

The Representation of Non-Heterosexuality in YouTube: Study on K-Pop Girl Group Music Video

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Abstract: Since the late 2000s, the Korean pop music industry (K-pop) has made significant progress outperforming the music industry of other countries. The abundance of South Korean media content showing the concept of “Girl Band” is engaging because of changes in gender representation in the Korean pop music industry. This study focuses on the representation of non-heterosexuality in the music videos of the K-Pop girl groups Mamamoo, Loona, and Red Velvet. The Music Video (MV) of the three girl bands shows other sexual orientations, as is often shown in the South Korean media. By observing the three music videos, the author found that South Korea has begun to represent several sexualities and genders that exist through the K-Pop industry. This study aims to analyze how the South Korean entertainment industry began to represent non-heterosexuality in the music video clips of K-Pop girl groups. The method used in the study uses a qualitative approach with semiotic analysis by John Fiske. The results of this study indicate the existence of a non-heterosexual ideology implied by the three girl groups through the content in the music video uploaded on the Youtube media platform.

Keywords: Non-Heterosexuality, Social Media, Representation, Youtube.

Abstrak: Sejak akhir tahun 2000-an, industri musik pop Korea (K-pop), telah mengalami kemajuan signifikan mengungguli industri musik negara lain. Banyaknya konten media Korea Selatan dalam menunjukkan konsep “Girl Band” menjadi menarik untuk diteliti karena perubahan dalam representasi gender dalam industri musik pop Korea. Penelitian ini berfokus pada representasi non-heteroseksualitas dalam musik video K-Pop girl group Mamamoo, Loona, dan Red Velvet. Dalam Musik Video (MV) dari ketiga Girl Band tersebut menunjukkan ada orientasi seksualitas yang lain sebagaimana yang sering diperlihatkan di media Korea Selatan. Dengan melakukan pengamatan pada ketiga musik video tersebut, penulis menemukan fakta bahwa Korea Selatan sudah mulai merepresentasikan beberapa seksualitas dan gender yang ada melalui industri K-Pop. Penelitian ini bertujuan untuk menganalisis bagaimana industri hiburan Korea Selatan mulai merepresentasikan non-heteroseksualitas dalam musik video klip K-Pop girl group. Metode yang digunakan dalam kajian menggunakan pendekatan kualitatif dengan analisis semiotika oleh John Fiske. Hasil kajian ini menunjukkan adanya ideologi non-heteroseksualitas yang dimunculkan secara tersirat oleh ketiga girl group tersebut melalui konten di musik video yang diunggah dalam platform media Youtube.

Kata kunci: Non-Heteroseksual, Media Sosial, Representasi, Youtube.

Introduction

Homosexual men began to develop as subjects in female comics around 1995 in Korea. Korean Dictionary (Donga) in 1990 explains that homosexuality is "abnormal sexuality between the same sexes," which means that the public assumes heterosexuality as normality and traditions. Meanwhile, homosexuality is considered a symptom of deviation and disorder. However, homosexuality in girls' comics is described as the ideal relationship between attractive or beautiful boys (Noh, 1998).

Female comics featuring male homosexuality are a genre called "yaoi," which originated in Japan. First, "Yaoi" refers to the works of amateur comic artists (parody of professional comics), because they do not have a climax, are meaningless, and endless. Because many amateur artists focus on male homosexuality, however, "yaoi" is developing. This term includes a genre of male homosexuality that has culminated in female comics (Ogi, 2001 at Noh, 1998). "Yaoi" is a genre of romantic fiction that is concerned to entertain notably female readers. In Korea, the media reported and analyzed the "yaoi" phenomena in women's comics as it is getting popular. The comic market in Korea is divided by gender, so women's comics are mainly growing in Asian countries such as Korea, Japan, and Taiwan (Noh, 1998).

By that time, most people had been enjoying the love romance relationship concept between men. Not only Japan, but also other countries as South Korea. In South Korean industries, they used a romance scene between men on the media, such as movies, K-drama, and variety shows to be more exciting and entertaining to serve the audience, as written by Ani (2018).

However, the Korean fangirls in the late 1990s and early 2000s started to express their sexuality and subversion. They also started to show their desire through every form of production and reinterpretation of pop culture, such as fanfic – a fiction that is written by fans with their idol as main characters, they usually portray their idols in homosexual relationships, besides fanfic, they also make fanart and texts that popularized and shared among fangirls and teenage girls on the internet (Shin, 2019).

The development of the internet gives people access to producing, distributing, and consuming every piece of information. Park (2004) said that half of all the female students in middle school enjoy reading fanfic. In 2000, the Korean government was scared of the wide diffusion of homoerotic on the internet among teenage girls, they also thought that fanfic was "a threat for teenagers" and they tried to stop its fame

through online and offline demonstrations (Kim 2002; Ryu 2011 in Kwon, 2015). Globally and locally gay-themed texts make gay people look good and also beautify the eroticism of homosexual relationships. The media's production and consumption of gay stuff make people more accepting of gay men among teenage girls. One newspaper also reported that most teenage girls wanted a gay friend (J. Ryoo, 2009 in Kwon, 2016).

In K-Pop Industries, that phenomenon happens with *boy* and *girl groups*, which have many fangirls interested in romance between lesbians. Thus become interesting to do an observation because there was a cultural shift over time. In South China Morning Post (2020), K-Pop record labels have had a long time seeing that boy groups are more profitable than girl groups because they often invite their loyal fangirls to spend their money to buy the concert ticket album their favorite boy group.

Therefore, the media often used to show "bromance" only between men in most boy groups before. Still, with the rise of woman empowerment, girl groups also invited the fangirls to join "Girls Love" content (GL), thus attracting much attention of LGBT people, especially lesbians. A lot of South Korean content media in showing the girl empowerment concept and GL had become attractive. Because the change of gender representation in *Hallyu Wave* has looked. The female main cast was honest and brave, broke the gender norms by their jobs or acts. In the past, the female was often portrayed as a fool and bad character (Lansang, 2013 at Modhuang, 2020). Girl groups can increase their popularity because their image has changed from passive to active (South China Morning Post, 2020). In recent years, the K-Pop female idols followed the gender dynamics more variative, starting with their fans who lived in feminist era. Era of #MeToo and the outlook of gender identity could change (MTV News, 2019).

This research would focus on the representation of homosexuality in some K-Pop Girl group music videos as Mamamoo, Loona, and Red Velvet. The South Korean music industry has dominated men with the romance variety of same-sex (bromance) fancied by their fangirls. At present, South Korean industries have launched some albums that represented the other sexual minority group as lesbians.

Research Method

In this research, the author using descriptive qualitative type research and semiotics analysis methodology from John Fiske. A qualitative approach is the construction result that occurs in society by using various existing theories. Qualitative

research was the constructional result affected by a correlation between the researcher, the research object, and the situational problem. So qualitative research is more suitable to be used by the researcher that considered the unstable of human life (Mulyana & Solatun, 2007). The data collection technique used was literature review, documentation and online data browsing. The objects analyzed were several scene pieces included in one of the music videos from *girl group* Mamamoo, Loona, and Red Velvet as many as 14 scenes. Pieces scene included in the music video was selected and inspected to know the signs using the semiotic analysis method. The researcher would study the theory from books and journals and previous research related to the object's problems that were inspected to support the theoretical basis.

Through the introduction that the author has written, the author would analyze MV titled "Um Oh Ah Yeh" from Mamamoo, "Heart Attack" from Chuu who is the *girl group* member of Loona, also "Monster" by Irene and Seulgi of Red Velvet using a qualitative approach with semiotic analysis by John Fiske. According to John Fiske's theory, semiotics explained an incident trying to illustrate by moving visuals with social codes (Yunita & Yusanto, 2019: 38 in Asrita, 2020). One of Fiske's social codes included ideology, which was the third level of social codes. Although the levels were commonly used for television, it was also possible for MV because both had the same impression principal; media broadcasted the audios and visuals. The below are the three levels of John Fiske's (1987) social code:

- (1) Reality Level: appearance or fashion, *make up* or face over, custom or dress, expression or body language by facial expression, motion, action, and environment.
- (2) Representation Level: camera, lighting, character, setting, and also music or audio that included in the MV for supported the scene of the story
- (3) Ideological Level: combination from representation and reality through the variety of social codes that bring out the particular ideological such as gen, classes, feminism, capitalism, orientation. (Rini, 2019: 321 in Asrita, 2020).

By using the social codes from Fiske, the author would observe and analyze some scenes that show ideology of homosexuality that captured by the author. The author will focus more on using the ideological level to see how the ideology of homosexuality is shown in these three MV. Still, the author will also see the reality and representation levels as the social codes in each scene.

Results and Discussion

The LGBT in South Korea

LGBT (Lesbian, Gay, Bisexual, and Transgender) has been debated as taboo subjects since a long time ago. In Indonesia and other countries, the LGBT community is also challenging to be accepted by society. In the media, they usually showed a heterosexual romance only, so that finally the public does not understand the variety of other sexual orientations. This is known as heteronormativity. Heteronormativity is a credence that heterosexuals were “normal”, “appropriate”, and “beneficial to society” (Usai, Cai, & Wassler, 2020). It was caused of this heteronormativity that finally the existence of other sexualities became something "abnormal" in society. South Korea is also considered as the most Confucian country in the world. The familial-hierarchical notions embraced by the entire society (Lew, Chang, & Kim, 2003 in Yi, Jung, Segura, Phillips, & Park, 2017), including its religious institutions (Min, 2010 in Yi, Jung, Segura, Phillips, & Park, 2017).

Minority gender and sexual identities in South Korea express their sexuality in bars, clubs, and networking sites, such as “Identity”, a dating portal for gay men in South Korea (Yang, 2013 in Phillips & Yi, 2019). Most Koreans are given some space to express themselves through internet communities because they usually avoid exposing their sexuality in the offline world. Still, there are few small districts like Jong-ro and Itaewon in Seoul with bars, shops, and LGBT+ friendly cafés (Phillips & Yi, 2019). South Korea is also a leader in information technology and overseas education. More than 116,942 South Koreans studying overseas in 2015 (UNESCO, 2016 in Yi, Jung, Segura, Phillips, & Park, 2017), and young Koreans increasingly embrace liberal values, especially in expression (Kim, 2002; Inglehart, 2006 in Yi, Jung, Segura, Phillips, & Park, 2017).

South Koreans have become more accepting of homosexuality, even though a conservative attitude is still dominant. The young generation shows that they are more accepting the homosexuality than older generations (Phillips & Yi, 2020; Youn, 2018). They can also witness the LGBT movement via the internet and social media (Yang, 2021). In South Korea, according to Kang (2020), 20th years have passed since the discourse of minority sexual orientation as the homosexual community. During 20th years, Korean society's perception of minority sexuality seems changed quickly. Compared to the past, people always thought that "gay" or "same-sex lovers" were the cause of AIDS. Still, in this era, the representation of transgender females is more

beautiful than women initially or polite guy men and seems modern often appeared on television programs and other medias. So that they were often accepted positively. Although, heterosexual norms still guide the public, that is still considered a neutral value. Furthermore, when images of certain gay men come to represent a whole minority of sexuality, the existence of women minority sexuality is invisible increasingly. According to (McDowell 2010 in Kang, 2020), the popular stereotypes about women with minority sexualities that they are seen as evil and distorted beings, and the gender perceptions of women as dependent beings, the crumbly people who need protection, thus most people prohibited such that women to be exposed on public.

Both pre-modern and contemporary Korean society viewed lesbianism as something more damaging than male homosexuality. Lesbians are seen as women who are not interested in men as romantic partners and avoiding the female duty of giving birth and raising kids. Another reason society disapproves is the firm belief that sexuality and libido are expected for a man, but shameful for a woman (Naaranoja, 2016). Opposition in 2018 to a queer cultural festival in Seoul included over 200,000 e-signatures to a petition to President Moon Jae-In to cancel the festival (Ryall, 2018 in Rich & Eliassen, 2020), and a similar festival in Busan has been delayed for few days due to the protests, there are more protestors compared to the estimated festival attendees (Gibson, 2018 in Rich & Eliassen, 2020).

In Korea, a conversation about homosexuality is taboo to discuss publicly, so it creates a perception of homosexuality as irritating to society (Power 2012 in Um & Kim, 2019). In 2005, Koreans saw the first gay advertising in a television commercial. That gay concept commercial attracted not only media but also public criticism, many audiences cursed that television advertisement for destroying Korean social values and cause to emerge gay culture (Um & Kim, 2019).

K-Pop Idol Girl Group

Since late 2000, the Korean Pop (K-Pop) music industries, *the Korean Wave phenomenon (Hallyu)* has successfully existed in a whole world like never before. According to Lin & Rudolf (2017), the culture ambassador has a role in increasing the Korean popularity in the world, they did *a soft power* in their relationships with other countries, K-Pop content was contradicted with gender figure policy that has been carried out by Korean government. But in reality, K-Pop content was very sensual and

emphasized “*lookism*” (prejudice or discrimination of someone's appearance), so it's the attention of many viewers. K-Pop idols often wear a costume and have sensual dancing choreography, especially in girl groups; they were required to fulfill the expectations of socially defined roles in society which dominant by men - either Western stereotypes of Asian women as exotic sexual objects or Korean patriarchal roles as a submissive, crumbly, and innocent. The research before has investigated the stereotype of gender role in music video (Aubrey & Frisby, 2011; Kalof, 1999; Kistler & Lee, 2009; Seidman, 1992 in Lin and Robert, 2017) and other media (Lauzen, Dozier, & Horan, 2008; Wood, 1994 in Lin and Robert, 2017), and find that woman often being a sexual object than man. In addition, women are often depicted in a way that emphasizes traditional gender roles, such as showing men who were more powerful, dominant, aggressive, and violent. In contrast, women are often presented as weak, dependent and submissive. But, there was some K-Pop idol that seems to challenge traditional gender roles through androgynous imagery such as Amber from f(x), Jo Kwon from 2AM, and Lee Hong-gi from FT Island, they seem to show the gender equality, especially for *girl group* who has a lot of common stereotypes. In terms of objectifying female idols, K-Pop industries also reinforce sexist attitudes in a more subverted way by controlling or manipulating the femininity of young female idols to fulfill the expectations of the patriarchal role in society. The idol female was often showing an “*aegyo*” (annoying or cute attitudes), sensual things, and balanced with the “Lolita” concept which is innocent, crumbly, and childish which designed primarily to fulfill the fantasies of “*ajeossi*” or middle-aged men.

Girl groups usually face more unique challenges than *boy group* idols. *The boy group* has big *fandom*, mostly *fangirls*, whereas *the girl group* has various *fandom* for both *fangirls* and *fanboys*. However, in recent years, especially in this feminism era and #MeToo era, the K-pop *girl group* idol has many more female fans. Reporting to Detikhot (2016), according to data released by ticket sales sites yes24 and Interpark in Korea, that *girlgroup* *fandom* in South Korea mostly was female rather than male. They have released the data comparison of the audience from girl group concerts such as Girls Generation, Mamamoo, 4Minute, A Pink and Lovelyz. Three of the girl groups have much more *fangirls* than *fanboys*. Such as Mamamoo who often performs off-air during concerts is watched by more than 82.8% of female fans, while the male fans who came were only 17.2%. Mamamoo is one of *the girl groups* names that has been debuted in

2014, they have been the most popular because of their sexualities showed with their way and without doing to fulfil other expectations. Like when Mamamoo released the MV titled "Hip", the song sounds like it delivers a message for their fans to feel confident and not listen to what other people say that can make us feel insecure. Moreover, in another Mamamoo MV titled "Um Oh Ah Yeah" challenging gender roles, the three Mamamoo members, Hwasa, Moonbyul, and Wheein dressed like a man. The solar character has fall in love with Moonbyul character, then at the end of the video clip Solar realizes that she is a woman.

Besides Mamamoo, Red Velvet also debuted in 2014, and Loona who have been popular since 2016, also have many *fangirls* caused by their MV, which represented the LGBT community. Red Velvet previously also had some controversy for showing feminism issues. Joy, one of the members ever had many hate comments from their *fanboys* because she uploaded a picture captioned "*We all should be feminist*" on her official Instagram account. Then on 2018, Irene, as the Red Velvet leader also had the same thing like Joy had before, she looked like reading a novel "*Kim Ji Young, Born 1982*", a novel that criticized South Korean culture that still really pathriartical. Her *fanboys* then tored up and burned Irene's photo. Society nowadays is facing a disruption era, the world is faced with rapidly evolving information and changing every life-principle (Hilmi, 2021).

An activist from a Beijing-based lesbian group said they couldn't feel alone through the internet, meaning that the internet is essential in social life. For young girls and many other non-heterosexual people in the Republic of China that are similarly conservative like South Korea, over the last decade and a half, websites, forums, and other online resources give sexual minorities some new opportunities (Chase, 2012).

On 2020, Irene and Seulgi Red Velvet debuted as sub-unit and released a song titled "Monster". Monster MV was exciting because it has a lesbian concept with a horror theme. On that MV, Irene and Seulgi's character had a romantic relationship. Other than Mamamoo and Red Velvet, for recent years the LGBT community was very attracted to paying attention to Loona, with "*girl of the month*" concept, they introduced their new member every month for a year, in 2017 when Loona's agency was introducing some candidates of Loona new members before debut, Loona Chuu MV that titled "Heart Attack" describing the beauty of same-sex attraction and had a concept to

set them free for represented every woman, so that Loona created *fanbase* or the diverse fans community.

The representation of homosexuality had shown by these three *girl groups* was very interesting, mainly because it was reported by Koreaboo, in 2020, nine of these three girl group members had been the TOP 20 female idols who were South Korean lesbians had chosen and bisexuals. These proved that the culture shifted in K-Pop industries, which only *boy groups* dominated. The *girl group* also started to show that they could compete and captivated their fans, including the *fangirls*.

Homosexuality in Girl Group Music Video

From those three music videos, the author analyzes a homosexuality ideology shown implicitly by Mamamoo, Loona, and Red Velvet, which is lesbian, which is a part of homosexuality. Four groups are included in LGBT and one of them is lesbian, female who have emotion or sexual desire to another female (Poedjiati, 2005 in Asrita, 2020).

Based on social code level by John Fiske, the author found some results that reality levels such as female appearance that has a masculine look, a woman who flirts with another woman, a woman who adores other women from far away, or a woman who leans on other woman's shoulder in the same bedroom. And then, on the representation level, there is a close-up shoot for each woman's closure in those music videos. Moreover, the lyrics also support the homosexuality ideology, in which every couple in those videos has a relationship and romantic feeling towards the other female.

In Mamamoo's music video, the author found that today's South Korea's media, especially from Mamamoo's agency wants to give a message that there are women that looks masculine around us and not every female has long hair, wear a skirt, and is weak, they show people that they support women empowerment that everyone can choose their identity freely. Moreover, Mamamoo's music video also shows the homosexuality ideology because in the storyline of the MV, Solar likes Moonbyul but Moonbyul is also actually a woman. As reported from Allkpop in 2019, members of Mamamoo said that the "Um Oh Ah Yeh" MV is showed people who fall in love, regardless of gender.

In the music video of the girl group Loona, two of the members (Chuu and Yves) describe the love story of homosexuals, a woman who likes another woman. Still, she can only look at her from behind and wish that her feeling would be accepted someday. In the MV, Chuu wanted to give her apple to Yves. The apple itself in the MV represents

Chuu's feeling, which means that she wanted Yves to accept her feeling, and that even written clearly in the description box of the "Heart Attack" MV, Chuu wanted to be loved by Yves.

Using a similar concept with Loona's MV, Red Velvet also represented homosexuality by showing some intimate scenes of the two females. Irene and Seulgi were famous in the South Korean lesbian community even before the "Monster" MV and song release. In the "Monster" MV, both look fierce and strong by wearing red lipstick and black outfit, anything different from the usual women representation that showed in media in the past. Those three music videos showed and described through lyrics and scenes that homosexuals or LGBT also have the same feeling as heterosexuals or even other sexual orientations, all of them are the same when they were in love.

Semiotics Analysis in Girl Group Music Video

In this research, the author uses some scenes that show social codes of homosexuality in each MV. First, the author will analyze "Um Oh Ah Yeah" MV (2015) from the girl group Mamamoo. Here are some scenes analyzed through John Fiske's semiotic theory.



Figure 1. The scene of Solar as a maid trying to seduce Moonbyul who is dressed like a man.
Source: <https://www.youtube.com/watch?v=pFuJAIMQjHk>.

From this scene, the reality level that showed is appearance and behavior from both women. Solar, working as a maid, tried to seduce Moonbyul who she believes is a good-looking man. The maid clothes themselves were usually looked at as a sex symbol. Solar constantly tidies up and cleans up Moonbyul's bed while bending her body in her effort to seduce Moonbyul.



Figure 2. The scene of Solar as a nurse who is trying to kiss Moonbyul who had just passed out.
Source: <https://www.youtube.com/watch?v=pFuJAIMQjHk>.

This scene shows reality level from appearance and behavior. Solar, who looks like a nurse is trying to kiss Moonbyul who had just wake up. People also sexualize nurse clothes, so Solar is still trying to seduce Moonbyul to attract her from this scene.



Figure 3. The scene of Solar is trying to seduce Moonbyul on her bed.
Source: <https://www.youtube.com/watch?v=oJeVKP-8vww>.

This third figure shows the actual level that is behavior. Solar is still trying so hard to seduce Moonbyul. Moreover, there is also the representation level that is taking a close up shoot on Moonbyul's face, meanwhile for Solar, she only looked from behind while her finger lifting Moonbyul's chin so that she could look at her. And then, the lyric of the song is also "it's getting hotter now, the atmosphere, the space between us", which means that both of them being in the same room makes the atmosphere hotter and more intimate.



Figure 4. The scene of Moonbyul's sister entering the room when Solar and Moonbyul are looking at each other. Source: <https://www.youtube.com/watch?v=oJeVKP-8vww>.

In this scene, the social code that showed is ideological level. Moonbyul's sister suddenly came and called Moonbyul "eonni" or older sister in Korean language. The motion and Solar's expression also show that she is surprised to know that Moonbyul is a woman. The music video that the author will analyze now is from Loona's Chuu, "Heart Attack" (2017). Here are some scenes analyzed through John Fiske's semiotic theory.



Figure 5. The scene of Chuu (the woman is sitting in the back seat) looking at Yves, who was busy reading a book. Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

Based on this scene, the reality level showed is behavior, where Chuu stares at Yves, reading a book. But when Yves looking at Chuu, Chuu just turns around as if she's embarrassed if she gets caught staring at someone from afar.



Figure 6. The scene of Chuu looking at Yves through her camera. Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

In the representation level, Chuu is staring at Yves, who is reading a book on the side of the window. In this scene, Chuu is willing to stand on a chair and use a professional camera to see Yves close.



Figure 7. The scene of Yves smiling at Chuu.
Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

In this representation level, they use close up shoot on Yves's face as if Yves is smiling at Chuu's camera.



Figure 8. The scene of Chuu being pierced by an arrow.
Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

In this scene, the representation level is the facial expression. Chuu looks surprised when Yves look at her and give her a pretty smile. We can also see that Chuu carries an apple, and an arrow pierces the apple in this scene. Chuu's heart was interpreted like an apple pierced by a love arrow as Yves smiled sweetly at her, then Chuu also fell from her chair, meaning that she fell in love with Yves, on an ideological level, there are romantic feelings from Chuu to Yves.



Figure 9. The scene of Chuu looking at Yves from a distance.
Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

On the ideological level, Chuu stares at Yves from outside the window in the middle of snow rain. Even though it was snowing, Chuu was still looking at Yves from outside her house. The lyrics that are heard during this scene are "I find my hidden feelings", which means Chuu finally understands that she has developed a special feeling for Yves, therefore she is willing to wait for Yves, who has not realized her feelings.



Figure 10. The scene of Yves feeding Chuu a strawberry is in Chuu's imagination.
Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

On the reality level, in Chuu's imagination, only the two of them are having a party in a bedroom and Yves feeds her a strawberry. On the representation level, close up shots were taken of both Chuu and Yves' faces, so it can be seen quite clearly that Yves is also smiling, which means that in Chuu's imagination, she wants Yves to feel happy when she is with her.



Figure 11. The scene of Chuu and Yves hugging in Chuu's imagination.
Source: <https://www.youtube.com/watch?v=BVVfMFS3mgc>.

On the reality level, Chuu and Yves are hugging. Meanwhile, on the representation level, close-up shot was taken by showing Yves' happy face in Chuu's imagination as they have fun and hugging. Next, the author will analyze Red Velvet's Irene and Seulgi "Monster" (2020). Here are some scenes analyzed through John Fiske's semiotic theory.



Figure 12. The scene of Irene leans on Seulgi's shoulder.
Source: <https://www.youtube.com/watch?v=Ujb-gvqsoi0>.

On the reality level, Irene leans and sleeps on Seulgi's shoulder. They are both wearing nightgowns and on the representation level, the picture is taken in full shot so the audience can see that they are both in a bedroom with lighting that is recently known as “bisexual lighting”, which is pink, blue, and purple which are the symbols of the bisexual community, but also the feel of horror is still very much felt around them.



Figure 13. The scene of Seulgi and Irene staring at each other.
Source: <https://www.youtube.com/watch?v=Ujb-gvqsoi0>.

Seulgi and Irene look at each other, Seulgi draws closer to Irene and Irene tucks in Seulgi's hair behind her ear. The lyrics heard in this scene are "I'm bothering you making you dream only about me". From the lyrics, we can see that one of them wants to make the other always think about her like a person who is in love. From the scene and the lyrics, the author sees that the girls have a special relationship.



Figure 14. The scene of Irene and Seulgi standing close to each other.
Source: <https://www.youtube.com/watch?v=Ujb-gvqsoi0>.

On the ideological level, there is a code of homosexuality between Irene and Seulgi who are standing very close to each other; they close the gap between their body as if they want to kiss.

Conclusion

The three MVs of Mamamoo, Loona, and Red Velvet show other sexualities, not only the general sexual orientations such as heterosexual, often shown in the South Korean media. By observing the three MVs, the author concludes that South Korea has begun to represent several sexualities and genders that exist through the K-Pop industry, in contrast to the past, the K-Pop industry is more often dominated by female fans who idolize boy groups, now with the image of women who are strong, independent, and confident is slowly starting to get rid of the stereotype of weak women and the patriarchal culture in South Korea, girl groups are also increasingly popular, and nowadays their popular concept is "girl crush". This era is starting to become the dream of women in South Korea and even abroad. In addition, Girls Love (GL) has also become more accepted in the K-Pop fan community, not only Boys Love (BL) or bromance anymore.

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