place in this structured relationship (see figure 1)²⁰.

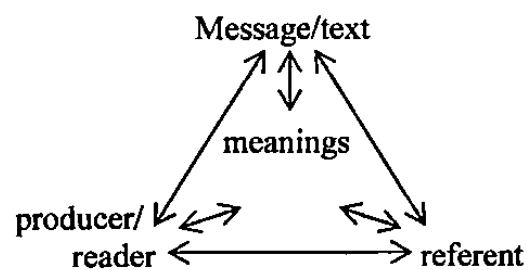


Figure 1 *Fiske's messages and meanings*

Reading occurs when there is a text made up of visual or aural symbols from which meanings can be constructed; there is a reader who is

capable of constructing meaning from the text; and there is interaction between text and reader²¹. David Sless has his own formula in terms of position of author (producer), text and reader. Author, whom Fiske named as producer, produces text. We still remember that text is not merely writing, but could be works of communication. Reader interprets the text into the meanings that maybe different from what author means. Sless analogizes it with a mountain. One who looks at the mountain from the North will not have a view as one another that looks from the South²².

Thus Stephen Littlejohn concludes most semiotic thinking involves the basic idea of the *triad of meaning* which asserts that meaning arises from a relationship among three things—the object (or referent), the person (or interpreter), and the sign²³. Communication runs dynamically, both producer and reader interact with message/text. Reader doesn't receive message passively, but s/he may interpret the constructed message s/he received. Message may be understood as arbiter. As result, the strengths or weaknesses of meanings from producer cannot be avoided.

2. Pastiche in Music Video

In a range of characteristics of the postmodern condition from the domination of the style of pastiche in art, architecture, and overall aesthetics to an inability to resolve from within postmodernism includes products of art music video as their expression. Music video in which the first characteristic

of the postmodern condition has its expression is a media that shaped from putting-together between film and advertisement. Joe Gow asserts, "Video 'auteurs' drew upon their backgrounds in film and advertising in attempting to create aesthetically engaging clips that might effectively promote the musical recordings of the artist featured in them"²⁴.

The music videos, watched for their own sake, also promote the sale of music in the same manner as an advertisement. Simply defined, advertisement is any form of "non personal" presentation and promotion of ideas, goods, and services usually "paid for" an "identified" sponsor²⁵. Music video is non personal presentation and promotion of songs recorded; music label must pay for it to music outlets (MTV, BET, Channel V, and so on) or no music segmented TV broadcast as identified sponsors to get wanted air plays. Florence Rogers and Michael Real quote that the off angle, active cameras of music videos is also found in advertising²⁶.

Getting flash back to the second half of twentieth century, music industries in Indonesia have their habit releasing single music video to support the sales of one record album. A phenomenon Nike Ardila (1976-1995) created best selling albums of hers of which amount at least 500,000 copies. This number did not become fantastic any more in the end 1990s. Best selling album in the age went more than 1 million copies—Sheila on

²⁴ Real, Michael R. (1996) *op cit*, pp. 238–9.

7's themselves-titled album that was certified Platinum—and that was promoted with more than one music video.

RIAA (Recording Industry Association of America) gives certificate into 5 categories including Gold certificate which is given for 500,000 album sales, Platinum for 1 million, and 10 million goes Diamond for worldwide selling album. “Thriller” of Michael Jackson released in 1982 is still on the top of the world best selling album all time with amount 60 million. Eminem is the greatest rapper in terms of worldwide album selling that reached 19 million sales for his album “The Eminem Show” (2002) and “The Marshall Mathers LP” (2000) with 18 million sales. His video ‘Slim Shady’ did hit on television with appearance of the real Fred Dust (Limp Bizkit’s front man) and Carson Dally (former host for MTV TRL) in ‘cold war’ to win Cristina Aguilera’s heart. A doll associated with this teen star appears in the video that carries the single into hits chart: music video works.

The industries of musical recordings were transformed to the more commercial manner. In the recording business promotion means getting the release played on radio stations, and another avenue of promotion is the music video²⁷. This condition supports what E. Ann Kaplan notes that advertising and entertainment become one and the same²⁸. Thus music videos may be called *pastiche*. *Pastiche* is the combining together in one

work of the separate styles and content characteristic of what would normally be presented as quite different artistic eras and messages²⁹.

Art wise, music video is a new art form to have been developed entirely within contemporary times. Let's find as much we can the distinctions between music video and motion picture—other name of film or movie—through incorporative descriptions of motion picture³⁰:

1. Like painting, motion pictures present a two-dimensional image within the confines of a frame.
2. Like music, they manipulate their material within the dimension of time.
3. Like dance, films are choreographed to utilize space for aesthetic effect.
4. Like literature, many films are based on a narrative or story and develop characterization and mood.
5. Like theatre, films for the most part use human actor who are engaged in a performance.
6. Like poetry, films can convey several levels of meaning simultaneously.

Many distinctions are blurred or even almost nothing. There are only similarities that take place. Indeed, music videos present a two-dimensional image to appear on television or on internet. No music, no music video. Music videos manipulate or exactly constructed with their material—story

²⁹ *Ibid*, p. 239.

³⁰ Suber, Howard (2004) 'Motion Picture' in *Encyclopedia Americana: International Edition*,

lines, image, music itself—within the dimension of time. They are choreographed to utilize space for both aesthetic sound and aesthetic visual effect. A roaring fancy car is likely to be more aesthetic than that car passing by with no sound in 50 Cent's "Candy Shop" video or scantily clad women relief that is to be the background for a scene in that music video moves about their body. Music videos are based on a narrative or story as Jean Folkerts³¹ puts that some video are constructed with story lines that enhance the music; others contain appealing abstract images that maybe unrelated to the specific lyrics. Some contemporary music videos are sexual in spite of the lyrics are not e.g. Madonna's "Hung Up" (2005) on the lyrics *time goes fast so slowly*, the picture shown is Madonna bestowing a romantic huge to a man in a club. Between music video and song is not always related to each other.

While films for the most part use human actors, music videos do so. Some use animation character to be engaged in a performance. In example, imaginative band like Gorillaz, Daft Punk, and Crazy Frog that always release animation music videos. Nevertheless, they still can convey several levels of meaning simultaneously. Sometimes, a music video produces meanings as the song does, and in a different case the meanings produced are totally different from those of song. It is prevalent to music video

contains both audio and visual elements so that produce wide range meanings. Here two claims most common about music video³²:

1. That music video had made 'image' more important than the experience of music itself, with effects which were to be borne.
2. That music video would result in a diminishing of the interpretive liberty of the individual music listener in what would amount to a semantic and affective impoverishment of the popular music experience.

Straw expressed these fears in the terms of music video's relationship to rock music. When these two sets of concerns came up, rock music video—live performance—became a culture of presumed resistance. It has been transformed to music video with content story as film exactly to be in this early 21st century. Some music videos perform as mini-film or short movie, do not direct to soundtrack while the picture begin; they, e.g. 50 Cent's Candy Shop" begin with introduction featuring a dialogue in which the artist and a woman are involved, could engage conversation scene that s not available in musical record. Content of music video may engender other things than the song. Music video presents a particular mode of cultural cannibalization, in which the soundtrack has been digested lifetimes ago, in fact consumed by the image, which appears to be singing³³. H. Stith

D. ... 1. Jeff Powell Music assert that videos are often dismissed as

adolescent trivia or attacked as antisocial, but it is clear that viewers learn about romance, personal identity, and politics from them³⁴.

Music videos are, at one and the same time, the most innovative mode of visual language available on television; the most popularly accessible inheritance of twentieth century visual art; and mere TV commercials for purchasable products³⁵. Alongside TV commercials, music videos are also internet commercials. While promoting songs on TV, they do so themselves for manufacturing online music videos.

The image consumes the traces of sociality which music still connotes, encloses its meaning, 'but keep its life, from which the form of the myth will draw its nourishment'³⁶. Like advertisement, music video draws upon concealed myths. Our sophisticated myths are about masculinity and femininity³⁷. Somehow, rap music video maker addresses black masculinity and femininity to utilize in his music video yet takes black sexuality obviously. The warnings expressed about music video most often took the form of the claim that secondary aspects of music (performer image, visualization of song content) would come dominate over primary elements (the elusive 'music itself')³⁸, what then content and meaning of the story heard would diminish the song sensibility since advertisement is somehow

Exaggerating what is in reality engenders instability of the reality itself can be understood from the concept of simulation coined by Jean Baudrillard, that would not be denied in the postmodernity that marks pastiche style in music video. The pastiche style of art, the break-up of traditional categories, and the consumer culture of late capitalism are hallmarks of both music videos and postmodernism³⁹, asserts Real. He is likely to echo what Fredric Jameson asserts in *Postmodernism or the Logic of Late Capitalism* is that postmodern theory is potential to a new form of Neo-Marxist socio-cultural analysis that ties to the 'late capitalism'⁴⁰. For late capitalism control of music video is on behalf of a power in the production and ones who are being controlled are the objects of the video.

3. Representation

Representation, what the book *Key Concepts in Communication and Cultural Studies* defines, is the social process of making signs stand for their meanings; representations are the products of social process of making signs stand for their meanings⁴¹. This book further explains⁴²:

The term also has political connotation, retained from its use in parliamentary rhetoric, where it refers to the fiction of democratic representation—where professionalized leaderships act socially (take power) on behalf of others whom they are said to represent. This usage should be allowed to echo noisily in the term's semiotic application, since it indicates how far any one representation 'stands for' the many others that might be used.

³⁹ Real, Michael R. (1996) *loc cit*.

⁴⁰ Agger, Ben (2003) *op cit*, p. 36.

⁴¹ *Key Concepts in Communication and Cultural Studies* (2003) G. ... London

Ratna Noviani argues that the process of representation engages three elements⁴³:

First, object; that is what or who is represented. *Second*, sign; it is the representation itself. *Third*, coding; that is a set of code that determine relation of sign and matter. Coding set boundaries to the meanings that probably rise in the process of representation of sign. Sign gets object connected to identify, so that one sign is focused on one object too, or one sign is focused on a determinate group of object.

Representation is an important part to figure out a correlation between media text and reality. Chiara Giaccardi states that systematically, representation is defined as to depict, to be a picture of, or to act or to speak for (in the place of, in the name of) somebody⁴⁴. Representation becomes a sign that is depicted from reality represented; nevertheless, it is correlated to and based on the reality itself.

Stuart Hall describes three 'point of view' using the phrase partly in terms of viewer position but mainly in terms of its critically connotations. His points of view which the 'three approaches' to explain how representation of meaning through language works as follows⁴⁵:

1. *Reflective*, the view of the meaning of the representation *reflect* the true meaning in the reality which culture is the basis of the thought.

⁴³ Noviani, Ratna (2002) *Jalan Tengah Memahami Iklan*, Yogyakarta: Pustaka Pelajar, p. 62.

⁴⁴ *Ibid*, p. 61.

2. *Intentional*, the view of the author (producer) of the representation: the meaning as they intended it and conceived it with their unique ways of conveying and communicating things.
3. *Constructionist*, the view that is made through the text and by the reader: the view that depends on the uses of languages or codes—the *sounds* and *images*, which music video presents to the eye and the ear.

These views of representation would be echoed later by Burton to examine representation in television with questioning about⁴⁶:

- a. Where the meaning as representation is located.
- b. How meaning varies according to who is generating it.
- c. How the text may construct meanings for the television watcher.
- d. How the television watcher may construct meanings for him/ her self.
- e. The kinds of meanings that exist out there in our culture prior to production or to watching.
- f. The relationship between the producer and the watcher as makers of meanings.

Representations construct identities for the group concerned. As appear in 50 Cent's music videos identity represent the image of sexuality that tends to rather heterosexual than homosexual. Black sexuality is especially represented and mainly within his hip hop culture even though in the

“Outta Control” featuring yellow girl in the club dominated by black. Burton also explores his thoughts over identity as follows; he sums identity is a slippery concept, meaning different things to different people (see figure 2)⁴⁷. The identity is our ‘understanding’ of the group represented; that is, understanding of who they are, how they are valued, how they are seen by others those may be negative as well as positive features.

As like advertisement music video conveys representation within images and sounds. Advertisement, according to Noviani, is included in false representation or dissimulation⁴⁸; meaning it brings reality with new perspective and draws upon concealed images and ideologies so that produces distortions; advertisements do not only reconcile to social reality a part, they strengthen perception about reality other parts; advertisements exaggerate what happened in reality, and preserve picture of reality and defines the necessity and the willing of individual all at once.

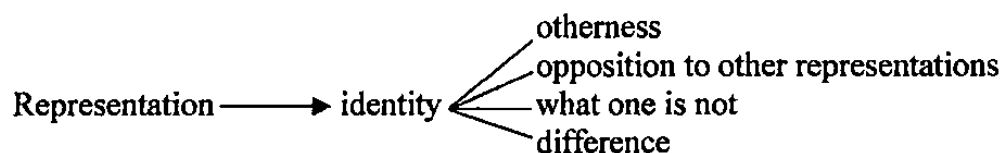


Figure 2 *Burton's identity*

Music video, in the terms of communication media that represents reality, is often to be understood as Roland Barthes's notion of text due to including signs, codes or languages. For this context text is not prevalent writing, but sets of signs that have meanings. It needs to connect to both people who use it as necessary and external reality as text model

Representations in media conceal ideologies with which producer convey message as Fairclough states that representations in media texts may be said to function ideologically in so far as they contribute to reproducing social relations of domination and exploitation⁴⁹.

In understanding ideology, Winfried Nöth⁵⁰ suggests three evaluative concepts of ideology as follows:

1. *The value-neutral sense* which defines ideology as any system of norms, value, beliefs or *weltanschauungen* directing the social and political attitudes and actions of a group, a social class, or a society as a whole. Nöth claims that socialism and capitalism, nationalisms and religions are ideologies.
2. *The pejorative sense* identifies ideology as systems of false idea, representing the false consciousness of a social class, in particular of the ruling class, the bourgeoisie. Ideology for this concept is instrument of deceit.
3. *Finally*, where ideology merges with semiotic is *the universalistic sense*. Ideology is as the sphere of ideas in general. This concept influences Mikail Bakhtin to write “Everything ideological [...] is a sign; without signs, there is no ideology. [...] The domain of ideology coincides with the domain of signs. Wherever a sign is present, ideology is present, too. *Everything ideological possesses semiotic value.*”

⁴⁹ Burton, Graeme (2000) *op cit*, p. 171.

⁵⁰ Nöth, Winfried (1999) *Wissenschaftliche Ideologiekritik*, Berlin: Humboldt-Universität, p. 277.

Ideologies, Louis Althusser (1969) suggests, are systems of representation: the one defines the other as echoed by Briggs and Cobley that representation is ‘a “vehicle” for transmitting ideologies in the service of maintaining/extending power relations’⁵¹. Representation is the process of putting an abstract ideological concept into concrete forms (that is, different signifier) within all available signifying systems: speech, writing, print, video, film, and tape, so you can look out for representations of women, workers, Wales; or of the family, love, war; or of individualism, industry, and class⁵².

Ideology itself is the mechanism which turns individual into subjects for Althusser⁵³. Semioticians are used to know ideologies they examine within media, those are patriarchy (from Greek roots for “father” and “rule”), and feminism. Rather, we know the follow up notion *ideological state apparatuses* (ISAs) and *repressive state apparatuses* (RSAs), from which ISAs is distinguished, that is also coined by Althusser. RSAs are the complex of coercive or regulatory forces available to and directly under the control of the state. They include the penal system, the police, the army, [and] the legislature and government administration. These are distinguished by their legitimated authority to command (whether we like it or not). ISAs, on the other, are various social institutions that arise within civil society (the sphere of the private, as opposed to the state). They too perform regulatory

functions, and reproduce ideology 'on behalf of' the state. Communication yet music video is included in ISAs.

Briggs and Cobley also put the meanings of representation are about who has power and who does not, how power is exercised, and the values which dominate the ways that we think about society and social relations⁵⁴. As coined by Burton, there are two main kinds of critical position on the media in terms of why they might construct kinds of representation and how media product in general gets constructed the relationship between media producers and audiences⁵⁵. Tim O'Sullivan et al. figure the representations of sexuality and its representation⁵⁶:

"So if you're looking for representations of sexuality, for example, you'd soon discover that its representation is organized and regulated across different media, and within different discourses. It is represented both *as* and *in* pornography, but also in advertising, cinema, literature, and [music video], various established discourses in speech, and in official and authoritative discourses such as legislation and educational practices. It soon become clear that sex has no 'natural being' that is represented uniformly in all these forms and discourse."

4. Sexuality in the Relation of Power

Sexuality is surely connected with sex, a sign with various connotations; sex refers not only to sexual activity (*to have sex*), it also marks the distinction between male and female anatomy (*to have a sex*).

⁵⁴ Burton, Graeme (2000) *loc cit*.

⁵⁵ *Ibid*, p. 171.

⁵⁶ O'Sullivan, Tim et al. (eds.) (1994) *loc cit*.

Two common perspectives one might suggest about sexuality is sexed bodies and sexual desires, puts Bristow⁵⁷:

“Given the equivocal meaning of sex, one might suggest that sexuality occupies a place where sexed bodies (in all their shapes and sizes) and sexual desires (in all their multi-various-ness) intersect only to separate. Looked at from this dual perspective, there are many different kinds of sexed body and sexual desire inhabiting sexuality.”

A France theorist Michel Foucault argues that sex brought into the spotlight of Christianity in the seventeenth century, when it was decreed that all desires—not just forbidden ones, but all of them—should be transformed into discourse, in the form of the Christian confession⁵⁸. In earliest scientific usage, sexuality defined the meanings of human eroticism, and when marked by a prefix—such as ‘bi’, ‘hetero’ or homo’—the word came to describe types of person who embodied particular desires⁵⁹. A feminist sexuality theorist Elizabeth Grosz suggests that desire takes place in the notion of sexuality⁶⁰:

“Sexuality is thus the privileged field in which desire is played out. Desire always refers to a triangle—the subject, the other, and the Other. The other is the object through whom desire is returned to the subject; the Other is the locus of signification which regulates the movement by which this return is made possible. The subject’s desire is always the desire of the Other.”

Couples hundred years ago, before sexual revolution occurs, sexuality was a kind of very much private thing. Sex was absolutely family domain hence talking about sex in public became forbidden. Sexual

⁵⁷ Bristow, Joseph (1997) *Sexuality*, London: Routledge, p. 1.

⁵⁸ Gauntlet, David (2002) *Media, Gender, and Identity: An Introduction*, London: Routledge, p. 122.

⁵⁹ Bristow, Joseph (1997) *op cit*, p. 2.

conducts were only part of marriage institution; couple engaged in marriage—husband and wife—are the ones who might talk about and have sex, and teach it to their children. Latter spelled is included in Foucault's four strategies unities that formed specific mechanism of knowledge and power centering on sex⁶¹—three others: a histerization of women's bodies; a socialization of procreative behavior; and a psychiatrization of perverse behavior; that is a pedagogization of children's sex. Sexuality did not have to be actively regulated by the state, as such, because people would be very careful to monitor their own behavior themselves, suggests him, in his multivolume *The History of Sexuality*. That point of view engenders liberties over sexuality in The Netherlands, United States and some states not to enforce marriage between the opposite sexes. A couple with same or opposite sex that have willing to live together in happiness and sadness is legalized to declare their marriage. On the contrary, religious teaching decreed that a couple must be heterosexual—male and female. Holy Qur'an Chapter 30 Ar-Room: 21 with its exegesis:

And among His Signs is this that he created for you mates (wives) from among yourselves, that ye may dwell in tranquility with them, and he has put love and mercy between your (hearts): verily in that are signs for those who reflect.

Foucault claims that sexuality and sexual conduct is a question of social constructions, categories only having an existence in a society⁶². the

⁶¹ Ipce Online (2005) 'The history of sexuality – about Foucault', at

change of sexual conduct in the entire world might be results of three factors⁶³:

1. The openness of information about sexuality.
2. The transformation of gender role.
3. The acceptance of sex to purpose recreation and relation.

David Gauntlett⁶⁴ sums that media suggest things for being fulfilled and happy, that are typically about sex. People should understand their own sexuality, have sex-often, seek help for sexual problems, have a satisfactory sexual partner—or get a new one. Those are somehow correct, but not absolutely. Seems to be Western (author doesn't tend to generalize, but it is major number) media suggests those implications. Movies like *Saved!*, *Stepford's Wife*, TV Show like *Dawson Creek*, or Indonesia's *Arisan* contain *come out* phenomena as the 21st century often rise up in media; people should understand their sexual preferences to be comfortable in having sex with sexually defined partner. If they don't understand about it then they would feel suffered from psychological repression; they are unhappy.

Have sex-often is likely not right, there is however more likely have 'safe sex'. MTV, a channel that is subscribed by 400 million homes worldwide, has been running a concealed "safe sex" campaign in attempt to support reducing rate of AIDS infection sponsored by Fiesta (condom brand). People should be engaged in safe sex and committed to their partner in avoiding this impact, because "whoever you are, AIDS infects everyone".

⁶³ N. ... (2005) 'Menjadi ...' *Jurnal*

Again, *Arisan* suggest people to seek help every time have problem with sex. Sakti (a cast in the movie) denies himself of being a gay for his mother's happiness by consulting to psychiatrist. TV Show *Desperate Housewife* shows ladies that have sexual problem, consult with their friends.

Sex overwhelms music video as well for containing sexual appeal. Based on content analysis conducted by Tapper et al. there are 46 % for rap, and 45% for pop⁶⁵. It shows that a man will have satisfactory sexual partner when the woman is sexy and desirable, whereas woman will have it when the man is macho. Example, Mariah Carey's "We Belong Together," which feature macho young men that makes Mariah be in love with even though she has groom to marry with; she remembers him on her bed. Assuming she ever made love (reading: had sex) with the young men at one night and she was satisfied.

Sexuality helps ones to know their identity. Spreading of gay—homosexual person—clubs is welcome to be a place for community that has same sexual preferences; that is homosexual. When they know and come out—socially publicize oneself homosexual—means they confess their identity, so they tend to go down to their community with the same identity. As Gauntlett puts, the discourse about sexuality and identity are strong ones, enthusiastically spread by media and consumed by audiences. Sexuality is seen as the key to happiness and knowing your 'true self'⁶⁶. This is echoed

⁶⁵ Dolf Zillmann, Peter Vorderer (eds) (2000) *Media Entertainment: The Psychology of Its Appeal*, United States of America: Lawrence Erlbaum Associates, p. 481.

from Antony Giddens suggestion, "sexual development and sexual satisfaction henceforth became bound to the reflexive project of the self"⁶⁷.

Positioning ones who 'have sexes' Sigmund Freud coins a radically tenet of sexuality that man is superior and woman is inferior. The over-valuing of the male sex organ and the continuing submersion of women's autonomy in the norms, ideals, and models devised by men bring Luce Irigaray to use the term 'phallogocentrism' to object to sexual unfairness⁶⁸. It treats both woman and man (two sexes) as if they are two variations of the one sex. If patriarchy positions male above female, as similar phallogocentrism castrates woman as being lack of penis by positioning it as man's inferior. Therefore, a mythic belief that men are active and women are passive stems out from that ideology as consideration of sex (have sex) will not occur unless there is penetration.

Sexuality phenomenon is not only women's and men's body, but also power relation. Foucault means power is ubiquitous and cannot be thought of as dual as creating a division between those dominating and those who are being dominated. Common power relation related to sexuality are, in addition to the ones mentioned between the one who confesses and the one receives the confession, puts Foucault, those between teacher and pupil, between parent and child, and between doctor and patient⁶⁹. Foucault argues that the very idea of 'sexuality' is an essentially bourgeois one, which developed as an aspect of the self definition of a class, both against the

decadent aristocracy and the rampant immorality of the lower orders in the course of the eighteenth and nineteenth centuries⁷⁰. As consequence, phallocentrism and capitalism will put together to elevate men as power holder ('late' bourgeois) and castrate women as 'labors'.

5. Commodity Fetishism

Commodity fetishism, a concept released by Marxism, refers to the way that commodities are attributed autonomous, intrinsic value divorced from their connection with human labor and their usefulness as objects. Fetish denotes an object that is sacred or attributed special power, to psychology, where it refers to a sexual fixation on a part of the body or other object⁷¹.

Following Adam Smith, Karl Marx formally distinguishes a commodity's 'use value' (its natural capacity to satisfy certain human wants) and its 'exchange value' (its social capacity to be exchangeable for other commodities in certain ratios). 'Law of value' or 'labor theory of value'⁷² contains "the exchange value of a commodity is proportional to its value, that is, the total quantity of labor time which is socially necessary for producing use values of its determinate kind" at the time when it is being sold.

⁷⁰ Weeks, Jeffrey (1986) *Sexuality*, London: Routledge, p. 37.

⁷¹ Collins, Christopher and Powers, Abigail (eds.) (2002) *Dictionary of the Social Sciences*, New York: Oxford University Press, p. 163.

⁷² Wenning, Mario (2005), 'The Reality behind Commodity Fetishism', at <http://www.sicetnon.org/ptikel/historie/fetichism.htm> (accessed: 13 October 2005)

Use value is an intrinsically rooted property of a product with regard to its physical qualities to satisfy determinate human needs, while exchange value is an expression of a social relation. Marx, in *Capital* states⁷³, “The mystical character of commodities does not originate in their use-value, no matter if I look at it in its relation to gratify human needs by way of its qualities or if these qualities are a result of human work.”

Religious discourse *fetish* or *to fetishize* means to invest something with powers it does not intrinsically possess. Fetishism is not merely an ideological category. Marx claims that commodity fetishism is inseparably linked to capitalist modes of production as such calling the fetishism which is attached to the products of labor, as soon as they are produced as commodities, and which therefore is inseparable from the production of commodities. However he claims then in other page of his book that commodity fetishism is confined to commodity production. The commodity production leads the producers to look at only socially constitute phenomena of exchange ratios as product inherent properties, and to regard the capitalist mode of production as law like that could not even be imagined.

A system not only of which producer produces commodity but also which involve exchange market to be engaged as Marx claims in *Capital* cited by Anthony Giddens⁷⁴ is the ‘capitalism’. As asserted by Real the consumer culture of late capitalism *vis-à-vis* correlated with the pastiche style of art is hallmark of music videos as product of postmodernity. The

⁷³ *Ibid.*

⁷⁴ Giddens, Anthony (1986) *Kapitalisme dan Teori Sosial Modern: Suatu Analisa terhadap Karya Karl Marx*. D. H. S. J. M. W. L. W. Jakarta: Universitas Indonesia Press, p. 57

objects of those products which development of utilizing technology in spreading information marks comprise use value and somehow exchange value when they are exchangeable to other products. In this condition the products are so called commodity. Capitalism as system is still run in producing messages contained in music videos. Apart from single is really commodity the objects of music videos possess exchange value, that would gain selling rates, then they are other commodities utilized to smooth way to reach the goal (profit).

The commodity really possesses exchange value, but it does so only in terms of the labor which produces it. Labor is turned into just another commodity exchanged on the market as Mario Wenning puts that in fact, exchange value is mainly determined by the amount of labor spent on it⁷⁵. For instance, sex and violence engaged in rap music videos are what late capitalism calls labor. If body of women and men and their desire are to be objects in the music video, those bodies are what then to be commodity as they have exchange values. Cohen sums up the “doctrine of commodity fetishism” in the following way⁷⁶:

1. The labor of persons takes the form of the exchange-value of things.
2. Things do have exchange-value.
3. They do not have it autonomously.
4. Exchange-value and the illusion accompanying it are not permanent, peculiar to a determinate form of society

The medium through which commodities are measured and compared is the universal equivalent money, which is according to the producers' point of view taken as just another entity that exists autonomously of the material conditions of socially measured labor power as precondition of purchase and sale. Agents take something which is socially constituted, the exchange value, for something inherently connected to things (commodities) to their position within the economic process. This is what Marx meant by the component of necessity in '*necessarily* false conscious'.

The social character of production is only expressed in exchange, not apparent in the production process itself. The capitalist gets a much greater share or return because he owns the valuable commodities. The worker also alienates herself; she is stupefied by the ever increasing division of labor and the products that she produced and therefore lives under conditions of regarding herself as ultimately exchangeable.

VI. RESEARCH METHOD

1. Characteristic of Research Method

Semiotic analysis is a form of qualitative analysis upon mass media. This analysis is one of any manner in the field of content analysis to analyze message meanings. As explained above that text, in which music video include, produce meanings that ideology—by signs and symbols—beyond the representation. The first theorist of semiotics and who may have been the

originator of the *triad of meaning*, Charles Saunders Peirce defined *semiosis* as a relationship among a sign, an object, and a meaning⁷⁷. The term *semiotics* means, literally, the science of signs; *semion* is the Greek term for sign. A sign, writes Arthur Asa Berger⁷⁸ an inspiring American visual semiotics theorist, is anything that can be used to stand for anything else. According to C.S. Peirce as Berger cites, one of the founders of the science, a sign “is something which stands to somebody for something in some respect or capacity.”

The sign represents the object, or referent, in the mind of an interpreter⁷⁹. We cannot judge a person to have the same meaning on the same object as someone else interprets, moreover when they have different culture from each other. Red roses in America are meant to be love, meanwhile in Italy, they could be a sign of mourning. How can we find a sign that means such situation in Indonesia? There are distinct colors of small flag stood in front of mourning house in Central Java and West Java. People of Central Java are used to stick white flags; meanwhile those of West Java are familiar with yellow ones. If one doesn't have any idea that those objects are signs, they are not signs to him/ her. When s/he has already learnt those, white and yellow may be signs then. A sign is simply anything that stands for something else. Consequently, the meaning behind any sign must be learned.

⁷⁷ Littlejohn, Stephen W. (2005) *loc cit*.

⁷⁸ Berger, Arthur Asa (2000) *Media and Communication Research Methods*, Beverly Hills: Sage

Charles Morris divided semiotics into three areas of study⁸⁰. *Semantics* addresses how signs relate to their referents, or what signs stand for. Whenever we ask the question, “what does a sign represent?” we are in the realm of semantics. As a basic tenet of semiotics, representation is always mediated the conscious interpretation of the person, and any interpretation or meaning for a sign will change from situation to situation. A more refined semantic question, then is, “what meaning does a sign bring to the mind of a person within a situation?”

The second area of study is *syntactics*, or the study of relationship among signs. Signs are almost always part of larger sign system, or group of signs that are organized by rules. Different signs designate different things, and signs may be put together only in certain permissible ways. In general, we think of syntactics as the rules by which people combine signs into complex system of meaning. Gestures are frequently combined with other gestures to form complex system of nonverbal signs, and non verbal signs are paired with language to express subtle, complex meanings. Syntactic rules enable human beings to use an infinite combination of signs to express a wealth of meanings.

Pragmatics, the third major semiotic study, looks at how signs make a difference in people’s lives, or the practical use and effects of sign. This branch has had the most important impact in communication theory, as sign and sign systems are seen as tool with which people communicate. From

semiotic perspective, we must have some kind of common understanding of grammar, society, and culture in order for communication to take place. People can communicate if they share meanings. That is also available for non-linguistic signs. While a tenet of visual codes are more open in their potential meanings—their interpretation is ultimately subjective and more connected to the internal perceptual and thought processes of the viewer than to conventional restricted representations—visual meanings can be and are affected by learning, culture, and other socially shared forms of interaction.

Perceiving visual images require pattern recognition, organization, and discrimination not just representational connections. Thus interpreting meanings of visual images is an action of individualized and social perception and knowledge. In studying semiotics Fiske has his own viewpoint about the main areas of study for semiotics⁸¹:

1. The sign itself, consisting the study of different varieties (1) of signs; (2) of the different ways they have of conveying meaning, and (3) of the way they relate to people who use them.
2. The codes or systems into which signs are organized.
3. The culture within which these codes and signs operate.

2. Research Object

Both 50 Cent's "Outta Control" (feat. Mobb Deep) and "Candy Shop" (feat. Olivia) videos portray misogynist sexuality; that bring those videos to be objects of this research. Rather, 50 Cent was popular in 2005 with his 5 times platinum worldwide album "The Massacre". The single "Candy Shop" (feat. Olivia) placed no. 1 peak while "Outta Control" (feat. Mobb Deep) did no. 6 in US Hot 100. During 2005, those videos enter top ten on MTV TRL.

3. Technique of Data Finding

This research initially examines data found from references: books, periodicals, the internet and other music videos rather with the same visual story than content of lyrics that would be procured by documentation. The music videos as this research objects are especially downloaded from the internet in order to get full version because it is realized that music videos published on television are partly censored.

4. Technique of Analyzing Data

Order of signification applied by Roland Barthes engages three ways in which sign work; they are denotation; is that, an element needed in first-order, and in the second-order are connotation and myth. Denotation describes the relationship between signifier and signified, within the sign with its referent in external reality. It refers to the common sense, obvious

meaning of the sign. Connotation describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture⁸². Myth is a story by which a culture explains or understands some aspect of reality or nature. Our sophisticated myths are about masculinity and femininity, about the family, about success, about science. Connotation is the second-order meaning of signifier, while myth is that of signified⁸³.

The shot of camera (see table 1), camera work (see table 2), and the technique of editing (see table 3) scenes employed in television, for visual semiotics, may be signs; they are in soap opera, TV show, documentary, advertisement, and in music video. Berger wrote *Media Analysis Technique* in which comprises semiology of the television medium⁸⁴. He has, to this point, been concerned with the way in which semiological analysis can explicate programs carried on television with a specific focus on the television narrative. The shot and material, puts Berger, represents a kind of grammar of television as far as shots, camera work, and editing techniques are concerned. Sound effects, visual effect, lyrics need considering in analyzing signs in music video as Berger puts, “There are other matters that might be considered here, also, such as lighting techniques, the use of color, sound effects, music, and so on. All of these are signifiers that help us interpret what we see on television (and also what we hear).”

⁸² *Ibid.* p. 85–6.

⁸³ *Ibid.* p. 88.

⁸⁴ Berger, Arthur Asa (1992) *Media Analysis Techniques*. Beverly Hills: Sage Publications. pp.

Table 1
SHOT

Signified	Definition	Signifier
Close up	Face only	Intimacy
Medium Shot	Most of body	Personal relationship
Long Shot	Setting and characters	Context, scope, public distance
Full Shot	Full body of person	Social relationship

Berger's Sign of Shot

source: Berger, Arthur Asa (1982) *Media Analysis Techniques*,
Beverly Hills: Sage Publications p. 38.

Table 2
CAMERA WORK

Signified	Definition	Signifier
Pan down	Camera looks down	Power, authority
Pan up	Camera looks up	Smallness, weakness
Zoom in	Camera moves in	Observation, focus

Berger's Sign of Camera Work

source: Berger, Arthur Asa (1982) *Media Analysis Techniques*,
Beverly Hills: Sage Publications, p. 38.

Table 3
EDITING TECHNIQUE

Signified	Definition	Signifier
Fade in	Image appear on blank screen	Beginning
Fade out	Image screen goes blank	Ending
Cut	Switch from one image to another	simultaneity, excitement
Wipe	Image wiped off screen	Imposed conclusion

Berger's Sign of Editing Technique

source: Berger, Arthur Asa (1982) *Media Analysis Techniques*,
Beverly Hills: Sage Publications, p. 39.

Berger, again, asserts the task of the television semiologist; that is, s/he is to determine first, how this is possible and, second, how this is accomplished. Because of the nature of music video is as use verbal

people as television, a checklist for semiological analysis of television purposed by Berger is available to be applied in music video. Here the checklist is⁸⁵:

I. *Isolate and analyze the important signs in your text.*

1. What are the important signifiers and what do they signify?
2. What is the system that gives these signs meaning?
3. What codes can be found?
4. What ideological and sociological matters are involved?

II. *What is the paradigmatic structure of the text?*

1. What is the central opposition in the text?
2. What paired opposites fit under the various categories?
3. Do these oppositions have any psychological or social import?

III. *What is the syntagmatic structure of the text?*

1. How does sequential arrangement of elements affect meaning?
2. Are there formulaic aspects that have shaped the text?

IV. *How does the [popular art form music video] affect the text?*

1. What kinds of shots, camera angles, and editing techniques are used?
2. How are lighting, color, music, and sound used to give meaning to signs?

V. *What contributions have theorists made that can be applied?*

1. What have semiological theorists written that can be adapted to

2. What have media theorists written that can be applied to semiological analysis?

VI. WRITING SYSTEMATIZATION

Chapter I: introduction. In this chapter, it is coined the background information of this research, what are exactly problems to answer, purposes and significations of my research, analyzing theories and the method to implement.

Chapter II: the description of hip hop and rap music video. It contains elaboration of the history of rap music believed to be confined to hip hop culture. One way and other, its ups and downs from underground music to industrial music remove the content of rap music and the music video as well. How rap music video tends to be sexual, beside violent will be explored in this chapter and it will also tell who 50 Cent are, his songs and music videos.

A deep analysis employing semiotics as the method on the representation of sexuality in 50 Cent's "Outta Control" and "Candy Shop" videos out of the identification of scenes, in which those music videos feature, that include signs of sexuality are composed in chapter III; it is "The Representation of Sexuality in 50 Cent's Music Videos". The making of music video always sits producer, director and a raw of person that are under the umbrella of so-called musical industry. Who do have main involving in making music video? Is it the musical industry,

Last but not least, fourth chapter titled "Closing" includes conclusion of this research and suggestions from my own viewpoints. It is important to coin the viewpoints in research since those of any theorists rather is influenced by...