

CHAPTER VI

CONCLUSION & SUGGESTION

A. Conclusion

Based on the findings of this study, it can be concluded that Beyoncé's music video *Run the World (Girls)* reflects a liberal feminist ideology presented through textual, visual, and multiple semiotic modes. This study employs the Multimodal Critical Discourse Analysis approach by O'Halloran and the theory of Liberal Feminism by Tong, thereby identifying three main aspects of liberal feminism represented in the music video: power, equality, and freedom.

In textual mode, the song highlights the aspects of power, equality, and freedom inherent in liberal feminism. The lyrics "*Who run the world? Girls!*" and "*My persuasion can build a nation*" represent the aspect of power in liberal feminism. Furthermore, the lyrics "*Disrespect us, no they won't*" and "*How we're smart enough to make these millions*" represent the aspect of equality in liberal feminism. Finally, the lyrics "*Who will buy it for themselves and get more money later,*" "*I work my nine to five and I cash my check,*" and "*Strong enough to bear the children, then get back to business*" represent the aspect of freedom in liberal feminism. Of these three aspects, freedom is the most dominant. These song lyrics depict women who have the freedom to determine their own lives, achieve financial independence, manage their income, actively contribute to the workforce, and fulfill their roles as mothers without having to abandon their careers.

Furthermore, these lyrics also illustrate that women have the ability to influence society and have the right to receive the same respect and opportunities as men in the public sphere.

Furthermore, the visual mode highlights the aspects of power and freedom inherent in the representation of liberal feminism. In Figure 4.1 (scene at 1:07), Figure 4.2 (scene at 1:18), Figure 4.3 (scene at 1:34), Figure 4.4 (scene at 1:48), Figure 4.5 (scene at 2:06), Figure 4.6 (scene at 2:13), Figure 4.7 (scene at 3:04), Figure 4.8 (scene at 3:04), and Figure 4.9 (scene at 3:05) present the aspect of power in liberal feminism. Furthermore, Figure 4.9 (scene at 3:16), Figure 4.10 (scene at 3:17), Figure 4.11 (scene at 3:18), and Figure 4.12 (scene at 3:20) present the aspect of freedom. Of these two aspects, the most dominant is the aspect of power. This meaning is constructed from a combination of visual elements such as imagery, color, camera work, and gestures. Here, women are portrayed as strong, confident, independent, and resilient individuals. The visual representations in this music video reject the patriarchal view that positions women as individuals who are always dependent on men. Thus, women are depicted as those who can control situations, face social pressures, and determine the course of their own lives.

Finally, the presence of multiple semiotic modes indicates aspects of power and freedom. Figure 4.13 (scene at 1:07), Figure 4.14 (scene at 1:08), Figure 4.15 (scene at 1:34), Figure 4.16 (scene at 2:06), and Figure 4.17 (scene at 2:13) present aspects of power. Furthermore, Figure 4.18

(scene at 1:48), Figure 4.19 (3:04), Figure 4.20 (scene at 3:04), Figure 4.21 (scene at 3:16), Figure 4.22 (3:17), Figure 4.23 (scene at 3:18), and Figure 4.24 (scene at 3:20) present the aspect of freedom. Of these two aspects, freedom is the most dominant. This meaning is constructed from a combination of textual elements—such as lyrics—and visual elements—such as images, color, camera work, and gestures. Here, women are portrayed as having the freedom to make their own life choices, achieve financial success, express themselves, and contribute in both the public and domestic spheres. Thus, women are depicted as having the same abilities, rights, and opportunities as men to participate in social life, lead, and determine their own lives.

Furthermore, the results of this study also show that the representation of aspects of liberal feminism in the multiple semiotic mode is not always the same as the aspects found in the textual and visual modes separately. When lyrics and visuals are combined into a multiple semiotic mode, the resulting meaning is more specific and complete and may differ from the results of analyses of each mode individually. For example, the lyric “*Disrespect us, no they won’t*” is categorized under the aspect of equality in the textual mode. However, when combined with the visuals accompanying the lyrics, the meaning produced in the multiple semiotic mode falls under the “power” aspect. This demonstrates that meaning in a music video is constructed through the mutually reinforcing relationship between the textual and visual modes, making the meaning in the multiple

semiotic mode more profound than the meaning in either the textual or visual mode alone.

Overall, this study shows that the music video for *Run the World (Girls)* presents the ideology of liberal feminism by demonstrating that women possess power, equality, and freedom. The music video also portrays women as independent individuals who are capable of leading and have the right to equal opportunities in all aspects of life. This music video successfully conveys the ideology of the importance of gender equality in society through the interaction between textual, visual, and multiple semiotic modes.

B. Suggestion

Based on the results of this study, several recommendations can be offered. In practical terms, the findings of this study can serve as a reference for students, educators, and other researchers to understand how liberal feminist ideology is portrayed through textual, visual, and multiple semiotic modes. The results of the analysis of the music video *Run the World (Girls)* show that meaning is formed not only through song lyrics but also through visual elements (images, colors, camera work, and gestures) that work together. Therefore, educators can use music videos as a relevant learning medium to develop students' critical thinking skills in analyzing representations of women and gender issues. This study is also expected to enhance readers' understanding of the importance of the MCDA approach in analyzing various forms of modern communication media.

For future researchers, this study is still limited to a single feminist perspective, namely liberal feminism. Therefore, future research is recommended to analyze the music video *Run the World (Girls)* or others using other feminist perspectives, such as postmodern feminism, radical feminism, and socialist feminism. Furthermore, future research could also examine how audiences interpret depictions of feminism in music videos based on their cultural and social backgrounds. Such research is expected to provide insights into the representation of women, gender ideology, and the role of popular media in shaping public perceptions of gender equality.