

REPRESENTATION OF WOMEN'S PROFESSIONALISM IN ANJI'S MUSIC VIDEO "ORANG YANG BERBEDA"

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Abstract

The media has a strong influence in shaping people's perceptions and values, but unfortunately the messages conveyed are often not in favor of women. As a reflection of culture, the media often adopts, reinforces and even perpetuates the figure of women with negative connotations through certain roles and attributes that often undermine their abilities, especially in the public sector. Music videos are one form of media that often constructs women unfairly and undignified, to the point of being unprofessional on screen. This paper focuses on the controversial music video clip "Orang Yang Berbeda" by Anji, which is the locus of the author. The purpose of this writing is to try to uncover how the construction of women's professionalism is portrayed in the media. This writing is important to do as a form of effort in fighting for a fairer and more dignified portrayal and placement of women on screen, especially music videos. This writing seeks to contribute to a more positive and empowering representation of women in the media, which ultimately leads to gender equality. This paper will apply the concepts of Peter L. Berger and Thomas Luckmann's construction theory and De George's elements of professionalism to understand the reimagining of women's professionalism in music videos. This paper will use qualitative content analysis method, constructivism paradigm, and qualitative approach. The analysis will focus on the scenes and symbols in the music video. The results of the author's analysis of this music video show doubts about women's ability to work professionally. 4 out of 5 scenes illustrate how the two female roles, Yolla and Celline marginalize the aspects of professionalism stated by George, namely; professionalism must have strong integrity and not be easily tempted by material things or worldly pleasures and professionalism requires a harmony between thoughts and actions.

Keywords: *Music Video Clips, Representation, , Profesionalism, Women.*

INTRODUCTION

Mass media as a cultural agent is a powerful influence on society, particularly in today's modern era, in which the flexibility of access makes people more intense in their utilization and use. Mass media has been embedded in the lives of every human being. Douglas Kellner explains that the media refers to a situation displayed in audio, visual and audio visual that shapes political opinions, social behavior, shape identity to the formation of class status and gender roles (Muqsith 2022).

The Media plays a strong role in interpreting reality to the public, instead of being an objective reflection of reality, the media often acts as a constructor of reality. The media determines

what issues are considered important and newsworthy so that they can direct public attention, besides the use of language in the media and the visuals displayed can also give a certain shade of public perception of certain things.

According to Peter L. Berger and Thomas Luckmann, the social construction of reality is the process by which people interact and form realities (Berger and Luckmann 1990). In the course of interaction, humans continuously exchange information either by giving messages, listening, observing, evaluating and finally drawing conclusions based on the information, personal experiences and beliefs possessed. Through the process of understanding and defining the events that take

place, humans interpret reality and construct layers of meaning. Social construction is the result of human thoughts and beliefs and thus becomes dynamic or changes in line with development. At the same time, there is no objective reality in a social construction, including on women (in Wulandari, 2020).

Through its ability to construct social reality in various aspects, including the figure of women, it is still often found in the media that men hold the characterization as leaders, while women are considered “protected” (Hamid, Sunarto, and Rahmiaji 2022). Moreover, women's bodies often become objects displayed by the media, such as lips, necks, breasts, hips and even movements and expressions that represent women sexuality. The media frequently constructs women as objects of presentation, and portrays the bad side of women both in the world of work and life.

According to research conducted by Faadhilah et al., on “Eksplorasi Seksualitas Perempuan Dalam Iklan Shopee Versi Big Sale 11.11.2020” (Faadhilah, Aliazzra, and Tsany 2022). The results showed that the advertisement featured a scene of women in skimpy clothes and erotically swaying which actually had no connection with the product being advertised by Shopee. Women are only used as objects of sexuality to make the product become popular without paying attention to the impact on the role of the portrayed women. It is clear to see how the media constructs women by giving negative roles by showing women are not even supported by the media.

In video clips, as evidenced in Muhammad Viqri's research on the “Representasi Objektifikasi Perempuan di Video Klip “(G)I-DLE-Nxde, Stellar – Marionette dan AOA - Miniskirt” the women body is used only to increase views because men tend to be attracted to certain parts of women without

considering the feelings of the body owner. These results indicate that women's bodies are used merely as accessories and other interests for men both to increase views and to satisfy their desires. This construction not only has a negative impact on women's image, but has the potential to cause inequality and violence against women (Viqri 2023).

Music and video clips are currently a powerful alternative way to construct people's mindsets about women. The combination of lyrics, audio and visuals create a comprehensive medium to spread the message. Epstein stated that a music video is a film of a song which is an amalgamation of a musician song, with the aim of representing the meaning of the song (Nandaryani 2019). Until now, there are more and more video clips that perpetuate the construction of women, for instance in the video clip of Indonesian musician, Erdian Aji Prihartono, better known as Anji.

However, women are known as individuals who put their feelings ahead of their emotions, so these types of emotions are often easily given to women, so the media lightly constructs that women are unable to perform their skills properly. Providing a negative role in the form of depicting women as unprofessional at work has an impact on the negative stereotypes of society towards women (Maharany and Junaidi 2020).

In the latest music video of Anji titled “Orang yang Berbeda” (2024), which provides a message in a relationship between a woman and a man to have a reasonable sense of suspicion and jealousy so that both parties are able to be their true selves. However, the visual depiction is a woman who has jealousy and mixes it up in a professional job. De George says a professional is someone who lives by practicing a particular skill or by engaging in a particular activity according to expertise (Suwinardi 2017).



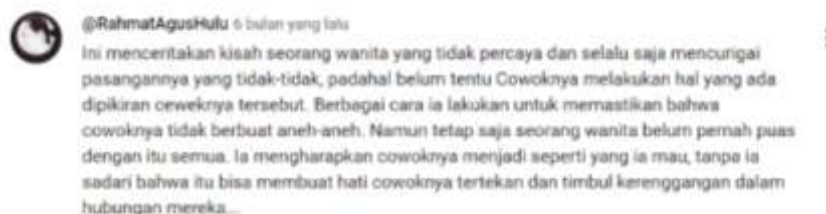
Source: Youtube @anjimusic (Accessed on Wednesday, October 8, 2024. 8:00 pm)

Figure 1. Anji's music video "Orang Yang Berbeda"

In Anji's music video, there are 3 main actors; Yolla Yuliana as the director, Anji as the male actor and Celline Evangelista as the woman actress. The 3 main actors are involved in a project to make a music video, on the project, Yolla Yuliana as a woman director is jealous of Anji when he has to act with Celline. By October 8th, 2024 Anji's music video "Orang yang Berbeda" already achieved 3.3 million views with 78 thousand likes and 5,538 comments. There are many negative comments from the audience directed at women in the music video. Apart from being based on high engagement, the reason the author makes this topic a writing study is because the director of this video clip is female, while the original director in the video clip is male. So that it creates a practical knowledge gap where there have been many

studies that discuss gender equality but have not penetrated enough in the community. Indonesia itself is a country that adopts patriarchal values, because the gender inequality that occurs today can occur due to the patriarchal cultural system since the past and socialized from generation to generation. Subordinate, this patriarchal culture places women as second-class beings, who are positioned with the limitation that women cannot exceed the standard position of the main role or men (Irma and Hasanah 2019).

The author also provides a novelty value where the video clip was only published on March 8, 2024 and in October it reached 3.3 billion viewers. Based on these factors, the researcher feels that this is a very significant renewal both from the number of people watching the video or the comments given.



Source: Youtube @anjimusic (Accessed on Wednesday, October 8, 2024. 8:05 pm)

Figure 2. Comments from Anji's music video "Orang Yang Berbeda"

From the picture above, one of the comments from one of the viewers on Anji's music video "Orang yang berbeda" emphasizes that it is clearly illustrated how the music video gives a negative characterization to women. Mass media as a cultural agent that is very influential on society, plays a strong role in interpreting reality in society, making the media play its role in constructing women with various negative stigmas attached, particularly in video clips which are one type of media with great influence in social construction.

Based on this, it can be seen that this has become a topic of discussion the unprofessional behavior of women at professional work in Anji's video clip "Orang Yang Berbeda" and provide an understanding of what is being discussed. Music video as an effective tool in conveying social messages and building awareness of various issues relevant to people's lives, particularly the stigma of unprofessional women at professional work because of having dominant emotions as played by Yolla in Anji's music video "Orang Yang Berbeda".

This research aims to understand how the representation of woman professionalism in Anji's music video "Orang yang Berbeda" is depicted through the unit of analysis, specifically the scene in the music video.

METHOD

This research uses a qualitative approach, aiming to emphasize aspects of in-depth understanding of a problem (Rusandi and Muhammad Rusli 2021). A qualitative approach is a method used to answer research problems related to data in the form of narratives sourced from interview activities, observations, extracting documents (Wahidmurni 2017). In this research, the qualitative approach allows researcher to understand the representation of woman professionalism in Anji's music video "Orang yang Berbeda" by conducting interviews, observations and extracting documents in the scene of the music video.

The paradigm in this research is constructivist, a view that states that knowledge and reality are not something that already exists and is objective, but the result of human construction (Butsi 2019). Constructivism allows researcher to understand social reality, in this research, the researcher conducted an understanding of the representation of social reality towards women in professionalism built in the media. Constructivism emphasizes that social reality is formed through the interaction of humans and media by using this method, the author can explore how music videos build certain realities, especially about women and their professionalism.

The research method used is qualitative content analysis, according to Holsti, which is a technique for interpreting specific elements in a video clip and drawing conclusions (Arafat Yasser Gusti 2018). The qualitative content analysis method was chosen by researcher because it is more in-depth and detailed to understand the content of the media and is able to relate it to the social context or reality that occurred when the message was made. Holsti's qualitative content analysis was used by the author because according to Holsti, content analysis is used to reveal the content, purpose, and delivery method of a message. We can use it to find out what is conveyed, to whom the message is addressed, and how the message is conveyed. (Tresia, Yanto, and Risdiyanto 2024), Holsti's content analysis method helps the author to explore in music videos which, especially through the interactions between characters that run linearly with the research, can contribute to the exploration of understanding the representation of women. In addition, Holsti's content analysis method also considers the social and cultural context through how the content is produced and consumed. This paper also seeks to understand how the music video reflects and shapes gender stereotypes and norms of female professionalism in a patriarchal society in Indonesia.

Research on Anji's music video "Orang yang Berbeda" is focused on scenes and symbols which are also the unit of analysis studied in this research. Scene here focuses on the scenes and visuals in the video while symbols focus on the meaning of the elements in the video, the body movements of the talent, and the physical space in the video that has metaphorical meaning.

FINDING AND DISCUSSION

Research conducted by (Widodo, Nurudin, and Widiya Yutanti 2021) with the title "Kesetaraan Gender dalam Konstruksi Media" this research resulted in content analysis through symbols, images, text and colors in representing freedom from the shackles of patriarchal culture, because not only women but men are also disadvantaged in patriarchal domination. Analysis was carried out through the @lawanpatriarki account from women and @lakilakibaru from men. In the media, women are frequently reported as objects of sexuality such as news of sexual harassment where women are highlighted as objects rather than news. The research used Sara Mills's semiotic analysis method.

Another research (Kumalaningtyas and Sadasri 2018) titled "Citra Tubuh Positif Perempuan Dalam Iklan Video Digital (Studi Femvertising Pada Iklan Dove Real Beauty)" used a qualitative content analysis method and the results of this research show that the series of advertisements display similar issues, specifically about the dictation of women's body, appearance, and beauty standards that have been going on for a long time and increasing women's anxiety about their bodies. The anxiety about body image is eliminated at the end of the ad with a sense of comfort and confidence

conveyed by a monologue directly facing the camera, which is a representation of the concept of femvertising.

In this research, there are differences in the media used, specifically Anji's music video "Orang Yang Berbeda", which contains elements of social construction that represent the unprofessionalism of women in work. Professionalism as a leader is the key to organizational success. By having high competence, integrity, and work ethics, a leader can inspire his team to achieve common goals. Not only that, working in a non-leader position must also have integrity and work ethics.

The results of the analysis of Anji's music video "Orang yang berbeda" show a redrawing of the stigma of women not being able to work professionally because they prioritize their emotions.

In understanding the representation of women's professionalism in Anji's video clip "Orang yang Berbeda" there are related aspects as a reference in analyzing.

According to De George, the aspects of professionalism at work are (1) professionalism pursues perfect results, in a job that is done so that it is required to always improve the quality of work; (2) professionalism requires high dedication and rigor that can be obtained from daily activities and experience; (3) professionalism requires dissatisfaction and is not easily discouraged to achieve results; (4) professionalism must have strong integrity and is not easily tempted by material things or worldly pleasures; (5) professionalism requires a harmony between thoughts and actions (Suwinardi 2017).

Table 1: Indicator of Professionalism Aspect

No.	Aspects of Profesionalism	Scenes
1.	Professionalism must have strong integrity and not be easily tempted by material things or worldly pleasures.	4
2.	Professionalism requires a harmony between thoughts and actions	1
	Total	5



Source: Youtube @anjimusic (Accessed on Wednesday, October 9, 2024. 9:05 pm)

Figure 3. Scene 1. 0:52 – 0:55 (3 Seconds)

Tabel 2 : Unit of Analysis and Analysis of scene 1

No.	Unit of Analysis	Analysis
1.	Costume : the clothes worn by Yolla are white singlet and gray cardigan with no pattern.	White is defined as timeless which is a neutral color that can be combined with almost any other color, while gray is defined as uncertainty because it is the color between black and white which symbolizes duality and uncertainty.
2.	Composition : gray backdrop with white lighting	In History, white lighting is associated with spirituality, so it is meant to be firm and clear.
3.	Scene : Yolla with a distrustful expression and Yolla's position standing at the back while Anji sits slightly more in front of Yolla.	The stereotype of woman in relationships is portrayed as more emotionally dominant than logical. Yolla's expression indicates that she does not believe what Anji is doing on her cell phone. 1A person who stands naturally becomes the center of attention. The taller body position makes him more visible and prominent compared to a seated person Yolla is in a dominant position that seems to take control of the situation and conversation. While Anji in a sitting position feels cornered but still dominated because the sitting position is considered low and powerless due to limited movement, and the front position is often considered a leader so it is interpreted as dominant.

Throughout the centuries, society has formed a powerful gender stereotype. Women are often positioned as emotional, while men are considered more rational. Yolla, as the director, is seen dragging Anji's cellphone with an angry and distrustful expression. Their body

positions further reinforce the unequal power dynamics: Yolla stands, while Anji sits but in a slightly more in-front position with his back to Yolla. This position means that men remain to be in power and women will remain behind the male figure.

There are two dominant colors in Scene 1, gray and white. This is clearly seen in the costume worn by Yolla, a gray cardigan and white singlet. The backdrop is gray with white lighting. Grey, being in between black and white, reflects a neutral position that is often associated with doubt and uncertainty. Gray, which is more dominated by dark shades, implies a sense of gloom. In various cultures, the color black is interpreted as a symbol of sorrow, sadness, and mystery. While white, which is a neutral color, can be combined with all colors, implying timelessness, white lighting is meant to emphasize the scene that is happening. This assertion was corroborated by Farhandy during an in-depth interview conducted on October 16th, a film practitioner, the combination of these colors effectively supports Yolla's characterization as a person full of worries.

This scene constructs images of women leaders who are not professional and continue to be overshadowed by patriarchal norms. Patriarchy, as a system that places men in a dominant position (Novarisa 2019), is reflected in the way Anji as a director who directs this

music video gives women (Yolla) a leadership role but with negative traits that are often associated with women, while men (Anji) still maintain their authority by being presented as rational figures who are able to control conditions well.

The use of visual elements in Scene 1 effectively reinforces Yolla's characterization as a woman faced with a dilemma between professionalism and emotion. Yolla's white costume, which is supposed to symbolize purity and innocence, is contrasted with the social stigma attached to women, particularly the eternal nature of jealousy. The use of white in contrast with the gray background further highlights the isolation and uncertainty Yolla faces.

The analysis of Scene 1 shows that Yolla's behavior in dragging Anji's phone is against the values of integrity that a leader should have. The jealousy that overwhelms Yolla has obscured the line between personal and professional interests. Her actions not only harm the professional relationship with Anji, but also damage the image of leadership that is fair, objective, and team development oriented





Source: Youtube @anjimusic (Accessed on Wednesday, October 9, 2024. 9:09 pm)

Figure 4. Scene 2. 1:28 – 1:33 (5 Seconds)

Table 3: Unit of Analysis and Analysis of scene 2

No.	Unit of Analysis	Analysis
1.	Composition : Black backdrop with a speck of white light.	In western culture, the color black has long been used in the context of funerals and mourning, having a strong contrast, while white light is a combination of all the colors in the light spectrum. It symbolizes illumination. It signifies strong negative emotions with little hope.
2.	Scene : Celline stared at Anji with interest and Yolla watched Anji and Celline in the middle of his discussion with the crew.	Celline has an interest in Anji which is signaled by Celline's enlarged pupils, a longer stare, and a thin smile that is given is a physical sign that shows interest in something. While Yolla is careless in his work because she becomes unsafe, distrustful, and suspicious so she has to look at their situation in the middle of her work.

In this Scene 2, the highlighted colors are black on the backdrop and a speck of white light, black which means gloomy in various cultures, the color black is interpreted as a symbol of sorrow, sadness, and mystery. While white lighting is white light, a combination of all colors in the light spectrum that symbolizes illumination. In this scene, it symbolizes a speck of hope.

This scene has implicitly constructed women as distractible and emotional. Celline and Yolla, the women characters in this scene, are depicted sneaking glances at Anji in the middle of an important discussion. Their gestures seem to imply that women tend to be

more interested in personal aspects than professional ones. In contrast, Anji, as a male figure, is depicted as focused and unaffected by the presence of the women around him. This sharp contrast reinforces the stereotype that men are more rational and professional than women.

Furthermore, the fact that Anji is the director of the video clip reinforces the dominance of masculine narratives. Through its stereotypical portrayal of women, the music video also extends the life of the negative stigma that has been attached to women. Stereotypes such as “emotional women”, “unfocused women”, and “attention-seeking women” have been internalized in society and

form a biased view of women's abilities and potential (Maghfiorh and Hulwaniyah 2016). In this scene, it is clearly depicted how the women actors Yolla and Celline have neglected their professionalism. Both are no longer in line between thoughts and actions, and their integrity is tarnished.

The dominance of black in the backdrop creates a terrifying atmosphere full of tension and negative emotions. However, the contrasting white light spots become a kind of

oasis in the midst of darkness, implying hope for a turning point or solution amidst a difficult situation. Farhandy, a film practitioner, says "the expressions and visuals succeed in creating a strong image of the tense atmosphere and lack of professionalism in a work team. The use of a black background and white points of light to symbolize the contrast between darkness and hope is an interesting choice that makes it easier for the audience to feel the intensity of the feelings."



Source: Youtube @anjimusic (Accessed on Wednesday, October 9, 2024. 9:15 pm)

Figure 5. Scene 3. 1:37 – 1:41 (4 Seconds)

Table 4: Unit of Analysis dan Analysis of scene 3

No.	Unit of Analysis	Analysis
1.	Costumes : Celline wore a black dress and Anji wore a burgundy colored suit, white shirt as an inner with a fedora hat.	The color black creates a very striking contrast when paired with lighter colors, making it seem like a bold 'block' that cannot be ignored. This makes black symbolize strength. While burgundy has darker shades of red, red itself has long been associated with power, passion, and blood. Historically, the color scarlet (including burgundy) was often used by nobles and leaders to show their status and power. Burgundy robes became a symbol of power in numerous Kingdoms and so the color burgundy has a meaning of power and social status. The white shirt used as the inner is timeless which means that white is a neutral color that can be combined with almost any other color. Fedora hats means power and authority because historically, fedora hats were often worn by gangsters and mafia figures, creating an association between the fedora hat and the underground world of intrigue and power.

2.	Scene : Celine held Anji's hand in the middle of the discussion	The wrist is a relatively small part of the body and contains many neurons. The act of holding or grasping the wrist can evoke strong sensations, be it a sense of security or comfort. This indicates that Celine feels comfortable and connected with Anji in their discussion.
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Scene 3 clearly constructs the unbalanced power dynamics between Celine and Anji through their costumes and gestures. Celine, in a black dress, a symbol of courage and mystery, makes a bold action by holding Anji's hand in the middle of a serious discussion. Unfortunately, this gesture, which is supposed to signify intimacy, underlines her unprofessionalism. In contrast, Anji, in a burgundy suit and fedora that symbolizes power and authority, appears more passive. Nonetheless, his body position and focus of attention remain on the briefing, emphasizing his dominance in the interaction.

Through careful depiction, this scene invites the audience to question the gender norms that still prevail in society. Farhandy as a film practitioner during an in-depth interview on 16th Oktober explains "The use of composition in this scene is very effective in directing the audience's attention to the interaction between Anji and Celine. The central placement of the two in the frame and the use of extras as background further emphasizes the importance of their relationship".

Their costumes function as visual codes that reinforce the patriarchal narrative. Celine's

black, while strong, is often associated with emotion and mystery, while Anji's burgundy refers to status and control. The contrast between Celine's bold gestures and Anji's calm demeanor further clarifies this power imbalance. The hectic backdrop with the workers sets the stage for the personal drama between the two, where Celine, with her actions that go beyond professional boundaries, further emphasizes her subordinate position.

This scene highlights how gender construction may affect interpersonal dynamics, even in a professional context. Celine, as a woman, is expected to be emotional and passive, while Anji, as a man, is expected to be rational and dominant. Celine is shown bustling around in makeup with her glamorous look while Anji focuses on giving briefings. Women are tasked with becoming not only emotional, but in a patriarchal culture women are also required to keep up with the constructed standards of beauty. The result of this construction is shown that Celine or women are required to be beautiful so that they can attract the attention of men. Patriarchal construction in this case places women as complementary goods from men.



Source: Youtube @anjimusic (Accessed on Wednesday, October 9, 2024. 9:20 pm)

Figure 6. Scene 4. 2:21 – 2.32 (11 Seconds)

Table 5: Unit of Analysis dan Analysis of scene 4

No.	Unit of Analysis	Analysis
1.	Composition : A combination of black and white as a backdrop with white lighting.	Thus, white is bold because it can accentuate what is happening in the frame. While black is a color that absorbs all light, thus creating a dark impression. The combination of black and white signifies white as a firmness that supports Yolla's emotions, while black signifies the darkness of Yolla's emotions.
2.	Scene: Yolla with a pissed off expression stops the shooting when Celline releases the rope from Anji with a very close position.	Yolla shrinking her pupils, raised and furrowed eyebrows in the middle, and not delivering the reprimand, indicate that Yolla is angry. There was a misunderstanding between the director and the actor regarding the interpretation of the role or direction of the scene.

The combination of black and white in the background of this scene creates a dramatic contrast, supporting the tense and emotional atmosphere that is taking place. The white color, with its bold and striking nature, highlights Yolla's anger and the intensity of the emotions he is feeling. Meanwhile, the light-absorbing black creates a dark and mysterious atmosphere, symbolizing the depth of the negative emotions that Yolla feels. The combination of these two colors succeeds in creating a tense atmosphere, in line with Yolla's angry facial expressions. His sharp eyes, furrowed eyebrows, and raised tone of voice further reinforce his character who is being

overwhelmed by negative emotions. Farhandy says “Yolla's emotional facial expressions, supported by the right visual choices, succeeded in creating a very memorable moment and left a strong impact on the audience.” This indicates his agreement with the author's analysis.

This scene implicitly constructs the image of women as figures who are more dominated by emotions than rationality, even in the context of leadership. Yolla, as the director who has full authority over the production, represents this stereotype. The portrayal of Yolla, who often acts based on emotion, implies that women lack the emotional intelligence necessary to be an effective leader. This

construction of Yolla's character reinforces the view of society that still views women as emotional beings who are unable to control themselves, and therefore unfit for leadership positions.

The application of contradictory standards in evaluating leadership depending on gender is intriguing. While a woman leader displaying similar feelings is readily branded as "unprofessional" or "too emotional," an irate male leader is frequently seen as aggressive and powerful. This discrepancy exposes a pervasive

gender prejudice in society, where gender role preconceptions are blindly accepted. Men are constantly protected from unfavorable opinions because society assumes that they always put reason first, even when they reprimand their subordinates. On the other hand, the unfavorable perception of women's emotions is frequently linked to everything they do, even scolding subordinates, which is viewed as unprofessional since it implies that they are too emotional.



Source: Youtube @anjimusic (Accessed on Wednesday, October 9, 2024. 9:23 pm)

Figure 7. Scene 5. 3.03 – 3.05 (2 Seconds)

Table 6: Unit of Analysis dan Analysis of scene 5

No.	Unit of Analysis	Analysis
1.	Composition : A gray backdrop with dim white lighting. There is a mirror adorned with white light on its border.	<p>Gray is a color that exists between black and white, representing dualism and ambiguity, whereas dark illumination represents melancholy emotions.</p> <p>The primary function of a mirror is to reflect light and produce a picture of the item in front of it. White light is a blend of all hues in the light spectrum that represents lighting.</p> <p>This piece expresses the concept of heightened emotional ambiguity and the presence of reflexivity combined with hope.</p>
2.	Scene: Anji is vaping in front of the mirror with a frustrated expression.	Vaping is one technique to temporarily escape from stress or troubles. The experience of inhaling steam and the variety of scents can bring temporary satisfaction.

The usage of the gloomy backdrop in this scenario underlines Anji's sense of unease. The calm, dull white lighting creates a thoughtful ambiance, as if asking the spectator to reflect with the character. White light illuminates a mirror, which represents self-reflection. This white light might be taken as a symbol of optimism or the quest for identity. The mix of various visual elements successfully conveys Anji's complex feelings. According to Farhandy, a film professional, "the combination of expression and visuals in this scene successfully created an atmosphere of deep sadness and disappointment in Anji."

This scene reinforces gender stereotypes that harm women. Yolla's impulsive and emotional leadership style not only had a negative impact on Anji but also reinforced the societal view that women are not suitable for leadership roles. Anji's gloomy expression, marked by vaping, which is often associated with escapism in problems, illustrates the psychological impact caused by Yolla's behavior. The contrast between the emotional Yolla and the calm Anji further clarifies the gender stereotype being portrayed: women as figures dominated by emotions, while men as figures who are rational and able to control themselves. This portrayal not only harms women but also simplifies the complexity of human emotions and gender roles in society.

The analysis of this scene is interpreted with the role of women in society, where women always disrupt a task due to their uncontrollable emotions. Then, men with controlled emotions come like superheroes to calm the women, fix the situation, and improve the work that was previously disrupted by the women until a good final result is achieved. Additionally, women are unable to do something well unless assisted by men.

This scene reinforces gender stereotypes commonly found in many media representations. Women, in this case Celline, are depicted as emotional and prone to making

mistakes at work. In contrast, Anji, as a man, is portrayed as rational and capable of solving problems effectively. This narrative reinforces the idea that women need men to solve problems and achieve success. This not only belittles women's abilities but also simplifies the complexity of gender dynamics in the workplace.

As the music video is made in a modern form, however, there are still many traditional values of women that tend to be stereotyped as jealous and seductive. The video clip features women with visuals of revealing clothing, seductive expressions and provocative body movements. Women are reduced to subjects who have jealousy as the dominant emotion. The portrayal of jealousy as the dominant emotion reinforces the stereotype of women as passive subjects who are unable to do productive things such as self-control, working professionally and prioritizing goals over feelings. This is visualized with Yolla Yuliana as a director who often makes decisions based on feelings rather than rational thought, marginalizing her integrity.

Professionalism requires certain abilities and high dedication and prioritizes success over feelings. Unfortunately, the stigma of society still considers women incapable of leading because they prioritize feelings over the main goal. This stigma is propagated in Anji's video clip "Orang Yang Berbeda". Women are shown to have many bad traits such as jealousy, seduction and dominance in the realm of work.

Yolla is portrayed as the director in Anji's music video "Orang Yang Berbeda", where she has the authority and absolute dominance due to her demands as the official leader. However, unfortunately she is still shown unable to manage her emotions. In scene 1, which has been analyzed by researcher, Yolla is depicted as emotional and jealous through her action of forcibly grabbing Anji's cellphone and not proving any mistake within it.

Furthermore, Celine's depiction of the more dominating attribute of wearing a black dress accompanied by the sensuality of her exploited body shows the image of women in this music video as strong, beautiful, and empowered. The whole depiction is actually a mistake because Celine is eventually drawn back into the traditional belief that women are seducers and have great lust for men. The image of women represented by Celine is implied only as entertainment or decoration for men.

Krolokke & Sorensen said that women are given a privileged view where women characters in music video have a double perspective because they are simultaneously inside and outside the "mainstream" society (Sujatmoko and Widagdo 2019). Analysis found that the portrayal of women is based on a masculine point of view. This music video is the result of an industry controlled by men and this music video was directed by a man, Anji Prihartono, so even though women are depicted as leaders who have the highest authority, women cannot be separated from feminine values in their leadership.

The first point is the difference between Yolla as herself and Yolla as the director. The portrayal of Yolla when she is alone with Anji is depicted with her feminine nature where she always feels suspicious, jealous and unable to manage her emotions in front of men. While Yolla as a director is portrayed with masculinity where she tends to be strong, active and dominating over others. Yolla's masculinity traits such as strength and dominance are due to the need for masculine traits to complement feminine traits that are considered weak and passive.

The differences in masculine and feminine identities owned by the main character affect her actions in solving problems. Yolla as a feminine is shown negatively as a creature who is unable to manage emotions and will vent her emotions to others. In contrast, Anji as

masculine is shown positively where he is able to manage his emotions, restrain himself, look in the mirror as a process of self-reflection and prefers to discuss problems properly. Berger says this kind of reality is not formed naturally, nor is it something handed down by God. But instead, it is formed and constructed through social interaction and individual experience (Wulandari 2020).

Male dominance in the music video is heavily constructed. The story plot of this music video illustrates the struggle for men between two empowered women characters. Yolla as the director and Celine as the talent are portrayed as not being professional just because they are chasing Anji's attention. Ironically, the two women characters who are supposed to be professional are trapped in dynamics that reduce their roles to mere objects of male attention. This narrative emphasizes the stereotype that even independent women will be constrained by the desire to get men's attention. In simple terms, women are only oriented towards men.

In fact, Anji is the director of the video clip emphasizes the existence of unequal power dynamics in media production. Anji's complete control over the roles and narrative in the video clip reflects the patriarchal structure that is still dominant in the creative industry. Although the character of Yolla is portrayed as a strong and empowered leader, this representation is still trapped in a narrow gender construct. Yolla remains associated with emotions and inability to manage herself, while Anji is positioned as a rational and powerful figure. This contradiction shows that the attempt to present women as strong in this video clip does not fully succeed in breaking away from established gender norms. Instead, it reinforces traditional views of women and shows how patriarchy can work subtly, even in works that attempt to appear progressive.

CONCLUSION

“Orang yang Berbeda” music video significantly reinforces gender stereotypes related to traditional views that disadvantage women. The women characters in the video, Yolla and Celline, are portrayed through a narrow gender stereotypical lens, often acting on emotions, especially jealousy, rather than rational consideration. This reinforces the stereotype that women are more dominated by emotions than men. By constantly presenting women as more influenced by emotion than logic, the video clip indirectly limits women's potential to achieve success in the professional world.

although Yolla and Celline are portrayed as strong and in control, their dominance is shown in a negative context. Their dominance is manifested through rude, manipulative and unprofessional actions. These

stereotypical portrayals can reinforce gender inequality, limit women's opportunities, and damage women's self-image. It ignores the complexity of women as individuals with thoughts, feelings and ambitions.

The results of the researcher's analysis of this music video show doubts about women's ability to work professionally. 4 out of 5 scenes illustrate how the women roles, Yolla and Celline marginalize the aspects of professionalism, which are; professionalism must have strong integrity and not be easily tempted by material things or worldly pleasures and professionalism requires a harmony between thoughts and actions.

The characters of Yolla and Celline frequently prioritize personal interests and emotions over their duties as directors and talents. Overall, this music video contributes negatively to the construction of women,

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