

CHAPTER II REVIEW OF LITERATURE

B.1 Theoretical Framework

This research applies radical feminism by Angela McRobbie as the grant theory, and semiotic theory by Roland Barthes as the supporting theory. This theory is the most matching with the research for analyze and collect the data to describing meaning of the song and capturing the music video.

B.1.1 Radical Feminism

Radical feminism represents a branch of feminism that seeks to dismantle the traditional patriarchal power structures and gender roles that perpetuate the oppression of women. Radical feminists posit that the root cause of gender inequality is men's need or desire to control women. The term 'radical' is defined as 'of or relating to the root'. Therefore, radical feminists perceive patriarchy as the fundamental cause of inequality between men and women and seek to eradicate it. They endeavour to address the root causes of oppression through systemic change and activism, rather than through legislative or economic reform. Radical feminism posits that a global change of the system is required. Radical feminists theorise new ways of thinking and apprehending the relationships between men and women so that women can be liberated (Klein, 1996).

Radical feminism is a philosophical movement that emphasises the patriarchal roots of inequality between men and women. More specifically, it posits that women are socially dominated by men. Radical feminism posits that patriarchy is the primary source of societal division along lines of sex, resulting in the

oppression of women and the privileged position of men. It is therefore opposed to existing political and social structures, which it regards as inherently tied to patriarchy. Consequently, radical feminists are sceptical of political action within the current system and instead advocate for cultural change that undermines patriarchy and associated hierarchical structures (Lewis, 2023).

The feminine mystique constituted one of numerous stimuli for the second-wave feminist movement, which flourished between the 1960s and 1980s. By the end of the 1980s, however, its shortcomings had become evident. In essence, the arguments put forth were rendered less pertinent by the fact that the number of women in the workforce had doubled since the 1950s. Moreover, feminists of colour, most notably bell hooks, identified significant flaws in Friedan's manifesto, citing its inherent racism and classism. They asserted that it was not a comprehensive representation of the experiences of African Americans and other working-class women who joined the labour force out of economic necessity. In his 1998 book, *Betty Friedan and the making of the feminine mystique*, social historian Daniel Horowitz revealed that Friedan had been economical with the truth about her vantage point, which she claimed was that of a suburban mother and housewife. From her time at Smith College onwards, she had been a leftist radical activist. It was, he concluded, a necessary fiction if both she and her feminist ideas were to be given a chance to take root. Furthermore, other critics noted that she based some of her theories on studies that have since been proven to be inaccurate (Friedan, 1963).

Throughout history, a multitude of factors have consistently served to distinguish men and women. These differences encompass a multitude of factors,

including natural inclinations, biological and psychological traits, and numerous other elements that contribute to the distinctiveness of each gender. However, human evolution has resulted in a societal structure in which men are the dominant gender, the primary contributors to the workforce, and the holders of absolute power. Consequently, women were relegated to the background. In the modern era, there is a substantial body of knowledge regarding the evolution of the gender gap. Freud posited that women possess a form of "men's envy," which may originate from the absence of male genitalia that they may have once possessed. Consequently, they seek penetration and subjugation as a result of their mutilation. Freud's theory, like many others, is predicated on the assumption that men represent the prototype. All research points to one common factor: women are complementary to men. They are "the other." Just as a master cannot rule without a slave, an antithesis cannot exist without a thesis. The female is the other gender, and the male is the primary one. Additionally, historical accounts depict women as passive and static, whereas men are outgoing, resource-generating, active, creative, and so on (Beauvoir, 1959).

B.1.2 Barthes Semiotic Theory

This research uses adding theory of semiotic theory developed by Roland Barthes. He said:

Aims to take any system of signs whatever their substance and limits: images, gestures, musical sound, object (Barthes, 1968)

In order to clarify how meaning is produced through intricate semiotic interaction, Barthes claims that the picture is connected to the aesthetic and

ideological components that are open to readings and interpretations at the connotative level. As a result, semiotics in media studies use a wide range of texts, such as photographs, advertisements, and films, to give the audience the knowledge they need to later analyze and create meaningful texts and designs.

According to this viewpoint, Barthes proposes that the author or creator of the text pass away to witness the recipient's birth, enabling him to interpret, read, and produce a wide range of meanings. This is a form of semiotic production that is focused on observation and analysis of media messages and discourses in order to open the senses of the semiological researcher to the complexity of semiotic interpretation and new methods of using signs within the social and political spheres. Media studies that focus on semiological examination of a wide range of media domains, such as advertising, cinema, films, video clips, and caricature, heavily employ Roland Barthes' approach. Semiotics in the communication and information sciences have recently been influenced by Barthes' writings to examine various media pictures in order to analyze the symbolic interaction of verbal and nonverbal signals. By repeatedly interpreting these signs as texts, semiology a qualitative approach, communicates substantial meanings by giving these media signs connotations and interpretations that go beyond their initial meaning.

Barthes made significant contributions to this discipline by using textual image analysis to extract connotations and mediated significance that are based on the functional hierarchy of culture and ideology. Within the rise of linguistics, semiotics became an important field that studies the life of signs within society. Roland Barthes analyzed the signs within two main semiotic concepts: the signified

and the signifier from the Saussurean perspective as shown in the following drawing:

Signifier #1 Different colors and shades of ink on paper in some specific order	Signified #1 Young black male, hand near face, hat, etc.	
Sign #1 → Signifier #2 Young black male salutes French flag		Signified #2 French and military connotations
Sign #2 → Myth French imperialism (African people are okay with being colonized by us good French guys! You can tell because they salute our military and our flag.)		

Picture 1 Roland Barthes's Significant Map

The sign is a member of a group of converged concepts and holds a significant position in the conceptual field. Due to the fact that semiotic signs are both used and significant at the same time, Barthes referred to them as function signs that are connected to use context. Barthes used the fact that food and clothing are used for protection and nourishment, respectively, as an illustration of this idea. He stated:

We purpose to call these semiological signs, whose origin is utilitarian and functional; sign functions (Roland Barthes 1868).

The newspaper in this sense does not offer this sign honestly; in other words, it does not say that the accessory is a signifier of spring as a signified. The sign, as we have seen, is a combination of a signifier and a signified, that is, the union between the dress as a signifier and fashion as a signified. There is an interaction between signs and functions as a result of Barthes' proposal that rhetorical study of fashion signs discloses the hidden sign underlying the use and function.

Roland Barthes consequently did not really depart too much from de Saussure's understanding of the sign and its two fundamental parts (the signifier and the signified). For him, a signifier and a signified made up a semiological symbol.

B.2 Related Researches

To make this research stronger, the researcher has done in reviewing previous related researches, this is necessary to show that this research is originally arranged by the writer and not imitating any other research. Here the researcher has some related studies as follows:

The first thesis by Rini Kartika Puspa and Nurul Fauziah entitled *Feminisme dalam Video Klip Blackpink Ddu Du Ddu Du* (2019). Women's social activity, known as feminism, calls for equality and fairness for men's rights. Gender inequity persists to this day. South Korea is the site of one of the problems. The purpose of this study is to ascertain the reality level, portrayal, and ideology of the South Korean girl group Blackpink with *DDU-DU DDU-DU*, as shown in their music clip. The theme of the song *DDU-DU DDU-DU* is the power and freedom of women, as well as their suppression by those who think they are weak. The findings of this study support John Fiske's semiotics, which divides reality and representation into three levels: self-existence, confidence, and freedom.

The second thesis entitled *Girl Crush Dalam Budaya Pop Korea* by Aisyah Bariyana Nur Fitri and Ade Kusuma (2021). K-pop is currently a prominent culture everywhere, even in Indonesia. One such idea is the adoption of the idea of the "girl crush" in girl groups, or what's known as "ssen unnie" in Korea. Itzy is one of the

girl groups that has been successful in introducing the idea of the girl crush. *Wannabe* and *Dalla Dalla* music videos from Itzy were selected by the researcher to serve as the study subject. This study will analyze the text in each of Roland Barthes' five code systems using his two-stage semiotic signification method, which takes into account the levels of denotation and connotation. Researchers discovered that in the Korean entertainment industry, "girl crush" is another term for "girl power."

The third thesis and titled *Stigma Perempuan Terhadap Fandom Perempuan Dan Pemberitaan Penggemar K-Pop* by Imamatul Silfia (2020). It's common to perceive female fandom as insane, compulsive, frenzied, and so on. However, despite the fact that male fandom behaves somewhat similarly to female fans, it is generally accepted as normal. According to research on fandom, this stigma is a product of gender discrimination stemming from the cultural dominance of masculinity. There is stigmatization in the media as well. Researchers demonstrate how text discourse affects users' perceptions of fandom and expose discriminatory practices on CNNIndonesia.com by using Sara Mills' discourse analysis method. Scholars have come to understand that cultural texts are polysemous, meaning they have multiple meanings. The analysis in this study just briefly touches on the meanings that feminist researchers discover in texts.

In addition, an article journal by Tsuqaefah Sofyan Tsaubak (2017) entitled "*Radical Feminist Struggles As Seen In Nicole Of A Marriage Story And Simin Of A Separation*". The aim of this research is to find out the similarities and the differences in the act of self-awareness in the Marriage Story and A Separation

movie. This research focuses on the female characters, Nicole in *Marriage Story* and Simin in *A separation* movie. Nicole and Simin have something in common: both of them are fully aware of the actions in response to the oppression and tyranny they have experienced. Both of them choose the path of divorce as a form of their act of self-awareness. However, because *Marriage Story* is an American movie, and *A Separation* is an Iranian movie, they both deal with their divorces in different ways. *Marriage Story* and *A Separation* are both movies depicting divorce in family life as a result of tyranny and injustice by spouses; the female protagonists in both movies divorce in order to attain women's emancipation. The radical feminist theory of Rosemary Tong is used by the researcher to analyze Nicole and Simin's self-awareness. This theory exists because knowledge of women's oppression empowers it. The theory of radical feminism focuses on increasing women's self-awareness of their oppression.

Furthermore, an article journal by Samantha Septiani and Ella Prihatini (2022) entitled *K-pop Idol Promoting Feminism in South Korea: A Case form Red Velvet*. In their thesis they analyzed about South Korea's success in promoting its pop culture products ranging from music to films because of K-pop and K-drama. These are the two main exports that have helped to improve the country's international image, aside from accumulating substantial economic gains. In their thesis, they using the experience of two members of the Red Velvet (a girl group) who openly expressing their support towards feminism, this study finds that the decision was deemed selfish and risking the entire group. The backlash that the idols received is rather harsh and exaggerated.

An article from Purwo Sasmito entitled “*The Libertarian Radical Feminism Characteristic of Bibi Chen In The Novel 'Saving Fish From Drowning'*”, Bibi Chen was the woman ideal character. She was androgynous, who succeeded in combining between the soft of feminine and the strong of masculine in life. She was independent in economic and had special place in public world, two things that could not be reached by women in patriarchal system. Bibi Chen was able to take equality and erased the class differentiation based on sexes. This objective of the study is to know more about the libertarian radical feminism characteristics of Bibi Chen in the novel “Saving Fish from Drowning” by Amy tan. This study applies the library research and the compiled data which be analyzed through the descriptive qualitative analysis method. To answer the research question and to make this research more complete, the writer finds the life of Bibi Chen’s family comparing to the libertarian radical feminism. Through the life of Bibi Chen’s family, it was known how her childhood full of patriarchal system which made her as a libertarian radical feminist

Next thesis from Mukrimah entitled “*The Event Of Radical Feminism In Movie 'All Cheerleaders Die'*”, This research discussed about the event of radical feminism in movie All Cheerleaders Die. The aims of this research are to describe the logical events of radical feminism that shown in this movie. This research focused on the events using Seymour Chatman theory about Narrative Structure in Fiction and Film. The data were analyzed using descriptive qualitative method and the structuralism approach was used in describing the logical events in the movie. The researcher used note taking as the instrument to get the field data. In this

research, the findings showed that were 10 events on this movie, they were: the death, the raped, the revenge, the quarrel, the accident, the murder, the leering, the brawl, the fight, and the solution. The researcher concluded the dominant event that causing the radical feminism on this movie was the revenge. The antagonist who performed the bad acts such as the raped, the quarrel, or the murder made the audience has a sense to be dejected and hated.

In addition, journal by Gooyong Kim's study titled *Discourse of Resilience, Politics of Positive Psychology, and Female Subjectivity* (2019). Looks at the resilience narrative that South Korean popular music, or K-pop, uses to advance neoliberal feminism. K-pop videos convey a hegemonic message that people must take responsibility for their success and well-being rather than blaming external, institutional conditions, through a therapeutic narrative of overcoming difficulties and accomplishing goals. Although the videos purport to support female empowerment, they actually modernize and uphold oppressive gender norms and expectations. In order to support this argument, the author examine how the music videos for the hits "*Into the New World*" (2007) and "*All Night*" (2017) by Girls' Generation, the most popular K-pop group, support resilience discourse and neoliberal positive psychology as the dominant ideal of female subjectivity.

An article that is written by Xiaomeng Li's article entitled "Yea I'm a f* Tomboy": "girl crush," post feminism, and the reimagining of K-pop femininity (2022). It's relatively recent development in South Korean pop music, or K-pop is the girl crush subgenre. Idols of the girl crush category, in contrast to the preconceptions of charming and subservient female idols, typically exhibit

rebellious girl power. The song "Tomboy" by the girl group (G)I-DLE, was released in March 2022. The music video, which made a forceful statement about women being independent, courageous, and leaving unhealthy heterosexual relationships, went viral. The present study employs a postfeminist lens to conduct a social semiotic analysis of *Tomboy*. The findings indicate that, the music video showcases a postfeminist sensibility by interlacing antifeminism and feminism, *Tomboy* addresses a queer theme by emphasizing women's collective empowerment and sisterhood in opposition to patriarchy.

Another journal by Jinsook Kim with titled *Feminism in South Korea: Key and Challenges* (2021). Feminist activism has expanded in South Korea since 2015 is given in this study, along with an analysis of its many aims and areas of influence. First place the resurgence of feminism within the larger historical and socio-political context of Korean society, taking into account the diversification of social movements generally in post-authoritarian Korea, women's precarious status, and the rise of misogyny. This builds on previous scholarly discussions of feminist movements and gender politics. These include the wide range of feminist topics, the expansion of sites and techniques of struggle, and the rise and centralization of gendered issues in digital contexts.

An essay that is written by Hye-Ryoung Lee and translated by Jamie Chang with entitled *From the Front Line of Contemporary South Korean Feminist Critic* (2021). These essays included in this special issue reflect a dynamic temporality in which the voices and lives of women from the colonial era to the present, ranging from grandmothers to mothers to daughters, intersect and influence one another. It

is important to highlight that, despite the Korean War and the Asian Financial Crisis serving as some of their major backdrops, Kim Jiyoung, Born in 1982, and From Sison. They are contemporary South Korean women writers; they are not mention any significant events connected to South Korea's democratization. Virginia Woolf once likened women's suffrage, or the right to vote, to receiving a yearly inheritance of 500 pounds. This point is reflected in *A Room of One's Own*. By investigating many aspects of recently-popularized forms of feminism as well as of mass culture, the feminism here and now underlying these essays makes great strides in interrogating the current status of South Korea's democracy.

The next journal is written by Bryan Anggi Sunjaya entitled “*The Study of Meme In Semiotic Point Of View Through Roland Barthes Theory*” (2020). The advancing technology nowadays are making it easier for people to use technology to communicate. Internet is becoming a popular place for people to interact with each other. In the internet, we have social media for people to meet in cyberspace. In one time, people invented Meme as a fun way to interact and communicate with others. They can use meme to an extend of most every daily basis that happen in real life. But sometimes people need to have a deep meaning with the meme to understand of what happen in the meme itself. In this research, researcher will analyze about meme and find a way to make it easier for people to understand what is meme. In this Study of Meme in Semiotic Point of View, this research will use Roland Barthes semiotic theory of Connotative and Denotative to find the meaning of the meme posted on Instagram account of @kegoblogan.unfaedah. It will have 19 samples of memes to discuss. The researcher will attempt to analyze the memes

and spell out the literal meaning and the true meaning of the memes. The researcher uses qualitative methodology which is will use many words instead of number. After the researcher analyze the meme, the outcome will make people more understand of what meme is.

Another thesis from Ayu Familia Putri, Arin Inayah, Wageyono entitled “*A Semiotic Analysis of Aladdin Movie by Using Roland Barthes Theory*” (2022). Movie is a picture or life event that is brought to the screen as a means of communication and entertainment. Messages or signs contained in the movie can be analyzed using semiotics. Semiotics is the study of signs. The aims of this research is to determine the types and meanings in semiotics by using Roland Barthes Theory. Roland Barthes developed the theory of semiotics into three stages, namely, denotation, connotation and myth. The data taken from scenes and script of Aladdin movie 2019.

A Journal from Iskandar Siregar entitled “*Semiotics Analysis in The Betawi Traditional Wedding "Palang Pintu": The Study of Semiotics Roland Barthes*”. The Palang Pintu tradition is a tradition that is part of the Betawi wedding ceremony. In this study, the semiotic analysis of Roland Barthes was used. This study uses extra-qualitative research methods with an interpretive approach as a complement. This research is classified as interpretive research because it relies on interpreting texts that can be related to the context in it, such as ideological, moral, cultural, and spiritual values. In this study, the researcher aimed to analyze the meaning of the Palang Pintu procession in terms of semiotics. From the results of the study, it can be concluded that in Palang Pintu, there are: 1) meanings of denotation in the

procession of the Palang Pintu, processions are starting from the dustur prayer, greetings, rhyme contests, fighting, and reciting the holy verses of the Koran or chanting sike. In the denotative meaning of this Palang Pintu process, apart from explaining the literal meaning and describing the process. In addition, the dominance of solid Islamic teachings is evidenced by the existence of relevant verses of the Koran and hadith and the content of Betawi cultures, such as rhyming, where rhymes are used to advise on traditional art ceremonies.

Next thesis from Liz Jonas entitled *Crafted for The Male: Gender Discrimination in the K-Pop Industry* (2021). The thesis talks about compares idol groups and examines the prevalent methods by which they are promoted to the general public, so examining the manner in which the idol industry represents male and female bodies. Boy group content may cater to the female gaze, yet their work is created by a predominately male creative team or the idols themselves, giving them control over their decisions or putting them in positions of authority. In contrast, girl groups have fewer idols involved and are promoted towards the masculine gaze by a predominantly male creative staff. The lack of agency exhibited by the ladies in their lyrics, body language, and social interactions is the content's most recurrent theme. This is demonstrated in the idol industry by the infantilization of women to attract the attention of males. They become a valuable product to consumers when they are de-aged to a sexually and available age.

Next thesis from Irmayanti Ni Putu Eka entitled “*Semiotic Analysis in Music Video of Katy Perry Entitled “Part of me”*” (2022). Signs occur in various aspects of everyday life. In this technological era, there are a lot of

digital media which aims to share information/messages for the society. One of them can be found in a music video. This research study examines on semiotic signs found in the music video of Katy Perry entitled “Part of Me”. As it uses self-empowerment theme, it contains with an emotional illustrated video and meaning behind it. This music video describes the story of a woman's journey who feels down after knowing the infidelity that her partner did behind her. However, something made her get up and choose an anti-mainstream path by becoming a marine. She passed the obstacles that existed until she managed to reach her dream. Until her ex-partner wants to re-enter her life, she chooses to close access so he cannot take any part of her again. This study has two aims namely; to find out the semiotic signs in “Part of Me” music video; to explain the denotation, connotation, also the myth meanings behind each sign.

Last thesis from Dennis Suswanto Kadiman entitled *"Semiotics Analysis of Jonas Blue's Music Video Rise Through Roland Barthes Theory"* (2019). Nowadays, the improvement of digital and technology in the music industry has brought people many advantages. By using the internet, people in different countries can communicate easily with each other by delivering a message through a music video that has been made. However, the language differentiation of each country makes it more difficult to understand the meaning of the signs within the music video. The sign itself is not only as minor information but something that has more meaning hidden within it. According to Barthes, the concept of semiotics can be used as a tool to uncover the hidden meanings in the text. Hence, the purpose of this thesis is to analyze the meaning of Jonas Blue's Rise music video through the

Semiotic theory of Roland Barthes. By making this research, the writer attempts to discuss and explain the Connotative meaning, Denotative meaning and Myth that can be found in Jonas Blue's music video Rise. In doing the analysis, the writer uses qualitative methodology which are filled with words instead of numbers. The data of this research are taken from the scene in Jonas Blue's music video on YouTube. The result of the analysis shows that there are 10 data that can be found in the video, and there are 10 denotative meaning and connotative meaning in the scenes from the video.

