



A MULTIMODAL DISCOURSE ANALYSIS OF GENDER STEREOTYPES ON A MUSIC VIDEO: “CONFETTI” BY LITTLE MIX FT. SAWEETIE

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Abstract

Music video as a discourse demands the expression of meaning-making encoded, which can be apprehended from many aspects of analysis, including visual pattern and language used. This research takes a music video from Little Mix ft. Saweetie, for their song *Confetti*, represents gender stereotypes issue of three genders: male, female, and queer. This study aims to 1) reveal the representational meaning of visual pattern constructed in *Confetti* music video based on gender categorization and 2) investigate the language used based on gender categorization on the comedy skit of *Confetti* music video revealed by using interpersonal metafunction. The writer used mixed methods of a descriptive qualitative and quantitative based on representational meaning in semiotic approach theory by Kress and van Leeuwen (2006) and the interpersonal metafunction in SFL theory by Matthiessen and Halliday (2004). The results showed that gender stereotypes of male, female, and queer could be seen in narrative processes (including actional and reactional processes and locative circumstances) and conceptual processes (including classificational, analytical, and symbolic processes). In the language used related to interpersonal metafunction, the dominant mood function used by males and females is declarative mood. Queer indicated with mainly no mood functions founded in exclamatory sentence form.

Key words: Multimodal Discourse Analysis, Music Video, Gender Stereotypes

A. INTRODUCTION

Music video becomes the media on promoting the label and album selling of the artists after the existence and popularity of Music Television (MTV) in 1981 as the result of technology evolution on audio-visual system in cable television (Suarez, 2015). Music video is considered as the product of popular

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culture which integrates a music or song. Music video evolution is also linked with the power of postmodernism in representing cultural, social, or political views of the world where the studies of a video is more complex rather than the music or song itself.

Furthermore, the studies of music video as a discourse demands the expression of meaning making encoded in the visual representations even the music itself already has the meaning on the lyrics (Max & Utomo, 2021). According to Suarez, (2015), the research and methodological studies about audio-visual discourse became popular in the early nineties when music video is the revealing media of the musicology in the form of image or video with narrative, conceptual ideas, power, ideology, social issues, etc. behind them, one of these issues is the gender stereotyping happened among the society.

Stereotyping is the process of applying such a perception and expectations of the characteristics into a wide-reaching amount of people (Lindvall-Ostling, Deutschmann, & Stainvall, 2020). Such generalizations about people are made rather than viewing them as individuals with unique personal characteristics and qualities (Pickering, 2015). This is considered as a fallacy where people cannot express their personal attributes and only being judged as the same as the identity which they are carried on. Gender is one of the issues which have the crucial and debatable inequality situation surroundings as the result of difference in role among the society. Gender stereotypes talk about the expected behavior of male and female in playing role of in the society. Moreover, in linguistics field, gender stereotypes can be included by examining about the expectation and behavioral patterns of gender in communications which can be influenced by the difference in habits and experiences of the speaker (Markovic & Alcakovic, 2013). It means we can see how male and female differences on language usage and gestures.

In addition, nowadays, the issue of gender is not only debating about the role of male and female, but also discuss about the position of queer community. According to Giesecking (2008), queer is the generic representation of people who are not considered themselves as heterosexual or cisgender, including what is known in LGBTQ+ (Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, others) labels. This term is also used by people who cannot conform themselves in binary gender (male and female) expectations on the society, even though they are heterosexuals. The world of gender identity is very complex, as stated by Giesecking (2008), queer theory is committed to critiquing and problematizing previous ways of theorizing identity.

The researcher chooses multimodal analysis which is suited the examining purposes of music video as one of a complex and latest popular discourse. Multimodal analysis in this research aims to uncover the view of gender stereotypes on a music video as the discourse object which is a music video of a British girl group called Little Mix featuring a woman American rapper, Saweetie in the titled of Confetti. Gender stereotypes is represented on the members of Little Mix , Jade, Leigh-Ann and Perrie, act as their male-alter egos as J-Dog,

Lenny, and Pez and the cameo appearance of the casts of RuPaul's Drag Race of UK. RuPaul's Drag Race is a reality show series which tries to find the most glamorous drag queen in the country which later used by the researcher as the representation of the queer community. The drag queens that appear on the music video are Tayce, A'Whora, and Bimini Bon Boulash. So, Confetti music video by Little Mix can be used as the research object by looking to the visual and verbal analysis of based on represented genders which are male, female, and queer.

B. RESEARCH METHOD

To analyze the music video, the researcher used mix methods (qualitative and quantitative descriptive method) because the researcher considered explanation/description and also the domination of number in findings while analyses the data. The data that had been taken were in images and clauses form which later called as frame and datum.

In this research, the researcher focused in representational meaning in Kress and van Leeuwen semiotics and also interpersonal metafunction of Systemic Functional Linguistics theory by Halliday. The researcher analyzed Confetti by Little Mix ft. Saweetie music video categorized the pictures of music video and also the skit on the middle of the video.

C. RESULT AND DISCUSSION

1. Research Findings

A. Visual Pattern Based on Representational Meaning in Narrative Process

Table 1. The Number of Narrative Process

No	Representational Meaning (Narrative Process)	Male		Female		Queer	
		F	%	F	%	F	%
1	Actional Transactional	3	60%	4	28,5%	2	25%
2	Actional Non-transactional	0	0%	0	0%	0	0%
3	Reactional Transactional	0	0%	3	21,5%	3	37,5%
4	Reactional Non-transactional	0	0%	1	7,1%	2	25%
5	Locative Circumstances	2	40%	6	42,9%	1	12,5%
TOTAL		5	100%	14	100%	8	100%

Table 1 shows the frequencies of narrative process found on the music video based on gender (male, female, and queer). As mentioned in Chapter II, it can be analyzed from action process, reactional process, and locative circumstances. Action process can be transactional which is provided actor and the goal of the action and non-transactional which has no goal. Reactional process

also can be transactional which provided reactor and the phenomenon and non-transactional which has no phenomenon. Then, a locative circumstance is the connection between participants in Setting.

Table. 1 provides the information that the dominant type of the narrative process of the visual pattern used by male characters is actional transactional which is showed in 3 frames or 60%, followed by locative circumstances in 2 frames or 40%. The dominant type of narrative type of the visual pattern used by female characters is diversity in locative circumstances which is showed in 6 frames or 42,9%, followed by actional transactional in 4 frames or 28,5%, reactional transactional in 3 frames or 21,5%, and reactional non-transactional in 1 frame or 7,1%. Last, the dominant type of narrative process of the visual pattern used by queer characters is reactional transactional in 3 frames or 37, 5%, followed by actional transactional and reactional non-transactional each 25%, and locative circumstance in 1 frame or 12, 5%. On the other hand, the conceptual process as a part of representational meaning cannot be listed on the table regarding to the analysis is being done by description and explanation based on represented gender on the frame in general.

B. Visual Pattern Based on Representational Meaning in Conceptual Process

a. Classificational Process

Frame 1



In this frame, it can be seen that the direct comparison of Little Mix members (on the right) and their male-alter egos (on the left). In the term of fashion and prosthetics, this is considered as classificational process. They are facing to each other opposite gender egos and the intense gaze can be seen as a battle of them.

Frame 2



Same as the previous frame, this frame shows the male and female characters are facing to each other, yet the writer included all figurants of the

music video who stands behind the main characters. In line with the concept, we cannot decide or assume the figurants gender role. So, all figurants in this scene are considered as queer.

b. Analytical Process

Frame 3



In this frame, the male characters as the carrier wear stereotypical fashion style which can be considered as the attributes. All of them wear some kind of a tight T-shirts as the inner and shirts as the outer. Pez, on the left, wear a bandana. Lenny and J-Dog, wear a massive metal necklace and full cover neck tattoo. The prosthetics point out a heavy Shard jawline and beard.

Frame 4



By comparison to the previous frame in the term of fashion shot, female characters has their own color theme on their clothes with a little touch of jewelry which also match with their theme. There is no significant thing to points out from their fashion.

Frame 5



Frame 6



These frames are the analytical processes of the queer community. The characters including figurants wear bizarre and unique style of clothes where neither female nor male characters wear the same theme clothes. Tayce is wearing a white top with pointy part on the chest, A'Whora is wearing a yellow top with

silver combination, and Bimini is wearing a hot red dress that show a lot of skin part.

c. Symbolic Process

Frame 7



This opening scene is a symbolic attributive process where queer community act like mannequin. A mannequin in common is used as a highlight a new release or unique items of a fashion store. It can influence the customer to buy the latest items or trends of the fashion. This meaning is applied to A'Whora and figurants of the music video as the representative character of queer. It means that being a queer is becoming a trend in our society. There is no movement of the human participants and they just pose for the camera.

Frame 8



From this frames, the Little Mix members carry a symbolic suggestive as the center of attention at the beginning of the music video. The silhouette makes an excitement of the audience as the members enter the club setting. They act as their own gender which is female. It means that female get a lot of attention in interaction in the society

Frame 9



This frame represents that female really put their concern in appearance. We can see it from how Perrie fix her hair and Leigh-Ann with a lipstick in her hand. They look directly to the camera where before is considered as the mirror of the female restroom in setting. The symbolic process is attributive where make up is considered as the identity of female.

Frame 10



This frame represents that male do not make any eye contact on the interactions. They only have small talk in the restroom focus on doing the urinal process. This process is symbolic suggestive where the minimum interaction between male is consider as their behavior and identity.

Frame 11



This frame is an attributive symbolic process of being a queer is always getting attention and hurt at the same time. It can be seen of how A'Whora lay on the broken glass and many hands pointing them.

Frame 12



Frame 13



The frame on the left shows that one of the queer character's hand controlling the button of the CCTV monitor to show the outsider character which is Saweetie and frame on the right shows they look into the monitor. These frames is considered as the attributive symbolic process of how queer community is in charge of security.

C. Language Used based in Interpersonal Metafunction

Table 2. The Number of Mood Functions

No	Mood Functions	Male		Female		Queer	
		Number	Percentage	Number	Percentage	Number	Percentage
1	Declarative	12	57,1%	6	60%	1	10%
2	Interrogative	3	14,3%	4	40%	0	0%
3	Imperative	0	0%	0	0%	1	10%
4	No mood	6	28,6%	0	0%	8	80%
TOTAL		21	100%	10	100%	10	100%

Table 2 shows the language used based on interpersonal metafunction by listing the number of mood functions of the speakers. Mood functions are classified into indicative which divided into declarative and interrogative mood, and imperative mood. Table 2 shows that the dominant mood type in language used by male gender is declarative with total number 12 utterances or 57,1%, no mood elements with 2 utterances or 28,6%, followed by interrogative with 3 utterances or 14,3%, and no imperative mood type founded. The dominant mood type in language used by female gender is also declarative with total number 6 utterances or 60%, followed by interrogative with 4 utterances or 40%, and no imperative neither mood elements founded. The dominant mood type in language used by queer gender is no mood elements founded with total number 8 utterances or 80%, followed by declarative with 1 utterance or 10%, imperative with 1 utterance or 10%, and no imperative mood founded. Related to the mood functions, in interaction the examples of analysis can be seen below:

a. Male Speakers

1) Declarative

a) Datum 1: “ *I think I’ve got a chance in Perrie, you know*”

I	think		I’ve got a chance in Perrie, you know
Subject	Finite	Predicator	Complement
MOOD: Declarative		RESIDUE	

Base on the findings, declarative is the most used mood functions by male speakers. It is used by J-Dog when they talk to each other that he assumed he can build a relationship with Perrie. The utterance is out without any question before. The speaker is just one to give information to his friends in the small talk during the urinal process in the scene

b) Datum 2: “*She’d get it*”

She	‘d	get	it
Subject	Finite: Modal	Predicator	Complement
MOOD : Declarative		RESIDUE	

This utterance is used to express his interested to the female character, Jade. It is an attitude in expressing admired and amazed.

2) Interrogative

a) Datum 1: “*You think?*”

You	think?
Subject	Predicator
MOOD: Interrogative	RESIDUE

Interrogative mood function is used in 3 utterances by the male speakers on the skit of the music video. It is used by the speaker just to have a confirmation from the previous utterance in the form of a polar question that demand only yes or no answer from the addressee. It shows that male are not really put any expected response from the interaction.

b) Datum 2: “*Do you mind?*”

Do	you	mind
Finite	Subject	Complement
MOOD: Interrogative		RESIDUE

It is used by Pez when the Little Mix broke their characters as their male-alter egos. Pez in jokes asks J-Dog to see their imaginary private male part. This is a polar question with ‘yes’ or ‘no’ answer. The rest of the utterances from male speaker have no mood elements.

b. Female Speakers

1) Declarative

a) Datum 1: *“Yeah, Lenny is hitting different, isn’t he?”*

Yeah	Lenny	is	hitting	different	isn’t	he
Comment Adjunct	Subject	Finite	Predicator	Complement	Finite	Subject
MOOD: Declarative		RESIDUE		MOOD TAGS		

Same as male speakers, from the findings, it is found that declarative is the most used mood functions by female speakers. This utterance is from Jade in the scene where the female characters retouch their makeup in front of the mirror. The difference can be seen from the used of mood tags to have an expected response from her friends. From the using of mood tags, she also desires recognition from what she has said.

b) Datum 2: *“I’m sure he’s wearing a wig”*

I	‘m	sure	he’s wearing a wig
Subject	Finite	Predicator	Mood Adjunct Complement
MOOD: Declarative		RESIDUE	

The speaker of this utterance is Jade in the restroom scene. From this utterance, we can assumed that in this music video female put a lot attention of physical appearance of other people and they talk about it.

c. Queer Speakers

1) Declarative

a) Datum 1: *“I’ve got this”*

I	‘ve	got	this
Subject	Finite	Predicator	Complement
MOOD: Declarative		RESIDUE	

2) Imperative

a) Datum 1: “*Don’t worry about this one*”

Don’t	worry about this one
Finite	Complement
MOOD: Imperative	RESIDUE

Mostly, the utterances from the queer speakers of the music video are no mood functions. They mostly use exclamation sentences that contained emotion on their language like “The cheek!”, “The audacity!”, “Get out!” and so on that mostly referred to the male character. But, from these two data, the queer gender has the tendency to protect the female characters from a commotion made by the male characters.

2. Discussion

Based on the data above the significant between genders in narrative process is can be seen from the highest number of actional transactional on male and reactional process which only happened to female and queer. From these data, female and queer is more likely to act as the reactor with different facial expression as their response to phenomena and male is more likely to do action. Then, in locative circumstances analysis, female characters is placed in more diverse setting which means that they are the main character of the music video that fulfilled the entire settings. Male characters is placed in the scene in front of the urinal section of the restroom which also shows the urinal process. They back against the mirror and make a minimum contact with each other. On the other hand, female characters is not represented in their urinal process, but from how they concerned with their looks and face to the mirror. But, the point is, both female and male have the restroom scene, while queer as the acknowledge gender is not represented in the restroom as the locative circumstance. It means that the tendency of most countries in the world for binary in gender make people with acknowledge gender has less access to the public facility. It is also in line with rejection and perplexity caused by non-binary.

Next, another part of representational metafunction is conceptual process which also divided into classificational, analytical, and symbolic process. First, in the classificational process, the music video make a clear storyline of male and female battle of the main characters, yet we do not have any idea of what the gender of the figurants. It means that without knowing the storyline of the music video, the audience would not have the audacity to decide the gender the figurants in the music video. It means that the main participated gender are male and female. Then, in the analytical process, the writer found the fashion shot as the attributes and all the characters as the carrier. The male characters as the carrier wear stereotypical fashion style which can be considered as the attributes. All of them wear some kind of a tight T-shirts as the inner and shirts as the outer. Pez, on the left, wear a bandana. Lenny and J-Dog, wear a massive metal necklace and

full cover neck tattoo. The prosthetics point out a heavy hard jawline and beard. By comparison, female characters have their own color theme on their clothes with a little touch of jewelry which also match with their theme. There is no significant thing to points out from their fashion. Querer characters (carrier) wear bizzare and unique style of clothes.

Moreover, the symbolic process found in the data is mostly symbolic suggestive which taken from the qualities and cultural influence of the participants. In frame of symbolic process, the queer characters act as mannequin, at some point is the symbol of displays. The queer character also lay on broken glass and so many hands point on them. It is the symbolic process of being a queer is not easy and hurt at the same time with all attention and commotion from it. At some point, queer community taking the security aspects of the world by acting as the neutral of this binary world.

For discussing about the interpersonal metafunction of Halliday's SFL theory, the writer does not found any significance difference of mood functions based on gender. During the observation, the male characters produced 21 utterances, female characters produced 10 utterances, and queer produced 10 utterances. Out of 40 in total, 13 of them are indicated as no mood function as there is no mood elements found (Subject and Finite). In the interaction, male and female make a lot of statements by using declarative mood as the expression of each other interests in physical appearances or attitude, while queer are mostly using no mood elements in their utterance and tended to use exclamatory sentence that the audience can feel the emotion on their interaction. It means that in language used, the music video is inherent to the concept where male and female are attracted to each other and they share their opinion about the significant others. On the other hand, queer are emphasize their existence in expressive and honest emotion.

D. CONCLUSION AND SUGGESTIONS

Based on results and discussion, it can be concluded that the music video is indeed contained gender stereotyping idea. In representational meaning, female queer are more diverse in facial expression as the reactor of a phenomenon. Male has the opposite vibes that there is no reactional process found. The music video put the equality only to the binary gender which is male and female that can be seen of the restroom scenes on the music video. Then, fashion shot also highlighted as gender stereotypes of the music video. Female characters are pointed on their color theme fashion and matching jewelry, they put attention to their physical appearance. Male characters are built by using a massive prosthetics, hard jawline, and beard. Queer characters are using a bizarre and unique style of fashion. Moreover, the interpersonal metafunction of language used is dominated by declarative mood functions, especially male and female speakers. Declarative in their interaction is used to express their interested feeling

towards the opposite gender. Female is found to use mood tags. It indicates that female more likely to expect a response from their addressee. Male in interaction with queer are only in loggerhead. Queer in the utterance is taking side to the female side as the prevent of commotion act made by male.

Multimodal Discourse Analysis is interesting to discuss at it gives the reader who indented a deep understanding for implementing multimodal discourse analysis in the study of music and music video as popular culture and creative industries. The next researchers are suggested to fill the gap, to use the data taken from other media types of creative industries like movie, theater, advertisements, etc. For readers, learning about the point of view of gender and stereotyping in discourse analysis is recommended, because the findings show that some of stereotyping is coming from fashion shot and social construction which built from difference in social and cultural aspects. It is surely recommended to viewers to know what the meaning we can take from a view minutes of the music video that can also built a stereotyping behavior. People should understand that stereotyping is not representing what is going on in the reality and stop being judgmental about other people's choice on their identity, in this case, gender.

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