

O retrato da masculinidade no Bangtan Boys clipe de vídeo “DOPE”
The portrayal of masculinity in Bangtan Boys clip video “DOPE”
La representación de la masculinidad en Bangtan Boys clip video "DOPE"

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Resumo

A enorme popularidade das boy bands coreanas hoje em dia é considerada uma das tendências mundiais. Assim, o pesquisador se interessa pelo videoclipe de Bangtan Boys (BTS) intitulado DOPE. Como existe um conceito único neste vídeo, o pesquisador deseja conhecer a ideologia por trás do vídeo. O foco deste estudo é encontrar a representação da masculinidade no videoclipe do BTS, intitulado DOPE. A abordagem qualitativa e a cultura televisiva são aplicadas por John Fiske para analisar o videoclipe. Usando o conceito de cultura televisiva e masculinidade suave proposto por Sun Jung como estrutura, espera-se obter a masculinidade neste vídeo. Na discussão, ele se concentrou em figurinos, maquiagem, acessórios, gestos e expressões. Os resultados descobriram que as masculinidades deste vídeo foram construídas por híbridas. A representação da masculinidade em Bangtan Boys, intitulada Dope, combina o novo conceito de masculinidade e a masculinidade tradicional. Embora os membros do BTS estejam usando maquiagem e capazes de dançar, eles ainda adotam o conceito de masculinidade associado à lógica, agressividade, proteção, inteligência e carinho.

Palavras-chave: Masculinidade; Masculinidade tradicional; Boy band; Bishonen; Videoclipe do BTS; DOPE.

Abstract

The huge popularity of Korean boy bands nowadays is considered as one of the worldwide trending. Thus, the researcher take interest in Bangtan Boys' (BTS) music video entitled DOPE. Since there is unique concept in this video, the researcher wants to know about the ideology behind the video. The focus of this study is to find the representation of masculinity

in BTS's music video entitled DOPE. Qualitative approach and television culture are applied by John Fiske to analyze the video clip. By using the concept of television culture and soft masculinity proposed by Sun Jung as the framework, it is expected to obtain the masculinity in this video. In the discussion, it focused on costumes, make-up, accessories, gesture, and expression. The results found that the masculinities in this video were constructed by hybrid ones. The representation of masculinity in Bangtan Boys entitled Dope combines the new concept of masculinity and traditional masculinity. Although, the members of BTS are using make-up and able to dance, they still embrace the concept of masculinity associated with logic, aggressive, protective, smart, and caring.

Keywords: Masculinity; Traditional masculinity; Boy band; Bishonen; BTS music video; DOPE.

Resumen

La gran popularidad de las bandas de chicos coreanos hoy en día se considera una de las tendencias mundiales. Por lo tanto, el investigador se interesa en el video musical de Bangtan Boys (BTS) titulado DOPE. Como hay un concepto único en este video, el investigador quiere saber acerca de la ideología detrás del video. El objetivo de este estudio es encontrar la representación de la masculinidad en el video musical de BTS titulado DOPE. John Fiske aplica el enfoque cualitativo y la cultura televisiva para analizar el videoclip. Al utilizar el concepto de cultura televisiva y masculinidad suave propuesta por Sun Jung como marco, se espera obtener la masculinidad en este video. En la discusión, se centró en disfraces, maquillaje, accesorios, gestos y expresiones. Los resultados encontraron que las masculinidades en este video fueron construidas por híbridos. La representación de la masculinidad en Bangtan Boys titulada Dope combina el nuevo concepto de masculinidad y masculinidad tradicional. Aunque los miembros de BTS usan maquillaje y pueden bailar, aún adoptan el concepto de masculinidad asociado con la lógica, agresivo, protector, inteligente y afectuoso.

Palabras clave: Masculinidad; Masculinidad tradicional; Boy band; Bishonen; Video musical BTS; DOPE.

1. Introduction

Gender study contains broad discussion which typically refers to the social process of dividing people and social practices along the lines of sexed identities (Beasley, 2005).

Gender and society could not be separated from our daily lives and is construct human identities and social relationships (Rhode, 1999).

Traditional gender role is shaped by society where a man is more superior to a woman. For instance, the traditional gender role in Indonesia is that a man should become the breadwinner and protect his family. Even though, recently Indonesian women could get higher and better education, the society still regards them inferior to men. Thus, this stereotypical background makes the man become the decision-makers in families.

It can be inferred from the explanations above, sometimes traditional gender role gives more support for men. Thus, gender study related to men's issues is known as masculinity study. According to Hofstede, et al., (1998), masculinity stands for a society in which its social gender roles are clearly distinct that men are supposed to be assertive, tough, and focused on material success, meanwhile, women are supposed to be more modest, tender, and concerned with the quality of life. In addition, masculine traits are including strength, courage, independence, competitiveness, ambition, and aggression (Rhode, 1999).

Shaw adds that masculinity refers to psychological and behavioral traits that are defined by culture as typical and appropriate to men. It means that the influence of masculinity depends on the society standards. However, masculinity is dynamic and always changes. Reeser (2011) mentioned that masculinity is also an ideology which describes as a series of beliefs from a group of people who later influence the society. Thus, it can be inferred that culture and society play fundamental roles in discussing masculinity.

From the emergence and the huge popularity of boy band from South Korea, the writer interested in the characteristics of masculinity in South Korea especially. Sun Jung, in his book entitled *Korean Masculinities and Trans-cultural Consumption* argues that masculinity in South Korea is different from others country which called as "Soft Masculinity".

There are many phenomenal boy bands and girl bands produced by this country. However, boys were used to be considered as not masculine when they are able to dance, because being masculine was associated with strength, toughness, and independence. However, in recent years, there have been increasing numbers of boy bands that require its members to have singing and dancing skills. In South Korea, many teenagers are dreaming to be boy band and girl band members since being a member of boy bands and girl bands is one of the most promising occupations in South Korea.

In this study, the writer will observe the masculinity of South Korea that is reflected in DOPE clip video by Bangtan Boys (BTS). In this video, all of the members are wearing working costumes. The writer wants to know the ideology side from the use of working

costumes in this clip video.

2. Methodology

In analyzing the representation of masculinity in BTS's music video DOPE, the writer employs qualitative as the method. Since the writer wants to know the characteristics of masculinity in this music video, qualitative method is best suited to elaborate about masculinity forms in Bangtan Boys clip video entitled DOPE. According to Moleong & Surjaman (1991), qualitative research is the method related to the use of verbal description of a particular society context. Afterwards, descriptive qualitative is taken as the approach in analyzing the portrayal of masculinity in BTS's music video DOPE. The use of descriptive qualitative in this research is meant to give understanding and deeper explanation in analyzing the data.

The primary data for this study is BTS's music video DOPE (YouTube, 2015). Purposive sampling here is applied to find some samples to be analyzed. Purposive sampling is chosen because the writer does not use all the scenes from this music video. The writer only chooses the scenes which are appropriate and can support this research. The writer analyzes the masculinity portrayed by each members in this video using television culture by John Fiske that later is collaborated with Korean masculinity (soft masculinity) by Sun Jung as the theory.

3. Results and Discussion

3.1. The Representation of BTS's Music Video-DOPE

The writer first describes the costume, make-up, gesture and expression of each member. The writer uses all members to get deep findings and the writer believes that description from all of the members able to help in revealing the masculinity in the music video.

The first point to be discussed is costume. All of the members of BTS are wearing working costumes which is intended to support the meaning from the music video itself. Jung Kook uses SWAT costume while Rapmon acts as police. The writer believes there is an ideology that adopted in this music video. Jung Kook using SWAT costume. SWAT originally from America, from the appearance that used by Jungkook intended to show that they are adopting concept global masculinity from America. Rapmon uses police costume

which represents powerful, protective and dominated character.

Suga acts as a pilot. Pilot is connecting public space, which is an area for men. Pilot is also a job that requires brave, education in technology and transportation. Thus, men are seen as the capable one to doing the job. The next member is J- Hope. He acts as a racer. In media, racing and sports are identical with masculine sports. As stated by Whannel (2007), with the rise of television sport, the tabloid press and celebrity culture, major sport stars became the site of intersecting discourses of morality and masculinity, in which they were supposed to be role models and being good examples.

J-Hope shows that he is an aggressive racer which is reflected on his color costume and hair. Racer is associated as a winner. The goal of racer is being number one. Jimin acts as an employee and V acts as a detective. Detective is the one who can reveal the truth behind any incidents. The writer argues that the use of detective costume in this music video is intended to show that detective is part of a masculine side. The traditional masculinity defines men to be aggressive, independent, unemotional, dominant, active, logical, and objective (Franklin II, 2012). The use of employee and detective is aimed to show the audiences that the job represents in knowledge domination.

Jin acts as a doctor. The costume of each member always has a meaning. Doctor is assumed as practitioner expert in health. So, in this clip video the writer believes that doctor is dominate in health area.

Hence, it can resist that the use of costume can support their style, especially men in uniforms. The study conducted by Townsend (1999) shows us that men in uniforms are more attractive in women's eyes and it enhances the charisma of masculinity. The use of costume supports the representation of boy band members in DOPE music video. From the costume itself the writer knows the hidden meaning from each member. The color, working costume, make up, accessories that worn by BTS members show their characteristics well. It is shown that men should be logic, aggressive, protective, smart, caring and dominant. The variety of jobs in this music video indicates that men still dominate in some area such as health, government, and automotive. The costume in this music video also enhances the tender charisma from the members themselves. Jung mentions that masculinity is culturally constructed through the performances such as acting, dressing, and speaking (Jung, 2010).

The second point is the use of make-up by each member. Mostly, all of the members use lip-gloss, eye shadow, eyeliner, powder and all of them color their hair. Men in South Korea cannot be separated from skin care and make up. Tempo.com stated that a research conducted by Food and Drug Korea show that ten percent male in South Korea using eyeliner

and others make up. They use eyeliner to make their eyes sharpen. Ninety seven percent shows that they use skincare to treat their skin well and thirty five percent uses powder. Moreover, they also use eyeliner and skincare.

Ogilvie & Ryan (2011) made a research about the use of lipstick. The result is really impressing. They found that the value of lipstick is more than a fashion. Lipstick has a valuable role to play in constructing self-identity and providing understanding in how women experience appearance in their daily lives. For this reason, lipstick will always be more than a fashion trend.

Although the members do not wear lipsticks as red as women, the use of lip-gloss is still similar to the use of lipstick. It can be concluded that the members use lip-gloss not only for their appearances, but also to construct self-identity. Cited from Fifield (2015), she stated that the phenomena of beauty routine among men was started in the 20's. In her article she interviewed a gym owner named Lee about this phenomenon. Lee answered that he is accepting this phenomena, and he thought that he is more confident when he wears make-up and people will look at him differently. He also explained that the good appearances help him in work because he will easily approach people when he has a good appearance. This is a kind of hybridization part of culture. The use of make-up and accessories represented by South Korean men in this music video are intended to show that they follow bishonen masculinity, which means that they are pretty boy.

Besides the make-up that they wear, the members also wear ring, glasses, and bracelet for their accessories. The use of accessories in this music video is intended to show their appearances. In this part, glasses take the role to support the appearances that should look smarter and more diligent. According to Cirlot (2002), in this book *A Dictionary of Symbols*, bracelet represents strength. Realmanrealstyle.com also stated that, the use of ring in pointer finger symbolizes power leadership, and authority. From the whole of accessories used by members show that they have power, strength, and intelligence.

The second is the level of representation. From the level of representation, the writer analyzes how the camera works, lighting and also the narrative aspects. These are the parts which support the representation of masculinity. In the narrative side, the writer found the lyrics that show the identity of BTS. From the lyric that the writer read for several times, the writer believes that this lyric reflects BTS members. As the young generation, they may lose their time to play around but they believe their work in this field will thrive successfully in the future.

Some of the lines of the lyrics show that they want to get confession from the society

that they are doing great on their way up. Stated from Lee in her book entitled BTS' Success Story, BTS wants to be representatives for young generation through their songs. It is reflected in their songs that always tell us that the young generation should be successful and achieve their happiness. One of their songs that tell us about the struggle of life is DOPE. In this book, Suga states that their songs are about young generation stories but most that they talk about is the struggling in life.

Besides the lyric, the writer also focuses on camera works. Camera works help the writer to reveal the meaning from the masculinity itself, such as some of the scenes are taken from the low angle to show the members' superiority. It is taken from the first scene when Rapmon comes up. Not only is the scene taken from the low angle, but the shot is also taken from the high angle. There are also long shot that show all of the members represented as hard worker.

From the findings above, the writer argues that the representation of masculinity in Bangtan Boys' music video entitled DOPE follows soft masculinity concept. Soft masculinity concept defined as hybrid product constructed through the trans-cultural amalgamation of South Korea traditional seonbi masculinity which is influenced by Chinese Confucian masculinity wen masculinity, Japan's bishonen (pretty boy) masculinity, and global metro-sexual masculinity (Jung, 2010).

It can be directly seen that the members of Bangtan Boys using make up like powder, lip gloss, eye liner, eyebrows, eye-shadow (pretty boy). All of them are showing that appearances are number one. Although they are men but they also use make up in this music video. The use of make-up is aimed to attract people. The writer also found the Chinese masculinity named seonbi. The characteristic of seonbi masculinity emphasizes mental rather than physic, such as politeness and softness (Jung, 2010). Based on the findings from the previous part, the writer also found the members of Bangtan Boys are adopting seonbi. It reflected on their representation of representation in narrative part. Bangtan boys also adopting global masculinity. From this three elements that show in members of BTS the writer can argue that the masculinity of music video Bangtan Boys titled Dope is following soft masculinity concept by Sun Jung. The negotiation from soft masculinity through bishonen, seonbi, and global masculinity will explain in the next part.

3.2. Negotiation of Soft Masculinity through Bishonen, Seonbi, and Global Masculinity

After explanation of the representation of Bangtan Boys clip video entitled Dope above, in this part the writer will explore more about the negotiation side from bishonen, seonbi, and global masculinity that found in the level of reality and level of representation.

Bishonen is originally from Japan known as a concept adopted from comic, a boy who has characteristics like pretty boy; long legs and hair, slim, feminine face, and sweet smile (Buckley, 2002). From the explanation Buckley, the writer found some aspect that represented in Bangtan Boys. First, all of the members use make up such as powder, lip-gloss, eye shadow and also coloring their hair. Although they are men, but they are using make up to support their performances. Beside the use of make-up, they also use accessories such as piercing, bracelet, and ring. Bangtan Boys members are really pay attention on their appearances. In V part, the writer also found that V has long legs. It shows where V sitting on a square box. This scene also reflected bishonen concept that a man has long legs.

Afterwards, the origin of seonbi is from China. The characteristic of seonbi masculinity emphasizes mental rather than physic. From the lyrics in the music video, it is reflected that they are hard working. Although all of them are young but they do not care with others. In the lyrics also stated that they are worked all night, while others clubbing. It shows that they are ready to prepare their mental. Beside possess Japanese and Chinese masculinity, they also follows global masculinity which is adopted from western. Global masculinity in this case means metro sexual (Fribadi, 2012). Metro sexual is identical to a man who pays attention to his appearances. In South Korea they called it mmojang or beautiful body. We can see BTS' members has sculpted body, broad-shoulder and muscular

From the third explanation, the writer argues that most of their style is following bishonen or we called it pretty boy. They really pay attention on his appearances.

4. Conclusion

The shifting of the concept of masculinity is also reflected in Bangtan Boys (BTS) music video entitled DOPE. In this music video, the members are following the concept of soft masculinity. It is reflected from the appearances that they wear eyeliner, eye shadow, powder, and lip-gloss. Although they are men, the members of Bangtan Boys really pay attention to their appearances. They also wear accessories such as glasses, ring, and bracelet in this music video. The applying of make-up and accessories reflect that they use soft masculinity in South Korea. The use of make-up for men in South Korea is accepted because

they are following the new concept of masculinity.

Besides their appearances, the writer also finds that their patriarchal concept is not totally erased. It is reflected on the music video where the members wear worker costumes. The writer believes that the use of worker costumes represents the masculinity in Bangtan Boys members. In the level of ideology, the writer has explained that each costume has meanings. From the costumes that are worn by the members, the writer finds that the characteristics portrayed by each member are should be logic, aggressive, protective, smart, taking care and dominant. The writer believes that all of them still use traditional masculinity traits in their lives. Thus, it can be concluded that the representation of masculinity in Bangtan Boys entitled DOPE is following soft masculinity and traditional masculinities.

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