

CHAPTER II

REVIEW OF LITERATURE

A. Review of Literature

1. Multimodal Critical Discourse Analysis

Multimodal Critical Discourse Analysis (MCDA) is a combination of Critical Discourse Analysis (CDA) and Multimodal Discourse Analysis (MDA) approaches. According to Suphabornwornrat & Punksirikul (2022) Multimodal Critical Analysis (MCDA) comes from the development of multimodal concepts and Critical Discourse Analysis (CDA). If CDA focuses on the relationship between verbal language (writing or speech) and its context, then MCDA extends this approach by looking at other sources of meaning, such as images, colors, sounds, and other visual elements O'Halloran (2008). This is because meaning is not only formed through language, but also through a combination of various forms of communication together.

In addition, MCDA also aims to reveal the power, ideology, values beliefs and identities hidden in language and visual symbols. According to Kress & Van Leeuwen (2006), use of various forms of communication, such as images, colors, and layouts can reinforce the meanings that are conveyed to certain groups. Therefore, the MCDA approach is widely used in music video analysis because it is able to illustrate how meaning and ideology are

conveyed simultaneously through a combination of visual elements, language and other symbols in a particular social context.

The Multimodal Critical Discourse Analysis (MCDA) approach applies to music videos, examining meaning through a combination of linguistic and non-linguistic elements. Research by Olayemi (2020) used the MCDA approach to examine the representation of women in Nigerian hip-hop music. MCDA in this study combines Fairclough's Critical Discourse Analysis (CDA), which emphasizes the relationship between text and socio-ideological structures, with O'Halloran and Kress's multimodality approach, which examines meaning through a combination of linguistic, visual, gestural, and symbolic elements based on Halliday's Systemic Functional Linguistic theory. With this approach, researcher analyzes not only the spoken text, but also the visual elements in the music video, such as images, gestures, and colors, which together form a discourse. MCDA enables the disclosure of hidden meanings and power relations in audiovisual representations, and reveals how music media not only conveys messages verbally, but also through ideologically charged visual symbols.

Multimodal Critical Discourse Analysis (MCDA) is also a key tool in exposing the construction of discourses of power and gender representation in music video media. In a study by Rens (2021), MCDA examines the representation of women in Afrobeats music videos, combining a CDA approach to text and public commentary with a multimodal analysis of the visual, audio and symbolic elements that shape

meaning in the videos. This approach helps to reveal that messages about empowered and independent women in music videos are often only superficial, while there is still a culture that continues to place men as the most powerful. Through MCDA, this study shows that the portrayal of free and powerful women in popular media cannot be separated from the influence of the ideology behind the making and screening of the music video.

Moreover, the use of a multimodal approach in analyzing music videos has been shown to reveal complex social messages through a combination of text and visuals. Castillo Acosta (2018a) study applies this approach in depth to *This is America*, a music video that critiques issues of racism and violence in the United States. The analysis uses Machin's theory for visual semiotic and Halliday for the lyric. This research explores how flat and simple lyrical elements are contrasted with dynamic visuals, full of symbols of violence, racism, and irony of popular culture. Body movements, framing, facial expressions, and visual settings are analyzed as a form of conveying criticism of the social conditions of the black community in America. MCDA allows for a richer reading of the way visuals and text work together to convey ideological messages indirectly

2. Multimodal Discourse Analysis

Multimodal Critical Analysis (MDA) is an approach that examines how meaning is formed through a combination of various semiotic modes, namely language, visuals, gestures, movements, and sound. O'Halloran

(2008a) explains that modern texts are essentially multimodal, where meaning is conveyed not only through verbal language, but also through the integration of various semiotic sources. In this context, each mode has its own role in conveying messages and complementing each other in the process of forming meaning. MDA views that meaning cannot be fully understood if only one mode is analyzed separately, because the relationship between modes is the key to understanding how a message is constructed. Thus, Multimodal Critical Analysis is a comprehensive approach to understand the process of forming meaning as a whole using various semiotic modes.

In line with the view that meaning is constructed through the interaction of various semiotic modes, the MDA approach is widely applied in the study of Music Videos because this form of communication naturally combines language, visuals, movement, and sound in a single unity of meaning. This is shown in research Acosta (2018) A Multimodal Discourse Analysis of Childish Gambino's Music Video *"This is America"* discusses how social and ideological meaning is constructed through the combination of various semiotic modes in the Music Video. This study uses a Multimodal Discourse Analysis approach by analyzing visual elements, song lyrics, body movements, facial expressions, camerawork, and audio elements to reveal messages about racism, violence, and social inequality in the United States. The results of the analysis showed that the visualization of violence, body gestures, and cultural symbols displayed in the video did not stand

alone, but interacted with lyrics and music to strengthen the social criticism conveyed. This study confirms that video music functions as a critical discourse medium that is able to present social reality in a complex way through intermodal communication relationships, so that MDA becomes a relevant framework to understand the meaning of ideology hidden in audiovisual texts.

As a form of audiovisual text, Music Video is a relevant object of study in Multimodal Discourse Analysis because it combines various modes of communication that work simultaneously. This can be seen in research conducted by Situmorang & Zein (2023) in an article entitled *"To The Bone: A Multimodal Discourse Analysis of Pamungkas' Music Songs"*. This research aims to analyze how interpersonal meaning is constructed through lyrics, but it is also reinforced by dark visuals, slow musical tempos, and body expressions and movements. The results of this study confirm that each mode has an important and complementary role in building the overall meaning, so that the understanding of the song's message becomes more complete when analyzed multimodal.

A study of Multimodal Discourse Analysis in music video shows that meaning is often constructed through complex interactions between visual, audio, and motion elements. One of the studies that examined this was a study conducted by Muliani & Ali (2022) to the song *"Lathi"* by Weird Genius. This study uses the Multimodal Discourse Analysis approach to analyze how various semiotic modes, such as color, facial expressions,

body gestures, lyrics, and music, work together in conveying messages. The results of the analysis showed that the meaning of unhealthy relationships was represented through dark visuals, changes in makeup and costumes, intense emotional expressions, and a mix of modern and traditional music. The interaction between these modes strengthens the representation of conflict, domination, and resistance experienced by female characters in music videos. These findings confirm that the meaning of music video will become more complete if analyzed multimodally, not through just one element of communication.

The application of Multimodal Discourse Analysis in music video allows researchers to examine how meaning is constructed through a combination of visual and verbal elements that complement each other. One of the studies that uses this approach was conducted by Suhardjo & Perdana (2022) in the article *"BTS's Affirmation during COVID-19 Pandemic: A Multimodal Discourse Analysis of 'Life Goes On' Music Video"*. This research aims to reveal how the affirmation message conveyed by BTS during the COVID-19 pandemic is represented through the music video *Life Goes On*. Using the Visual Grammar theory of Kress and van Leeuwen and Fairclough's three-dimensional model of Critical Discourse Analysis, this study analyzes the relationship between visuals and song lyrics. The results show that affirmation messages are built through activities that are close to daily life, an easily recognizable setting, the position of BTS as a public figure as well as an ordinary individual, and a visual composition that

emphasizes togetherness. These four aspects support each other in conveying the main message that life continues even in difficult situations, so that music videos not only function as entertainment, but also as a means of conveying social and emotional meaning in a multimodal manner.

In line with the view that meaning is formed through the integration of various modes, a number of studies have applied Multimodal Discourse Analysis to examine music video as a complex audiovisual text. One of the studies was conducted by Mutiara et al. (2024) which analyzes the music video "*Montero (Call Me by Your Name)*" by Lil Nas X with a multimodal approach. This study uses the descriptive qualitative method and multimodality theory of Theo van Leeuwen to examine linguistic, visual, auditory, intertextuality, and social and religious contexts. The results show that gay identity is strongly represented through the incorporation of lyrics, religious visual symbols, colors, and gestures, which collectively construct a narrative of resistance to religious stigma and social norms. Thus, this study confirms that music video can be an effective space for ideological expression when analyzed through the MDA framework that pays attention to the interconnectedness between modes.

Run the World (Girls) music video has received recognition from various award events, showing appreciation for the visual quality and performance in the music industry. The music video *Run the World (Girls)* won the Best Choreography award at the 2011 *MTV Video Music Awards*, which affirms the excellence of the choreography in the video. In addition,

the video also won Best Dance Performance at the *2011 Soul Train Music Awards*, which reinforces the positive reception of the representation of motion and expression in visually and thematically powerful videos. These awards affirm that *Run the World (Girls)* is not only commercially popular, but also critically recognized for its artistic achievements in the context of popular culture.

3. Critical Discourse Analysis

Critical Discourse Analysis (CDA) is an approach in the study of discourse that views language as a social practice that is inseparable from the context of power, ideology, and social structure. CDA not only examines the form of language, but also examines how discourse plays a role in forming, maintaining, and reproducing social relations in society. According to Koller (2005) the relationship between discourse and society is mediated by social cognition, which is the system of knowledge, beliefs, and ideologies owned by individuals and social groups. Within the framework of the CDA, the use of language is understood as an ideological means that can strengthen the dominance of certain groups or, conversely, become a tool of resistance to social inequality. Therefore, CDA seeks to uncover the ideological meanings hidden in discourse and explain how discursive practices contribute to the sustainability or change of social structures.

The Critical Discourse Analysis (CDA) study in music video views MV not only as an entertainment product, but as a multimodal text that

contains power relations, ideology, identity, and the construction of meaning through a combination of language, visuals, symbols, and gestures. In this perspective, song lyrics function as verbal texts, while images, colors, objects, and body movements become visual texts that complement each other in building a specific social message. This can be seen from the article *"A Critical Discourse Analysis of Song 'Look What You Made Me Do' by Taylor Swift"* from Alek et al. (2020). Discuss how the message and ideological meaning are conveyed through the lyrics and video clips of the song. This article reviews the research objectives, analytical methods that combine Fairclough's CDA and semiotics, as well as findings in the form of the use of repetition, figurative expressions, visual symbols such as colors and animals, and domination gestures that represent the transformation of the singer's identity and image of power.

In practice, the application of CDA to music video allows researchers to explore how narratives, identities, and power relations are constructed through song lyrics that are reinforced by visual symbols and performative gestures. The article titled *"A Critical Discourse Analysis of Fairclough toward Viva La Vida Song by Coldplay"* was researched by Pudjiati et al. (2023) review the song and video clip of *Viva La Vida* as a multimodal text that represents the fall of a king's power. This article discusses research objectives that focus on the disclosure of implicit messages through figurative expressions and visual symbols, analytical methods using Fairclough's CDA model combined with semiotic

approaches, as well as findings that demonstrate the dominance of metaphors, personifications, and historical symbols to represent status changes, loss of power, and reflection of character identities in song, while highlighting their relevance as a medium of English language learning.

The CDA approach in music studies is also widely used to reveal the relationship between musicians' personal experiences and the construction of social discourse represented through song lyrics. The article titled "Critical Discourse Analysis of *Lonely* Song Lyrics by Justin Bieber" written by Afipah & Dwi Andriani (2022) analyze the lyrics of *Lonely* songs as texts that reflect the impact of fame and wealth on the psychological state of a public figure. This article discusses the analysis of text, social cognition, and social context using Teun A. van Dijk's CDA model, with the results of the study showing that song lyrics use simple language and emotional expressions to describe loneliness, mental distress, and a lack of public empathy for idols.

In addition to raising personal experiences and psychological issues, CDA's study in song lyrics is also widely used to reveal social and political criticism that develops in society. One of the applications is in an article entitled "*Critical Discourse Analysis in the Lyrics of a Song Entitled Polisi dan Bajingan by Iwan Fals*" written by Fathoni et al. (2023) Analyze the lyrics of the song as a form of representation of social reality that is full of criticism of law enforcement officials. This article discusses how the structure of discourse at the macro level is used to display the phenomenon

of abuse of power, the blurring of the boundaries between law enforcement and criminals, and the weak rule of law. The results of the analysis show that the lyrics of the song *Polisi dan Bajingan* reflect socio-political conditions that are filled with injustice and violence, while affirming the role of music as a medium of conveying social criticism that is effective and easily accepted by the public.

Critical Discourse Analysis is also widely applied in popular music research to reveal how language in song lyrics shapes and represents gender ideology. One of the studies that raised this issue was an article entitled *"Unveiling Multidimensional Meanings: A Critical Analysis of Jungkook's '3D' Lyrics Using Fairclough's CDA Theory and Butler's Sexual Performativity Theory"* by (Handayani et al., 2024). This study uses the approach of CDA Fairclough and the theory of sexual performativity of Judith Butler with a descriptive qualitative method to analyze the representation of masculinity in the lyrics of the song "3D". The results of the analysis show that the song displays masculinity in a complex way through a combination of male dominance and sensitive and empathetic characters, thus challenging the conventional concept of masculinity. These findings confirm that popular music has an important role in forming, maintaining, and criticizing gender discourse in society.

4. Liberal Feminism in Multimodal Critical Discourse Analysis

Liberal feminism is a movement which believes that both men and women should be treated fairly without discrimination. According to Tong

(2009), liberal feminism focuses on eliminating discrimination and unjust social barriers that restrict women's access to education, employment, and participation in the public sphere. This perspective views women as autonomous individuals who should have the same legal and social rights as men, including the freedom to make choices about their own lives. Therefore, liberal feminism seeks to achieve justice through social and institutional reforms rather than radical structural overthrow. The efforts to achieve justice for men and women's rights are also reflected in the video music.

Liberal feminism in music videos is often used as a medium to voice gender equality and women's freedom in determining their lives. This is shown in a study conducted by Martiwi et al. (2017) who analyzed six Katy Perry songs. They found the lyrics in the song contained liberal feminism values, especially the personal autonomy aspect. Based on Amy R. Baehr's theory, the freedom in question includes individual rights for women to make life choices without being limited by patriarchal rules or restrictive moral norms. Songs like *Part of Me*, and *Pearl* show how women resist social pressure and violence, and assert their physical and psychological strength. The findings suggest that music videos are expressive tools to symbolically and emotionally convey messages of women's emancipation.

A similar perspective is also seen in Diana & Fidiyanti (2023) research that analyzed the *Dark Horse music video by Katy Perry*. This study uses the liberal feminism theory approach from Tong (2009), which

emphasizes the importance of individual freedom and women's rights to determine their own lives. The results show that the main character in the video is shown as a powerful female figure who controls the situation and defeats the men who approach her. This representation shows a woman's dominance, intelligence, and control over her own body and choices, which is a form of resistance to the patriarchal system. Through visual symbols, costumes, and, Dark Horse shows the values of liberal feminism such as personal autonomy, freedom to choose a partner, and the power to determine her own destiny. Thus, this music video becomes a powerful visual medium to advocate for women's freedom and empowerment.

The other research also shows that the values of liberal feminism may be strongly conveyed through the visualization of women in music videos. Research conducted by Salsabila & Suyudi (2023) used a multimodal critical discourse analysis approach with Kress & Van Leeuwen's visual grammar theory and Fairclough's critical discourse theory. the object of study was *Katy Perry's Part of Me music video*. The results show that the values of liberal feminism are reflected through the visualization of women who are strong, independent, and equal to men. Some scenes depict Katy entering the military world that is identical to male domination, showing that women also have the right and ability to be in the same space. In addition, symbols such as colors, uniforms, haircuts, and interactions between characters reinforce the narrative of women's freedom to determine their lives without being subject to traditional norms. Thus, the

music video shows that popular media can be a platform for conveying messages of liberal feminism through a combination of visual elements, text and critically constructed social context.

Based on this presentation, it can be concluded that MCDA, MDA, and CDA in this study are understood and applied through O'Halloran's main framework, which emphasizes integrated analysis of various modes of communication to uncover the formation of meaning, ideology, and power relations. MDA is used to explain how meaning is constructed through intermodal interactions, while the critical dimension of CDA is integrated in O'Halloran's framework to examine how such representations relate to power and social inequality. Furthermore, Tong's liberal theory of feminism is used as an ideological basis to interpret the results of the multimodal analysis, especially in understanding the representation of women as equal, independent, and empowered subjects. Thus, the incorporation of O'Halloran's framework and Tong's liberal feminist perspective allows for a comprehensive and critical analysis of gender representation in multimodal texts.

B. Review of Relevant Research

Researcher identified several studies that are relevant to the research proposal, including:

1. Olayemi (2020) research entitled *"A Multimodal Critical Discourse Analysis of the Representation of the Feminine Gender in Nigerian Hip-Hop Music"* aims to analyze the representation of women's

gender in Nigerian hip-hop music using the Multimodal Critical Discourse Analysis (MCDA) approach based on O'Halloran's multimodality theory combined with Fairclough's Critical Discourse Analysis. Research data in the form of song lyrics and visual elements were analyzed to reveal gender ideology. The result of the study shows that women are more represented as sexual objects through vulgar language and visuals. This research is relevant to the author's research because it both uses O'Halloran's MCDA theory in analyzing gender representation in music, but differs in the ideological focus, where this study emphasizes the liberal representation of Beyoncé's *Run the World (Girls)* music video.

2. Research conducted by Diana & Fidiyanti (2023) entitled "*Liberal Feminism's Representative of Visual Signs in Katy Perry's Music Video 'Dark Horse'*" aims to identify liberal representations of feminism in *Dark Horse* music videos through visual signs. This research used a qualitative approach with visual semiotic analysis and is based on the liberal theory of feminism from Tong (2009) as the main framework. The result of the study show that *the Dark Horse* music video represents liberal feminist values such as individual freedom, equal rights, and women's autonomy displayed through visual symbols of women's power and domination. This study is relevant to the author's research because it both uses Tong's liberal theory of feminism to analyze music videos, but differs in the

analytical approach, where this study uses MCDA O'Halloran to look more comprehensively at multimodal interactions in *Beyoncé's Run the World (Girls)* music video.

3. The study, titled "*Women's Power Reflected in Beyonce's Song 'Run the World (Girls)'*" by Guo (2023) analyzed the song *Run the World (Girls)* about women's power and empowerment through lyrics, dance, costumes, props, and visual images of the song. Researchers used songs to convey messages about gender power and equality and explained that music can influence people's mindset about how women are perceived. In the study, Beyonce's representation as a symbol of women's power is strong, independent, courageous, and has a leadership spirit. Researchers analyzed visuals and symbols in the video, such as the 'female army' symbol, the use of women's costumes that present strength and femininity, and elements of African culture, the struggles of women (especially black women) against racial and gender oppression.

C. Theoretical Framework

This research uses three main theoretical frameworks, namely the theory of Multimodal Critical Discourse Analysis by O' Halloran (2008) and the theory of Liberal Feminism by Tong (2009).

1. First, O'Halloran (2008a) Multimodal Critical Discourse Analysis is used as the primary analytical framework to examine how meaning is constructed through the interaction of multiple semiotic modes in the

Run the World (Girls) music video. This framework analyzes verbal elements (song lyrics), visual elements (images, color, camera movement) and gestural elements (body movements and facial expressions) as an integrated system of meaning-making. Through this approach, the study identifies how representations of women are constructed as active, powerful, and dominant subjects, and how these multimodal resources collectively convey feminist discourse.

2. Second, Tong's (2009) liberal feminism approach becomes the ideological foundation in seeing how this music video represents women's struggle for freedom, equality and power in the social and political spheres. Liberal feminism emphasizes the importance of women's empowerment within the existing system, especially in the context of women's empowerment.

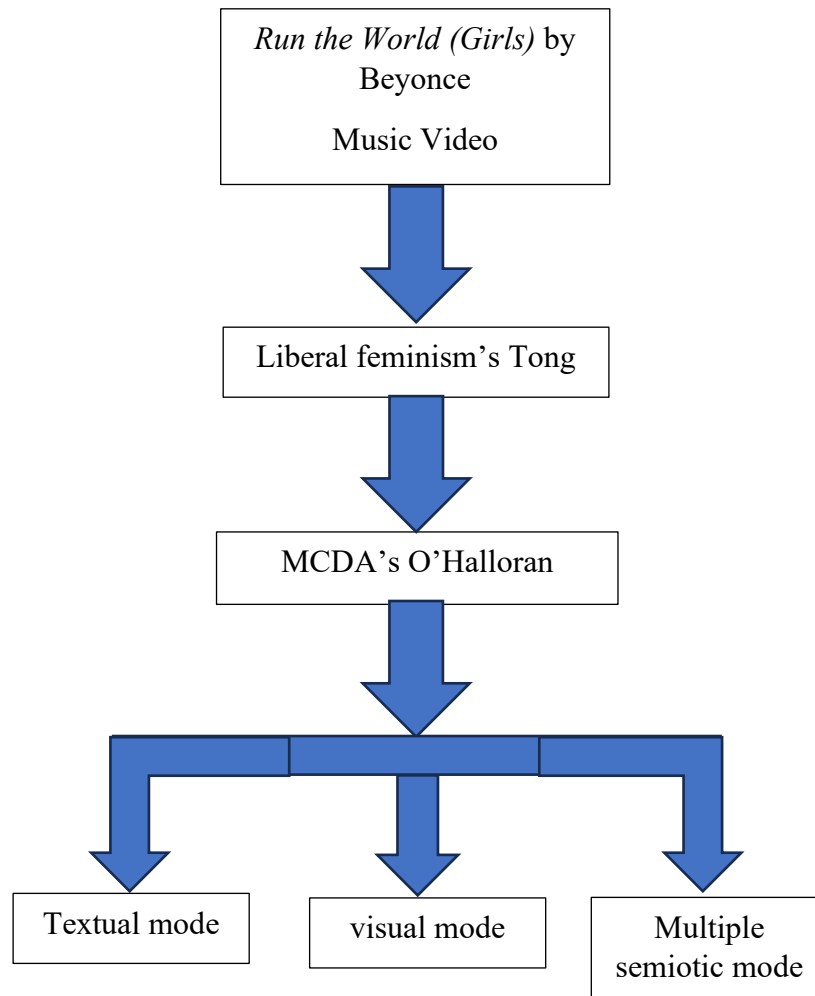


Figure 2.1 Theoretical Framework