UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES

Film Studies

Images of the Female Singer

The Structural Characteristics of Taiwanese Mandopop Music Videos

by

Liu, Chu-Ying

Thesis for the degree of Doctor of Philosophy

May 2016

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF HUMANITIES
Department of Film Studies

<u>Thesis for the degree of Doctor of Philosophy</u>

**IMAGES OF THE FEMALE SINGER
THE STRUCTURAL CHARACTERISTICS OF TAIWANESE MANDOPOP MUSIC VIDEOS**

Liu, Chu-Ying

Music video visually communicates with music, in a storytelling manner with direct or subliminal messages to audiences. It encompasses many discourses over different contexts, and often used in contradictory ways to embody gendered aesthetic values of authenticity. This thesis sets out to investigate Taiwanese Mandopop female stars and their representations in the music videos seen in the Mandopop industry. At the heart of the body of work presented in this thesis is an exploration and examination of three case studies, focusing on female singers Winnie Hsin, Cyndi Wang, and Jolin Tsai, situating them within the Taiwanese Mandopop context, and in relation to their music videos: *Understanding* (1994), *Love You* (2003), and *The Great Artist* (2012). The representatives and adaptabilities for analytical interest are in relation to the three major themes, namely *sadness*, *cuteness*, and *sexiness*, meaning that their work can be seen to construct their specific star representation of femininity, feminism and creativity.

Writing on the theoretical dialogue between film studies, music video studies, cultural studies, feminism, psychoanalytic theory and postmodernism, the textual analysis, combining the concept of music video detail analysis and the reconstruction of representations of each performer, will show how their images are created, and lead to a discussion of the embedded semiotic meanings, links among audience reception, creative control, and artistic freedom. Finally, these texts, a link to how the representations relate to cultural tradition and social transformation, will offer a dialogue and critique of Taiwanese society, through representations of the female stars they created.

Table of Contents

List of Tables

List of Figures

DECLARATION OF AUTHORSHIP

I, ... [please print name]

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

[title of thesis]
....

....

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;

2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;

3. Where I have consulted the published work of others, this is always clearly attributed;

4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;

5. I have acknowledged all main sources of help;

6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;

7. Either none of this work has been published before submission, or parts of this work have been published as: [please list references below]:

Signed:

Date:

Acknowledgements

I would like to thank my supervisor, Doctor Kevin Donnelly and advisor, Professor Tim Bergfelder for their guidance, supervision, and inspiration.

I also wish to thank various scholars who have offered advice on aspects of my research at conferences and seminars.

I appreciate my PhD colleges, especially Zubair Shafiq Jatoi and Robert Baird, for their warm friendliness and advice.

I would like to acknowledge the financial assistance of the Taiwan Ministry of Education Scholarship for research funds.

Finally, I wish to express my gratitude to my parents for supporting me emotionally and always believing in me.

Introduction

Motivation

Mandopop, Mandarin popular music, is categorised as a subgenre of commercial music within Chinese pop. Taiwanese Mandopop has been a familiar genre to different social groups since its inception in the early 1980s, evolving from both the late 1970s campus folk song movement in Taiwan, which itself drew on diverse East Asian musical traditions, including 1930s Shanghai jazz (Chen 2007), Japanese *enka*[1], Taiwan's *taiyu ge*[2] and Hong Kong's Cantopop[3] (Moskowitz 2010), as well as the technological innovations of American popular music.

The establishment of Taiwanese Mandopop as a genre in its own right has attracted the attention of the Chinese public in the People's Republic of China (PRC) as well as those in other Chinese-speaking countries (Leng 1991: 30-1; Gold 1993: 915; Nonini and Ong 1997: 15; Yang 1997: 299-301; Ho 2000: 343; de Kloet 2001: 182; Baranovitch 2003: 12). This is evidenced by the fact that contemporary Taiwanese Mandopop constitutes more than 80% of Chinese pop music sales (Xu 2002: 323; Wong 2003: 153).

The common linguistic expression, along with the shared experiences of rhythms and melodies, is strongly associated with cultural identity, which helps to bind the fans of Taiwanese Mandopop together in intense physical, emotional and sensory ways. Therefore, the reason for studying Taiwanese Mandopop is not only to understand pop culture in Taiwan, but also to consider its wider reach within China and other Chinese-

---

[1] *Enka* is a traditional Japanese pop song, usually concerning sad stories about the separation of adult lovers. See further discussion in chapter three.

[2] *Taiyu ge* is a colloquialism for 'Taiwanese popular music'. It is sometimes referred to as 'Min Chinese popular music' or 'Taiwanese Hokkien pop'. See further discussion in chapter three.

[3] Cantopop is a short name for 'Cantonese popular music', sometimes referred to as Hong Kong popular music. See further discussion in chapter three.

speaking communities throughout the world. As Brace (1991: 47-48) has pointed out, Taiwan has come to represent both what Chinese popular music is and what it ought to be.

The content of Taiwanese Manopop is marked by the ideas of age, development of society, collective identity within the community, and representations of youth culture. Thus, Taiwanese Mandopop has an inseparable relationship with Taiwanese culture during the production, distribution and exhibition processes. The dissemination and reception of these messages in Taiwanese Mandopop lie within the field of sociology; it is a matter of studying human groups, of defining motives and attitudes, and of trying to link the behavior of these groups to the social totality of which they are a part (Barthes 1977: 15).

Every musical experience has underlying gender assumptions. The question of what contribution Taiwanese Mandopop makes has to be considered in the light of how female stars are represented and how the themes are interpreted in this specific music industry. Music video, a format that devotes little time to deep characterisations, often relies on shortcuts and cultural stereotypes, working to convey a point with a quick cut, image, or gender role cue (Andsager & Roe, 1999; Aufderheide, 1986). Thus, Taiwanese Mandopop music video, fixed texts of specific cultural and gendered representations, is a rich space to explore the ways in which Taiwanese gender and sexuality intersect in the construction and proliferation of ideologies of Taiwanese womanhood in the mass media and popular culture. Exploration of the difficulty and complexity of the relationship between female stars and the image-making of music videos can be read as the way to exploit society's definitions of femininity.

In the study of Taiwanese Mandopop, it takes a significant effort to define cultural stardom in a distinctive and definitive way. Thus, what emerges from this research is an awareness that it is largely through its music videos that the genre of Taiwanese Mandopop has been formed along with representations of female stars; how their images

are created, including a discussion of the links between audience reception, creative control, and artistic freedom, will be explored in the process.

Research Questions

The concepts central to this research, which are outlined by the title of the thesis, are to explore the representation of female singers in the Taiwanese Mandopop industry. At the heart of the body of work presented in this thesis is an exploration and examination of three case studies, focusing on the female singers Winnie Hsin, Cyndi Wang, and Jolin Tsai, situating them within the Taiwanese Mandopop context, and in relation to their music videos: Winnie's *Understanding* from 1994, Cyndi's *Love You* from 2003, and Jolin's *The Great Artist* from 2012. The three case studies were carefully chosen according to their prominence in the Taiwanese Mandopop industry at the time. The three case studies have been categorised according to their different representations of women.

The representatives and adaptabilities for analytical interest are in relation to the three major themes in Taiwanese Mandopop, namely sadness, cuteness, and sexiness, meaning that their work can be seen as constructions of 'ideal types'. Different case studies, it should be mentioned, may produce different hypotheses. In answering the research questions and testing the hypotheses, I will develop an extensive interpretation of the studied cases. The interpretation will serve to validate the truth claims that each music video makes about the representation of reality and the structural logic of the featured singer. The three featured materials will lead to a dynamic discussion of meanings in the domain of images and gender representation, which will then permit a series of further analytical comparisons to be mapped.

Generally speaking, the method used for interpreting these three case studies can broadly be described as textual analysis, combining the concept of detailed analysis of music video and the reconstruction of representations by each performer. Rather than evaluating the audio-visual autonomously (an internal aesthetic that would be assumed to be universal in its own terms), my study interest is social and cultural.

Therefore, I will not make musical and visual value judgments in the case studies. My initial interest in the case studies relates to their aesthetics, which has to be juxtaposed with the life-worlds of the particular groups engaged and targeted, namely the Taiwanese audience. I focus on music video in terms of how it can develop a semiotic terminology that deals with signs, codes, and units of meaning. In the course of the textual analysis, there is a reconstruction of what structure is to be found in the text under investigation (Reichertz 2004: 574-575).

Textual approaches are diverse, but traditionally all maintain a relation to semiology (Monelle 2000: 11). The meaning of music video in case studies should, therefore, be considered in relation to interpretation, that is, the social reception. At the heart of this current research is the goal of gaining a greater understanding of Taiwanese culture in relation to audience consciousness, male or female, individual and collective, through the study of the representation of female stars in these music videos.

My research, which deals with textual analysis, will be seeking the embedded semiotic meanings of the figure of the pop star in the Taiwanese Mandopop scene. I will consider four main questions:

1.   What is the content of Taiwanese Mandopop music videos, in terms of their structure and form?
2.   How do music videos frame, represent, and express Mandopop female singers?
3.   What kinds of messages do Taiwanese Mandopop music videos transmit?
4.   What is the representation of the female stars in relation to wider Taiwanese society?

In the first and second questions, I am concerned with how music and image work together and how the music video constructs a singer's persona. In the second and third questions, I will investigate the message generated by the music video and explore its socio-cultural context in Taiwan. Once I have explored intersections of meaning between

and within these areas, and having been rewarded with a more refined understanding of the layers of meaning in each music video, the findings can then reflect the focus of the fourth question on the representation of the star in relation to wider society.

Referring to Goodwin (1993: xviii), I offer textual analysis of music video clips that is rooted in the sociology of popular music, and in musicology and film studies. During the research process, I draw heavily upon various theories, such as postmodernism, MTV, gender analysis, music video studies, and popular music study by sociologists.

However, the acceptance of the claim made by previous studies that music videos have a specific visual style or genre may seem to restrict research such as this. While one might argue that the audience for music video inhabits a culture that has in common various discourses, attitudes, and structures of feeling, it is also true that different national-popular cultures, and subcultures within such formations, will interpret the meanings of music video texts differently (Goodwin 1993: xix).

Taiwanese Mandopop music videos follow their own laws of form and structural logic. The researcher, therefore, has to evaluate individual Mandopop music videos directly, instead of relying completely on the existing theory. My motivation originated in my understanding of the place of music videos in the Taiwanese Mandopop industry, and the social relations of production and consumption that are produced by that cultural apparatus. The premise of this research can be explained with reference to Adorno's aesthetic theory (1997): concrete art works must be treated concretely; they cannot be handled with theoretical assumption.

In the textual analysis for each case study, I will begin by carrying out rigorous sequential analysis of three individual works. In this part of my research, while acknowledging their historical and social composition, I will analyse the concrete objects, the texts of Mandopop music videos. The theoretical component of this study is based on the

methodology of objective hermeneutics, developed by Ulrich Oevermann since 1969 as part of his research on socialisation theory.

The objective hermeneutical approach draws on the notion of organizations and actors as socially constructed phenomena and understands influence activities as social practices whose shape and meaning are derived from the social contexts in which they are embedded (Flick 2009). With reference to objective hermeneutics, I use a qualitative, case-oriented method to explore Mandopop music videos, including the elements of image, melody, rhythm, harmony, and lyrics of each individual work, to reconstruct Mandopop's structural characteristics (see a more detailed account in '2.3 Objective hermeneutics').

Formal analysis, adopting methods from film studies (see '2.2 Analytical Tools for Conducting Structured Microanalysis in Case Studies'), helps to discover the moment-to-moment relationships within the clip, while the reviews on Taiwanese Mandopop's social and cultural background in chapter three will support my interpretation of the Taiwanese Mandopop scene. After identifying the structural characteristics of the video, I will then explore its embedded semiotic meanings within its social conditions and historical context. Such embedded meanings can create a sense of community and crystallise the imaginary identities and sentimental adventures in the video (McClary and Walser 1990). Semiotic analysis is particularly useful for examining textual material that has emerged from literary and cultural contexts (see '2.4 Semiotics').

Through the sophistication of music video, and its distribution and reception, there exists a large possibility that music video shapes cultural attitudes, as well as reflecting them. At the end of each case study, I will report on the structural characteristics of the music video and interpret the issues derived from each one. The extensive issue may be embedded within other relevant discourses or theories (such as gender or political theories, depending on each case), or it may assist in constituting dialectical rules in order

to generalise the idea and form a new conceptisualisation of female representation in Taiwanese Mandopop music video.

Outline of Chapters

The structure and chronology of this thesis is summarised as follows:

Chapter 1: Literature Review, outlines the different academic fields related to Chinese-language pop, music video studies, and feminist film theory. In the 'Chinese-language pop' section, I discuss existing paradigms in the academic study of Chinese pop culture, and note how a relatively narrow focus, alongside the Greater China issue, have both caused researchers to overlook Taiwanese Mandopop.

I will then review the theories of music video, pinpointing their strengths and inadequacies. Feminist psychoanalysis, which is highly relevant for this research on female representations in Taiwanese Mandopop videos, draws on psychoanalytic notions about the voyeuristic male gaze. Previous research and methodologies helps to nurture an understanding of how mainstream music videos reproduce fetishistic stereotypes of female stars.

Chapter 2: Methodology, includes, and discusses in detail, the methods of analysis used in this work, primarily those of textual analysis, semiotics and objective hermeneutics. Drawing on existing theoretical work on music videos, I will form a general rule of structured microanalysis of music video in '2.2 Analytical tools for conducting structured microanalysis in case studies'.

Introduced by objective hermeneutics, this process and the logic of the textual analysis result in a sequential review; the method is reviewed in '2.3 Objective hermeneutics'. I aim to discover the messages and system of signs operating within Taiwanese Mandopop

music videos through the figure of the singer. The method and tradition of semiotics is reviewed in '2.4 Semiotics'.

Chapter 3: Reviewing Mandopop, provides a socio-historical review of the origin and history of Taiwanese Mandopop. This chapter includes and discusses the origins of Taiwanese Mandopop by exploring its historical context and musical elements, including the foreign influences exerted on Taiwan during periods of colonial rule by the Dutch and Japanese, and its close modern-day relationship with the United States.

This chapter also discourses Mandopop's development during the period of social transition and political reform in both Taiwan and China. This demonstrates the transformation of Mandopop from a political tool into a form of individual expression, and then into a lifestyle model, which reflects the changing ideologies in Taiwan.

Chapter 4: *Understanding*, is a case study on Mandopop singer, Winnie Hsin's best known song and music video. This case study will consider the issue of sorrowful female representation within the framework of patriarchy and rural life in traditional Taiwanese society. This music video, as is conventional, portrays the female protagonist in the traditional role of mother and nurturer. Through sequential analysis, the researcher can investigate how the ideal of the traditional woman is framed, represented, and featured through a star-singer's representation in the music video. The examination will further reveal how this music video provides a 'common sense' framing of this specific femininity in an oppressive and conservative system.

Chapter 5: *Love You*, is a case study on the cute representation of Cyndi Wang's best known song and music video. I will examine how 'cute' femininity is constructed through Cyndi's representation in this music video. The construction of femininity/masculinity is perfectly represented in this specific instance of female representation. Through the sequential analysis, the structural logic of the cute female star and its social meaning can

be investigated. The findings show how the 'cute' star is appropriated, featured, and created to carry underlying meanings, which demonstrate both a form of resistance to the social order and the dominance and prioritisation of the male gaze.

Chapter 6: *The Great Artist*, represents the third case study, providing a detailed analysis of Jolin's 2012 hit *The Great Artist* from her 12th album *Muse.* Unlike the stars in the other two case studies, Jolin was already a superstar; dubbed Asia's Dancing Queen, she was a pop diva in the East Asian music scene long before the release of this song. Subsequently, Jolin's existing star image and off-screen representations should be included in the reading of this case study.

Unlike her early career, Jolin's later music career provides insights into the challenges made to traditional representations of Taiwanese femininity. Jolin's exploration of female identity is highly associated with female appearances and materialism. Transformed into a sexier icon and being more physically decorated with, for example, crystal nails, longer eyelashes, more lavish jewellery, a shorter shirt and larger breasts, Jolin's femininity and sexuality raise issues around the new constitution of Taiwanese feminism and female power.

Chapter 7: Generalisations through formal film analysis and semiotic analysis are made at the end of each case study (in chapters four to six), in order to develop theories. In Chapter seven, Conclusion, I will provide a conceptualisation of Taiwanese Mandopop music videos according to the results of these case studies. The textual analysis of the female representations in Taiwanese Mandopop music videos reveals three types of aesthetic and its social and cultural meaning in this context. These texts will finally offer a dialogue and critique of Taiwanese society, through representations of the female stars they created. The thesis will show that music video can find itself at the heart of discussions about Taiwanese culture at various levels of society. This chapter will also explain the development of and connections between these three case studies from their internal and external worlds. I will conclude analysis of their sonic-visual development

and general features within a socio-historical context. The findings from the three single-case structural reconstructions are condensed into a more general structure in this chapter.

Chapter 1:　　Literature Review

The public and everyday rhetoric of Taiwanese women has received sparse, if any, critical analysis within the discipline of music video. For a study on Taiwanese Mandopop music videos and representations of its female stars, there is no single theoretical or disciplinary approach that is adequate to the task in isolation. However, pondering an overall organisational structure, the issues underlying this research can be traced to a few specific areas: Chinese-language pop, music video studies, and feminist film theories, which are drawn from musicology, film studies, sociology, cultural studies, and feminism. Reference to previous works can provide a valid and interesting point of departure for my own methodology and analysis.

1.1　　Mapping the study in Chinese-language pop

In Moskowitz's (2010) work on Taiwanese Mandopop, he employs interviews and participant observations. Moskowitz found that most of the non-Chinese interviewees perceived Taiwanese Mandopop to be monotonous and simply absorbing influences from American pop music. Additionally, the separated 'singer-composer relationship' in Taiwan is often criticised as lacking in individualism (Yang, I. 1992), while the same relationship is flourishing among US pop performers.

Many studies eventually oversimplify Taiwanese Mandopop, seeing it as a mirror of Western identities, thereby consolidating the West's position at the top of the transnational hierarchy (Thompson 2002: 59). The stereotypical representations and prejudice[4] against Taiwanese pop music have thus led to an academic emphasis on more 'artistic' and 'alternative' musical forms in Taiwan, such as *taiyu ge* and 1970s campus folk songs[5]. Taylor (2008) and Jaivin (1996) are two examples of this tendency.

---

[4] Moskowitz (2010) also states that this 'stereotype and prejudice' reflects linguistic and cultural barriers between the music and Western listeners and scholars, not the quality of the music itself.

[5] Campus folk song is rooted in student songs on the campuses of Taiwanese universities during the 1970s. See further discussion in chapter three.

Another academic prejudice against Taiwanese studies is the concept of Greater China[6]. As Sullivan states (2011: 706), 'the growing attraction of Mainland China to researchers, the encroachment of disciplines and marginalisation of area studies, and the closing life cycles of several of the most salient research themes on Taiwan, have all contributed to the sense of a field in decline'.

Following this trend, although China's popular culture is substantially and symbolically without centre (Chua 2001: 116), far more research has been conducted on pop music developed in China, such as *xibeifeng* (literally northwest wind),[7] Beijing's Rock music,[8] and communist revolutionary songs[9] than on Taiwanese Mandopop. These Chinese musical genres have often been regarded as reflecting an 'authentic Chinese-ness', harking back to the alleged common cultural origins of the Greater China region. Taiwanese Mandopop has often been quickly written off as a purely commercial genre, reflecting an inauthentic Chinese pop form.

Gang-tai pop, a term to categorise pop music from both Hong Kong and Taiwan together ('gang' from the Mandarin Chinese name for Hong Kong, *xianggang*, 'tai' from Taiwan) is commonly adopted in popular music studies, such as those by de Kloet (2001; 2002), Brace (1991), Jones (1992), and Baranovich (2003). *Gang-tai* pop typically refers to *qing yinyue* (literally lighter music) with a soft, sweet, polished urban character from Hong Kong and Taiwan (Andreas: 2000).

---

[6] There are a number of differing definitions of 'Greater China' (Harding 1993), yet in the large majority of models, the PRC/Mainland China takes centre stage; and the societies of Taiwan, Hong Kong, Macau, and, in some instances, 'overseas Chinese' communities in South East Asia, orbit around the mother country like planets around a star (Taylor 2004: 175).

[7] *Xibeifeng* originated in the Northwest area of China, is a Chinese rock genre that is associated with a style of folk-influenced punk music. See more discussion in chapter three.

[8] Beijing's Rock is a genre combing of *Xi Bei Feng* and prison song fads. The peak of Beijing Rock's popularity was between 1990 and 1993, after the protests in Tiananmen Square and saw rock and roll became mainstream music. By 1994, Beijing's Rock slowly began to decline mainly because of government censorship. See further discussion in chapter three.

[9] Revolutionary songs were heavily promoted by the People's Republic of China during the Cultural Revolution. The Maoists pushed revolutionary music as the only acceptable genre. See further discussion in chapter three.

The popular music from Taiwan and Hong Kong which reaches the Beijing audience typically has the following characteristics: smooth, flowing melodies, which usually have no direct or obvious relationship with traditional Chinese melodic construction; a type of vocal production which was described to me as the "middle way" (a term carrying a positive connotation) between Western full, ringing vocal style and Chinese folksong style; lyrics emphasizing feelings of love between young men and young women; a relatively high level of technical sophistication, from the standpoint of studio production; and an easy, dance beat background (provided by the instruments most commonly used in Western popular music), which Americans might commonly associate with "light" disco-inspired dance music, or with the popular music style commonly known as "easy-listening." These singers normally do not write their own music or lyrics: the pieces are generally professionally written. (Brace, 1991: 47)

The concept of *gang-tai* pop is connected to the idea of 'Greater China': the description of pop music from Taiwan and Hong Kong in the same title implies an inherent sameness of popular culture emanating from the peripheries of the 'Chinese' world (Taylor 2004: 175). However, lumping together popular music produced in Taiwan and Hong Kong seems to be an oversimplification. Taiwan and Hong Kong use different languages, draw on diverse musical genres, and feature different performance styles. *Gang-tai* fails to account for the very different historical, cultural, and social milieus in Taiwan and Hong Kong.

The logic of this academic trend shows that most studies have ignored the different characteristics that are inherent between Taiwanese Mandopop and Hong Kong's Cantopop, and have only examined them for their potential as an agent of social change in the PRC. They have, therefore, failed to examine its context or the textual significance for the country from which it originated (Barme 1995; Jones 1992:15-18). Bosco's (1994) article entitled '*The Emergence of a Taiwanese Popular Culture*', for example, does not examine Taiwanese pop music in the context of its role in Taiwan, but rather for its place

in China: 'Movies, music and clothing from Taiwan have helped to define modernity for the PRC, in the process changing the island's image on the mainland' (Bosco 1994: 397).

What purports to be a study of Taiwanese popular culture per se, thus becomes a study of recontextualised Taiwanese popular culture in China. Taiwan's Mandopop is, at best, overlooked as irrelevant when compared to the 'bigger' issues of political liberalisation in China. Rather than providing an in-depth account of the originality and innovation of Taiwanese Mandopop, several authors have framed the genre with questions about the nation, national belonging, and postcolonial resistance to the hegemony of the Mandarin language, or political dissidence within the PRC state (Witzleben 1999; Gold 1993; Stokes 1999; Jones 1992).

I do not wish to deny the importance of the political, sociological, or historical background of Taiwanese Mandopop within the Greater China discussion. These foreign contexts are crucial for the development of contemporary Chinese pop history. However, where writings exist, they have been somewhat divorced from the text itself and where it is originally from, which, according to the frameworks developed in this research, are essential for understanding the text as a socio-cultural entity.

Taiwanese Mandopop and its singers are culturally made and it is only possible to deepen our understanding of identity and stardom in Taiwanese Mandopop by analysing the singers within their Taiwanese cultural context. Additionally, the absence of substantive analysis, specifically of Taiwanese Mandopop, has led to an inability to grasp the realities of social status while dealing with any social or political issues.

Within research, there is a critical lack of textual analysis of specific examples of Mandopop within the genre's own historical paradigms and social context. The kind of focused analysis presented in this research can avoid monolithic analysis, and trace the

chronological development of Mandopop more faithfully. In doing so, the previous assumptions about Taiwanese Mandopop may be contested and reconceptualised.

1.2 Women and music video

Music video places singers' bodies at the centre of its imagery in ways that are inevitably gendered. As I have chosen to study the images of Taiwanese Mandopop's female singers in music videos and to analyse their stardom — a study to discover the role of particular women in mainstream music video — this research will also cover subject matters such as how the 'Taiwanese feminine' is culturally constituted, how female stars conform to and resist social constructs and stereotypes, how power is attributed, and what ideologies guide the production of music videos in this context. Referring to Kuhn (1985:6), my analysis of meaning in music video, drawing on issues of sexuality, identity and subjectivity, draws on theoretical perspectives taken from feminist film theory, and the ways in which meanings are circulated between representation, spectatorship and social formation.

Although I have categorised music video study and feminist film theory into this section, entitled 'women and music video', since they have a different origin and development, it would be clearer to separate the two discussions.

1.2.1 Music video studies from postmodernism to formal analysis & meaning of the text

Music video emerged as the object of academic analyses in cultural and sociological approaches in the mid-1980s shortly after the establishment of MTV in the United States in 1981. The early music video works focused on the dominant themes in MTV's postmodern forms, such as postmodernism as an aesthetic style, music television with its fragmentary form, or visual music culture within music video.

The articles published in the *Journal of Communication Inquiry* in 1986 launched significant arguments: Berland (1986) draws on McLuhan's (1964; 1967) theory to

15

elaborate on the participation of music video in relation to social space and the form of music video media. Chang (1986) explored the relationships between music video and postmodernity, including the argument of the disappearance of narrative in music video. Polan (1986) sees 1980s music videos through the lens of post-structuralist literary and film theory, and argues that there is mobility and destabilisation involved in the music video experience. Fiske (1986) also draws on post-structuralism and post-modernism in discussing fragmented narratives in music video.

Many of these themes, especially the relationships between music video and postmodernity, became further developed when the first book-length music television study, *Rocking Around the Clock: Music, Television and Consumer Culture* written and published by E. Ann Kaplan (1987). Kaplan draws heavily on cinema theory and makes three important points about music videos: firstly, music videos mimic genres of film, such as the spy film, horror film or classic cinema. Secondly, she suggests that music videos are often read as postmodern because they go against the conventions of film and TV, for example, by disrupting realist illusions and using a non-narrative structure. Furthermore, she categorises five main types of music video, namely romantic, socially conscious, nihilist, classical, and post-modernist.

Overall,[10] Kaplan thinks that it is the use of avant-garde techniques and Hollywood pastiche that made music television a popular, postmodernist success. Most of the scholars in the late 1980s, or even early 1990s, have a similar interest in music television studies. Scholars such as Allen (1990), Frith (1988), Kinder (1984), Laing (1985), Movin and Öberg (1990), Strøm (1989), emphasise the advertising function of MTV, while Aufderheide (1986) and Strom (1989) emphasise music video as a postmodernist form, representing a fragmentary form combining practice from classical high art, avant-garde modernism and popular culture. Others, Wollen (1986) for example, develops music video studies through elaboration on different historical periods, styles, and then postmodern tendencies. Denisoff (1991) sees music video from an industrial perspective,

---

[10] Another major issue in this book, regarding gender, will be discussed in the next section.

seeing the rise of MTV as a revolution in music promotion analogous to those brought about by radio in the 1950s or progressive FM radio in the 1960s.

These theoretical studies on the medium of music television within the early studies made music television a popular object for study. However, these studies only saw music videos as mere promotional devices based on the MTV channel and consumer culture, and thus failed to acknowledge the music video as a text, or an art form reflecting a social process (Walser 1993: 156).

The total absence of the consideration of previously mentioned constitutive elements, such as music, colour, editing, and etc. results in serious shortcomings (Walser 1993: 156; Dickinson 2000:8). Goodwin (1993) especially takes issue with Kaplan for misinterpreting video events under the label of postmodernism when they can be explained in a straightforward way with attention to audio-visual practice. What Goodwin brings, instead of defining music video as the 'MTV style video' with quick editing and montage-like scenes, is real attention to the structure, form and narrative style of the text. He demonstrates an in-depth analysis of how particular music videos are put together and signify meaning through the interconnections between music and image.

According to Goodwin, the sound-image relationship can be approached via the distinction between icon, index and symbol. These terms are drawn from semiotics and refer to the relationship between a signifier (what is received by our senses: words, image or sound) and what is signified (a mental concept or social ideal).[11] The influence is that, since the early 1990s, discussion in music video began to pay more and more attention to the relationships and interactions between music, lyrics and visual imagery, and their meaning-making potential (Longhurst 2007: 167).

---

[11] Also see Negus 1996: 88

Formal analyses of music videos often borrow methods from film studies. One of the fruits of musicologists' involvement is an increasing appreciation of the exuberant complexity of musical meaning in music video. Nicolas Cook (1998) argues that, in many studies of music videos, it seems as if sound is superfluous to the moving image. Music videos, therefore, almost always end up being analysed as silent videos, not music videos (1998: 150).

Subsequently, he brings a formal musicological perspective to multimedia studies. He argues that the characteristic tension between harmony and melody can give music dramatic expressiveness. For example, singers' vocals, from qualities such as timbre, register, cavity of origin, rhythmic exactness and pitch accuracy, to expressions such as accent, intensity and breathing, or the interpretations of girlishness or provocation, lead to changing emotional meanings within the text and thus guide the listener's ear through the contexts of conversation.[12] This is not to mention the specific rhythm of the song, other musical or vocal details such as vibrato and sustain or tonal tension, all of which can generate and change aspects of the text's meaning.

Cook's case study of Madonna's '*Material Girl*' represents a sample where the music predates the accompanying visual component and dominates the multi-modal texture. Cook examines words and music, lyrics and music, and then images, lyrics, and performance. The horizontal axis in his analysis represents time, and the vertical axis represents the musical sections (e.g., verse, chorus); two classifications of shots represent the two characters of Madonna in the music video. He argues that the juxtaposing image of music constructs a new experience of each; through the combination of these fields of meaning, a range of potential emergent meanings is created, by means of various relationships ranging from juxtaposition to a 'transfer of attributes' (1998: 70) between the visual and sonic. Cook's emphasis on an emergent meaning that is constructed as a result of the interaction of all the components of a multimedia text is a significant contribution to the music video study.

---

[12] Also see Moore 2012:102

Cook has chosen explicitly to focus on the primary role of music in his studies (after all, he is a musicologist and the name of his book is 'musical' multimedia). Vernallis (2004) comes from a background in communication studies, and, instead, posits that no single element, including music, may be allowed to predominate (2004: 79). She treats music video as a distinct sonic-visual genre, different from film and television, and develops the most advanced methodology between music-image-lyrics and meaning-making.

Vernallis provides detailed analyses of individual videos that show the parameters of sound, image, and lyrics at work in a temporal flow (moment-to-moment mode), and each of these elements is capable of driving to the forefront at one time or another. Music is, therefore, one of several parameters within the form. Vernallis shows that music video is based on different formal elements such as song, editing, setting, narrative, colour, props, costumes, and much more; all these details contribute to the stylistic and aesthetic aspects of form, as well as the audience's ongoing experience.

The chapter on analytical methodology offers solid advice on the analytic process[13] and the final three chapters provide close analyses of Madonna's '*Cherish*', Prince's '*Get Off*' and Peter Gabriel's '*Mercy St.*' as case studies, which demonstrate the analytic process for music video. At the end of each case study, Vernallis shows how lyrical, musical, and visual codes combine to create defining representations of race, class, gender, sexuality, and performance. The case study of *Cherish*, for example, is concluded as a traditional text, 'the topos of mother and child; and the most radical, a social order in which gays, women and children can live with independence' (2004: 235).

In the later 2000s, although the novelty of music videos declined, resulting in a decrease in the popularity of music video studies, there emerged other interests in this field. For

---

[13] I do not intend to include analytic method in this chapter. See the specific methodology in next chapter 2.2.

example, the attention to other regional pop: Beebe and Middleton's (2007) collection of new scholarly writing on music video, reveals that the geographical scope of music video studies has moved beyond that of the earlier anthology, primarily focused on music videos in the US and UK, with articles on the emergence and spread of music videos in other regions, such as Papua New Guinea, Finland, and Canada. For example, Carruthers (2001) investigates music video and its position within the tension (diasporic anxiety) and connection (national identity) between overseas and indigenous Vietnamese. Sutton (2002) focuses on comparisons between local music and Western music, through the extensive study of music video in Indonesia. Nercolini and Holzbach (2009), examine relationships between national versions of MTV and locally developed music video sources, through MTV Brazil and YouTube.

2005 saw the launch of the website YouTube, which has made the viewing of films and TV, including music video, much faster and easier. It has also influenced the way music video is created, disseminated, and experienced. Vernallis's *Unruly Media: Youtube, Music Video, and the New Digital Cinema* (2013) expands on her earlier work of *Experiencing Music Video* (2004) *to* take account of the new digital media space. She discusses how 'new YouTube aesthetics' operate in the video of Beyoncé's *Video Phone*. She argues that, without the rules and censorship imposed by television networks, YouTube videos have become weirder, edgier, and less constrained. She also brings to the fore ideals about 'sharing' which were, in turn, made popular via the engagement of YouTube audiences with them. The interactive aspect cannot be totally ignored in an analysis of music video.

Music video studies have moved from the postmodern form and MTV with certain characteristics of television studies in the late 1980s and early 1990s, to star/singer, narrative form and textual analysis in the late 1990s and early 2000s, and then to gender and race,[14] and regional and technological issues surrounding production and dissemination emerged in the latter 2000s. Several attempts have been made to establish

---

[14] The field of gender and race follows in the next section, 1.2.2, so it is not fully discussed in this section.

broad principles for meaning-making in music video across different musical genres, eras, and regions.

Music video has been seen as a play of particles and routines that accumulates associations and generates expectations through various inter-textual means. Studies in the area followed a range of directions corresponding to different disciplines and specialisations, which have formed studies that are interpretive or qualitative in character, drawing on the methodologies and political impulses of cultural studies.

1.2.2   From feminist film theory to women's representations in music videos

Feminist film theory includes feminist film history, criticism, theory in academic film studies, and comprises several sub-areas, such as: readings of the images of women in film; analyses of female stardom; analyses of female audiences; as well as formulations of feminist theory. Feminist film theory was developed with the movement of second-wave feminism in the 1970s, and began to establish critical terminology for undertaking textual studies.

The emergence of feminist film theory was generally based on sociological theory, such as semiotics and Marxism. The sign 'woman' is analysed as a structure, code or convention. The approach of feminist film theory, based on cinema analysis and theory, has a close relationship with psychoanalysis, a psychological theory, and associated techniques developed by Sigmund Freud. Following the influence of Marxist theorists and structuralism in the 1970s, psychoanalytic theory in gender, including Jacques Lacan's approach, grew in distinction. It provides a construction of the film spectator as a subject. In Lacan's theory, looking that is informed by desire is defined as gaze, which is counterposed with the mere act of looking (Lacan 1978).

In the first two decades of feminist film theory, the Freudian and Lacanian psychoanalytic paradigm was a dominant theoretical tool for the analysis of film and spectatorship. By imbricating Freud's concepts (such as phallocentrism) and Lacan's psychoanalytic

discourse, Laura Mulvey's (1975) *Visual Pleasure and Narrative Cinema* has been one of the most cited essays in the category of feminist film theory. Mulvey understands the fascination of Hollywood cinema that is engendered through the textual relations between screen and spectator: the female figure on screen as the object of desire ('to-be-looked-at-ness') and male spectator as bearer of the look in a masculine subject position (subject and maker of meaning).

According to Mulvey, the camera, through codes and conventions, typically creates a male subject position for the viewer, and allows him to identify with the male protagonist who represents his ego ideal. Mulvey argues that Hollywood films deliberately create a masculine viewing structure, the gaze, consisting of the camera's positioning of women as objects, emphasising the libidinal spectacularity of the female body, alongside the male actors' powerful gaze directed upon actresses, and the spectators' voyeuristic gaze.

Mulvey describes the process of gaze as scopophilia, the pleasure of viewing. The structure reinforces sexual stimulation through sight over the sadistic power. Male viewers thus gain pleasure based on voyeurism (looking at another, whether character, figure or situation, as an object) and narcissistic identification (self-identification with the image).

Mulvey's research considers film viewing to be shaped by sexual difference instead of pure formalistic analyses of semiotics. Her argument is likely influenced by the second-wave feminism of the 1970s, whereby, in her case, she was concerned with achieving equality for women by exploring the psychological implications of sexual stereotypes in films. However, critics pointed out that her argument, based on a male-centred effect of psychoanalytic reading, diminishes the possibilities of contesting the power relations between the two genders. In fact, in the decoding process, as Fiske (1988, 251) states, 'the viewer makes meanings and pleasures that are relevant to his or her social allegiances at the moment of viewing'.

Patriarchal power is not necessarily a fixed system of organised male domination (Walby 1990). Mulvey's argument, based on the structure of man/subject and woman/object, did not seem to take into account spectatorship that was not organised along normative gender lines, such as class, race or age.

Following this, Annette Kuhn's *Women's Pictures* (1994) and other essays take a broad and multi-layered approach to that which is greatly sourced from materialism and Marxism — an analysis of the material conditions within historical contexts that place women where they are (Kuhn 1985: 5). Kuhn sees films as cultural agencies, so she attends to sociocultural contexts and film productions. Kuhn's research highlights the fact that all films are consciously or unconsciously affected by censorship or external controls. The gaze is not a universal given but it is rather socially and culturally prohibited. The social allegiances result in a 'shared response' to media representations based upon a shared discursive community that constitutes identity positions in relation to subjectivity (Steiner 1988: 4). This socio-historical analysis based on formalism, psychoanalysis and materialism has been influential for the research into feminism and film that followed.

Later on, the arrival of postmodernism enables Kaplan (1983; 1987; 1993) to elaborate on the contradiction between images of strong women in film and wider patriarchal society. Kaplan argues, in accordance with Lacanian approaches to subjectivity that the television allows for several positions. She refuses to accept the normalising or naturalising processes of patriarchal systems, and argues that both men and women adopt dominant and submissive roles. She takes up the issue of the gaze and considers it theoretically in analysing a Madonna video, showing how the textual structures challenge and reproduce patriarchal discourse.

She focuses on sexism and feminist empowerment within images in music video. In her opinion, Madonna projects seductiveness as well as independence from gender identifications that can provide a means of bisexuality as a subject position. She further aligns this blurred representation (male/female, high art/pop music, film/TV, etc.) of

Madonna with the characteristics of postmodernism. She argues that these postmodern strategies of representation illustrate gender deconstruction and sexual multiplicity.

Although Kaplan has been criticised over her apparent weakness in close attention to specific texts,[15] she was the first scholar to combine film studies and feminist film analysis in the field of music video. Ideas that Kaplan has brought to music video study are as follow: firstly, pop stars, just like film stars, are constructed as stars to be gazed upon (coded to-be-looked-at) by fans; secondly, an allowance of bisexuality as a possible subject position in reading music video offers an important corrective to contemporary studies.

After this, the first book-length feminist music video study (considering female representation and the question of sexism in music video), *Gender Politics and MTV* by Lewis (1990), begins with a detailed history of the US music video industry, regarding its programming policies; it moves on to investigate sexist content in music video. Lewis challenges the idea that music television presents only negative and sexist images of women.

She argues that Madonna and Cyndi Lauper have appropriated music video as a vehicle for feminist expression and have reinterpreted the signs of a gender-typed culture through clothing, dance, the use of the street as public space, and even musical instruments. She argues that music video offers female singers a stage to visually interpret their lyrics, to articulate something akin to an omnipotent voice-over narration in classical film, so their preferred meaning finds an outlet (1990: 71). She further draws on semiotic approaches and uses gender experience as a context to show how teenage girls consume music videos, and also to show that female stars, by appropriating symbols of female empowerment, have created a new and significant audience for MTV among female spectatorships.

---

[15] see 1.2.1

Later, in the early 1990s, there was a further move away from a binary understanding of sexual difference towards multiple perspectives, identities and spectatorships. A range of directions corresponding to different disciplines and specialisations brings various perspectives and methodologies. Susan McClary (1991) uses semiotic and literary tools combed with a musicological approach to analyse Madonna's music video '*Like a Prayer*'. The analysis investigates the interplay between gospel musical elements and the visual signs that connote sexual/religious ecstasy, religious observance and sexual oppression.

Andrew Blake (1993) argues that the different styles in Madonna's music, just like the different styles in Madonna's image, can accumulate the intertextual references from other genres, such as Latin music, 1960s girl groups, rap, and soul (1993: 26), and in return, he suggests they have had a crucial impact on Madonna's career.

Sheila Whiteley (1997; 2000) adapts a parallel analysis of the visual images with musical elements when investigating the music video *Justify My Love*. She is almost alone in using a method of literary analysis, such as notions of semiotics, and cultural and symbolic codes developed by Roland Barthes. Her analysis shows how Madonna's vocal quality, by being breathy and intimate, can connote 'sexiness' or 'sexual aggression' through the interplay with lyrics and images (Whiteley 1997: 265, 270).

Apart from Madonna, the more recent articles also draw attention to different star-text. For example, Andsager and Roe (2003) investigate the sexual content in Britney Spears's music video *I'm a Slave 4 U*. The authors argue that Britney's strategy of wearing a scarf as a top with low-cut jeans, while showing off her sweaty body, moist hair, muscular torso and cleavage in the suggestive dance movement, is to display her sexuality and to sell sex. The impact of this sexualised representation, along with other highly sexualised ones, mislead young female spectators in their perceptions of adulthood as a threshold requiring the use of sex and sexuality.

Gillian Rodger (2004) examines Annie Lennox's performance strategies in relation to her adaption of sartorial style. Rodger (2004: 27) argues that Lennox's work, with less (or differently) sexualised images of women, has shown that women in pop do not solely rely on youth or prettiness.

The emphasis in early feminist music video studies on the white Western female singers has been rectified by research into other races and ethnicities in contemporary studies. In particular, the popularity of rap and hip-hop music videos have called academic attention to the male gaze and the ways in which young African-American women negotiate their sexuality.

Railton and Watson (2005) examine the representation of Christina Aguilera, Lil' Kim, Beyoncé Knowles and Kylie Minogue in their music videos in order to discover racial differences in relation to their sexuality being represented in music video. The article suggests, as Europeans colonised Africa, black women were viewed as animalistic, hypersexual curiosities, while the 'civilised' white women are essentially represented as asexual beings whose purity needs to be protected by men. The article discusses the trope of black female sexuality as available and excessive, as in the representation in Beyoncé's video *Baby Boy*. In contrast, white female sexuality is identified as being restricted and contingent, as represented by Kylie Minogue's *Can't Get You Out of My Head*. The research concludes that the music videos reinforce these stereotypes of black female sexuality as being available, aberrant and uncontrolled, while white female sexuality is unavailable, controlled and distant.

Whilst agreeing that black female performers are frequently depicted as objects of male pleasure because their role is primarily sexual, Emerson (2002) uses quantitative approaches (by investigating 56 music videos) to unpack media depictions and argues that contemporary black female performers are featured in a complex variety of representations in hip-hop and rhythm-and-blues videos. For example, in the case of

Missy Elliott and Erykah Badu, although their images reassert the objectification and exploitation of the black female body along with the reinforcement of stereotypes, they are shown to be strong and resistant (instead of weak and submissive) and able to display their independence and sexual agency. They are, however, sometimes shown with little control over their images. The study claims that black women's desire, as expressed through black female star's performances, becomes a key factor to the extent that their sexual fulfilment is often more important than the sexual drive of the men.

Mako Fitts (2008) also adopts a qualitative approach to investigate the gender exploitation in commercial rap music videos. Fitts argues, due to the fact that the majority of rappers are black males, the representation of women's images in rap music video, especially those of black, Latina, and racially ambiguous women, are featured in a particular representation of feminine 'booty' for the cultural preference of men of colour.

Lewis (2010) adopts qualitative content analysis to examine hip-hop artists from 2003 to 2005 and analyses the levels of sexism between Caucasians and African Americans. She concludes that, in hip-hop music video, portrayals of African-American women are of a more sexist nature, with women wearing more alluring attire and being more engaged in intimate touching scenes with men than their white counterparts. She argues that these sexualised images falsely exhibit how young black women learn the qualities of being feminine and how white males interact with black women (2010: 5).

1.3 Concluding remarks: Locating Taiwanese Mandopop in the existing literature

The previous studies on 'music video and woman' have uncovered the myths that have caused women to be represented or devalued in female pop music video in different genres. These discussed examinations of music video studies have extended the issue of popular music's representation of women into a theoretical realm. They elaborate the images or stereotypes of female stars depicted on screen as a reflection of a society's view of women.

This chapter, by situating the current study between Chinese pop and music video studies, sets up a backdrop to my research regarding the representation of Taiwanese Mandopop female singers in music video. Academic trends have shown that placing the interaction of sound and image that constructs female representation in a specific musical genre can be complemented by considering ethnicity in a hitherto under-investigated area and within a broader context, and this would be a fertile contribution to music video studies. Locating my research within this gap, my study offers the distinct value of critically representing Taiwanese female pop stars in terms of class, persona, charisma, race, gender and sexuality.

Various approaches and perspectives under the umbrella term, music video studies, have developed methodologies for the analysis of music videos and for tracking the connotations of specific representations and their meaning for viewers. In the next chapter, I will establish the method for structural microanalysis of music videos: moment-to-moment connections between music, image, and lyrics, as well as the study of signs, with reference to existing studies.

Chapter 2:   Methodology

2.1   Research logic

As has been discussed in the literature review, there are various focuses in the area of music video study. In terms of the background of scholars working in this area, there are three major groups: sociologists of popular music, musicologists and film theorists. Generally speaking, the main concern of sociologists of popular music is more to do with audience than the music video itself (Dickinson 2000: 28). Their research, therefore, is not as concerned with the content of music video itself. If they do examine clips, these scholars tend to consider industrial modes of production rather than the creative processes or musical or visual structure (Dickinson 2000: 28). The standpoint of sociology of pop and rock is rooted in two non-musical concerns: the meaning of 'mass culture' and the empirical study of youth and delinquency (Frith and Goodwin 1990: 2).

While sociologists have paid more attention to 'sociological value', film theorists and musicologists pay great attention to the text of music video. Musicologists emphasise that there are certain elements, from the micro-gestures of individual sounds (e.g. vocal quality, instruments, notes, tones, and melodies), to the larger structure (verse and chorus), that can generate fixed value in music video analysis. Film theorists, on other hand, adopt a close reading of visual elements, such as editing, camera movement, effect, light, and other film techniques; they seek to elaborate on the details of how music videos function as a film, or as multimedia.

The ways in which, generally speaking, sociologists study contexts while film theorists and musicologists study texts results from one of the recurring debates within music video studies: the relative importance of context versus text. Although my research, based on the film studies discipline, is associated with textual analysis, I do not intend to provide autonomous research of film analysis that may fail to see Taiwanese Mandopop music video as a unique cultural text and signifying practice. Taiwanese Mandopop is a genre

that has been heavily infused with Taiwanese socially determined meaning so an autonomous textual analysis appears insufficient to explain its significance. As Mabey (1969) states, popular music is not only a set of musical texts, but it is also a set of institutional structures and cultural practices which affect people's daily lives, not just their occasional pleasures.

In my research logic, contexts consist of texts and texts exist within contexts. A text thereby gains its meaning by circulating with other texts. Denzin (2004: 240) states that the text is read as a truthful description of a phenomenon whose meaning can only be disclosed through a detailed analysis of the contents and the formal features of the text itself. The aim of textual analysis is to build a synchronic text of a socio-cultural moment rather than an autonomous work of music-image relations. Subsequently, what I seek to provide is a development of case studies addressing both structural codes and sociological representations.

This thesis reads these Mandopop music videos as texts that have emerged from the cultural context of Taiwan. The context of Taiwanese Mandopop music videos is connected with the complex process of social change and the history of the development of its music industry. In turn, the clips create a different musical structure and characteristic inflected by visual imagery. Ultimately, these sonic-visual products target audiences with certain musical tastes and are marketed accordingly.

The structural relations between images and music in music video are 'objective possibilities' (Willis 1978: 198), while at the same time being subject to influence by varying modes of perception, contexts of use and other factors. As is suggested by Bjornberg (1994: 70), these factors, as well as the ways in which the visualisation of musical structures is shaped by genre-specific cultural codes of expression, remain to be examined in greater detail.

My position, following these academic traditions, is that the meaning of a specific music video is given socially, but within objective limitations/possibilities imposed internally by the sonic-visual form. Certain social meanings are eventually returned within certain parameters — fixed by the form of the music video. In the logic of this research, the texts of Taiwanese Mandopop music videos emerged from the Taiwanese cultural context and general concepts in media and popular music contexts. My research will provide a structural analysis of Taiwanese Mandopop music videos and explore the messages that they contain. I will also investigate the embedded structural logic of how the female singer is addressed in the hierarchy of music video.

The meaning of the visual image of the singer in music video is anchored in the accompanying music, and by the status of objects, such as clothing or belongings, which extracts their signifiers and names their signifieds. By using various constructions of reality to analyse and compare the interpretations, I will generalise an ideal of wider issues deriving from the text. The structural analysis will thus not be limited to the relations between image and music, but will include analysis at a socio-cultural level. To achieve this, semiology will be an important concept and tool to connect and form theoretical generalisation. It provides the analyst with a conceptual toolkit for approaching sign systems systematically in order to discover how they produce meaning (Penn 2000: 227).

The argument is as follows: in the course of text analysis, there is a reconstruction of the structure that is to be found in the text under investigation (Reichertz 2004: 574-575). In my case studies, I will proceed from the singular (reconstruction of the structure of single cases) to the general statement (generalisation of structure); reconstruction of structure and generalisation of structure are conceived of as the outer poles of a targeted research process in which the results of a number of single-case structural reconstructions are condensed into a more general structure (Reichertz 2004: 574-575). A case structure,

once reconstructed, may be used in the interpretation of further examples of the same type of music and video. The result is seen as a generalisation.

The table 2-1 demonstrates the relationships between the research questions and the methodological tools that I will adopt in this research.

	Research Question	Methodology	Aim
Case Studies	Research question 1: What is the content of Taiwanese Mandopop music videos, in terms of their structure and form?	Formal analysis, close analysis methods from music video theory (see 2.2).	First-level structural characteristics (image-music) of the studied music video.
	Research question 2: How do music videos frame, represent, and express Mandopop singers?	Semiotic interpretation from the sequential analysis (see 2.3).	Larger-scale structural characteristics (semiotic meaning of singer addressed in music videos).
	Research question 3: What kinds of messages do Taiwanese Mandopop music videos transmit?	Wider issues (hypotheses and issues differ in the different case studies) developed from semiotic analysis in each case study (see 2.3 and 2.4).	Explore the music videos from the internal and external world and make a connection between them.
Chapter Nine: Conclusion	Research question 4: What is the representation of the female stars in relation to wider Taiwanese society?	Comparative method.	Generalised conceptualisation of Taiwanese Mandopop music videos and its female representation.

Table 2-1: The relationships between the research questions and the methodological tools.

2.2   Analytical tools for conducting structured microanalysis in the case studies

Although, in many ways, music video imitates the cinema, it is a different medium that offers a new platform for interaction and participation. In order to access the meaning embedded in the music video, it is crucial to theorise on the conditions of the specificity of music video. This section focuses on a general theory about the moment-to-moment connections between music, image and lyrics, and how they define and influence each other, without specifically referring to the internal or external context of Taiwanese Mandopop.

While the film theories and music video theories are various and broad, I acknowledge especially that the reviews of Bellour (2000), Bordwell (1985), Bordwell and Thompson (2009), Cook (1998), Middleton (1996), Millerson (1999) and Vernallis (2004) helped me to clarify most of the statements and comparisons in the following theories. Their existing works helped me discern the relationship between camera, editing, star, setting and music in the general structure of a music video. I will try to discuss all the moment-to-moment and element-to-element relationships in the music video, which form the structures that can lead to the characteristics of a clip. In order to provide a clear discussion of how one-to-one connections can be established in music video, I will divide this section into four categories: frames, camera movement and camera placement; editing; actors; and settings.

2.2.1   Frames, camera placement and camera movement

Framing

In music video, the camera typically mimics the ways that we experience a sonic space. It usually leads us into a playful space where attractive elements are distributed in our visual field. Following the way the camera moves, frames determine the ways that audiences experience music videos.

There are framing similarities between narrative films and music video. One can sense the common relations between the figure and the space in the basic shots: close-up, medium, and long (or extreme long). In the long shots, the space has a greater prominence than the figure; in the medium shots, this relationship is roughly equivalent; and in the close-up shots, the featured singer dominates the space (Millerson 1999).

In terms of timing, long shots are generally left on the screen longer than medium shots, and medium shots tend to be left on the screen longer than close-ups because the viewer needs more time to take in the shots containing more detail (Bordwell and Thompson 1997: 280-281). Extending from showcasing the singer, frames in music videos also allow specific sections of music to be highlighted. For instance, music is highlighted at the same time when the singer lip-syncs in a close-up frame. Table 2-2 shows a comparison between these types of shot:

	Film	Music video
Close-up shots	The figure dominates the space	
	Showcases the star and discloses something intimate about the character	Similarly showcases the star, but just as often it usually serves to underscore a music hook of the song
Medium shots	The relation between space and featured character is roughly equivalent	
Long shots	The space obtains a greater prominence than the featured character	
Extreme long shots	1. Sets the context for a new scene 2. Adopts a character's point of view	1. Same as the use in films 2. Additionally, it helps the listeners to acknowledge the totality of its sound space 3. It is sometimes a way of exposing a space or creating visual contrast

Table 2-2: The comparison of different types of shot between film and music video

In narrative film, framing is primarily responsible for the content and aesthetic of the shots. In music video, framing is much more freely applied; music videos use fast-cuttings and edits based on the musical rhythm to make this discontinuity less noticeable. However, this does not mean that music videos lack framing logic. The table below displays general framing rules and functions for music video. Referring to Millerson (1999), a basic comparison between film and music video may help to clarify the character of the framing feature in music video.

	Film	Music video
Rule	Standardisation: the cropping of the figure must be in accordance with a certain rule. For instance, the camera should not feature the figure in such a way that the frame's edge passes through a joint of the body, such as the neck, elbows, knees, or ankles.	Does not follow these rules. Framing in music video actually makes spectators aware of the edge of the frame and of what cannot be seen.
Process	Framing helps to draw attention to the content, rather than the composition	Framing draws attention to the content as well as the composition
Function	It serves to render the editing process invisible	The spectator can easily notice the editing process. It gives the video a precarious quality, matching the momentum of the music.

Table 2-3: The comparison of framings between film and music video

Camera placement

Classic Hollywood film employs high-angle and low-angle shots sparingly; the camera usually returns quickly to a level perspective. Music video usually contains a long series of high-angle or low-angle shots. To avoid a sense of groundlessness, high- and low-angle shots are not usually mixed together in a series in music videos. Occasionally, if they are mixed, the viewer turns to the music for additional spatial-temporal cues (Vernallis 2004: 35).

Different camera placements have unique meanings in music videos. Low angle shots can (1) reproduce the relationships between audience, performer, and stage and (2) confer authority upon performers and assert their sexual charisma, while high angle shots can (1) give the viewer a sense of power and mobility, and (2) be used to create a rhythmic unison with a key moment in the music, like the crest of a melody (usually in an overhead or extremely high-angle shot).

Camera movement

The techniques of various camera movements in narrative film are also used in music videos. Different types of movements can create different momentary experiences for viewers. The adoption of different shots and edits, such as tracking shots, crane shots, brusque edits, etc. are as important in their conveyance of meaning as the content of the shots. The table that follows displays the different types of camera movements and their functions in music videos.

	Usage	Function
Dolly	Extensive use (compared to classic Hollywood film)	Keeps the video moving, matching and sustaining a song's momentum. It can also create a sense of performing
Circular track (singer to be placed at the centre)	Often shot at a low angle, moving back and forth along the track at various speeds	Creates a sense of the performance space
Tracking shot	Often used for special emphasis	1. Provides a change in viewpoint and matches the energy of the song. The viewer can get a sense of running alongside the sound track.

		2. Provides relief from a typically shallow sense of space, and attempts to match the energy of the song.
Handheld camera work, such as pans, tilts, and dramatic reframings	Provides possibilities for textural detail, often used when emphasising an intimate interaction between spectators and the featured stars.	1. Can achieve the intimate effects associated with handheld camera work 2. Can mimic the ways that sound approaches and fades away
Crane shot	(Same as other handheld camera works)	Matching a figure reaching outward

Table 2-4: Camera movements in music video

2.2.2 Editing

A single shot in a music video only gives an incomplete representation of information. Larger structures, formed of a dozen or so shots — even if not contiguous —irregularly spaced and connected by the way they treat some visual parameter, play an important role in creating continuity in music videos. As the music video unfolds, the editing can shift rapidly in function, foregrounding musical structure, showcasing the singer, reflecting experiential features of the song, conveying meaning, and even constructing aesthetically pleasing visual strands in its own right (Vernallis 2004: 53).

In the song, editing reflects musical structure at the same time as conveying its meaning; editing can even emphasize certain sounds, such as rhythmic and timbre features, and certain sections of the song. Editing can elucidate aspects of song, providing a visual counterpoint to the music and foregrounding the song's structure. Table 2-5 displays the general musical relationship with editing in music videos.

Edits	Function

Long takes	Underscores broad melodic phrases and the overall arrangement of the song
Quick cutting	1. Keeps the viewer focused on the beat of the song 2. Emphasises smaller rhythmic elements
Editing on the beat	Can be keenly felt on the beat
Editing off the beat	Can create a rhythmic counterpoint to the song's pattern

Table 2-5: Editing in music video

The methods of showcasing a star are not the same across films and music videos. In music videos, images have a dense, oblique quality. Unlike film actors, who possess a past and future, desires and intentions, music video singers do not disclose their backgrounds and internal workings. The editing process allows creators to colour the viewer's understanding of characters. It also assimilates and extends the character's iconography.

Also, unlike in films, music videos do not divide neatly into scenes. Instead, the song's sectional divisions provide the relevant divisions. If one has to generalise about the syntax of image, one must take the musical phrase as the fundamental unit. Editing directs the flow of the narrative, underscores non-narrative visual structures, and thus forms a structure. Table 2-6 shows a general comparison between film and music video editing:

	Film Editing	Music Video Editing
Major responsibility	Creates narrative	Lies in its responsiveness to the music Places the images and the song's formal features in a close relationship
Meaning	Seeks to fill in gaps in our knowledge, to stabilise the meaning of the image	1. Editing actually creates many gaps for the audiences 2. Leads the way in watching and listening to a song's peak and flows
Relationships between shots	Seeks to avoid placing a series of shots that contain motion against one another	Shots containing movement against movement are frequently placed together, for instance, camera movement, mixing speeds, directions, and duration.
Frequency	Less and carefully	Much more frequent

Table 2-6: The comparison between film editing and music video editing

Music video frequently employs intentionally disjunctive edits. The continuity system forms the basis of film editing but is much less common in music video. (Vernallis 2004: 28) The continuity editing can create a single, clear path in a film's world. However, music video audiences need to gain a sense of musical cue. Too much use of continuity editing threatens to overtake the song. Music videos adopt most of the editing techniques used in films and are freer in their use of such techniques. Table 2-7 demonstrates different meanings and functions according to the different types of editing techniques:

	Film	Music video
Continuity editing	Yes. Continuity edits are crucial to create a single, clear path through a film's world, e.g. the 180-degree rule preserves screen direction; the thirty-degree rule prevents a jump cut between two shots	No. The images of continuity editing might seem to overtake the song.
Graphic matches cut	Rare and careful use: Narrative film aims to keep the unfolding of the narrative constant. Graphic matches are thus less often used. When used, these are normally used to join scenes. It produces a momentary surprise, a shock of recognition.	Free and liberal use: 1. Graphic matches draw attention to its materials and production method 2. Graphic matches cut can highlight the peak or the key elements of the song
Jump cut	Generally unacceptable in film (except in French New Wave), since it makes viewers feel as though they are lurching forward or backwards.	Frequently and liberally employed: it is usually used to grab the viewer's attention through a shift in scale, colour, or content.
Dissolves	Dissolves provide a smoother sense of continuity than cuts.	
		By using dissolves, no strong rhythmic commitment is required to a single musical feature.
Defocusing, fading to black, strobing	Creates an aesthetically pleasing visual line.	
		Draws the attention of the audience from the visuals to the sound.

| Brusque edits | Generally unacceptable in classic Hollywood film. | It can precede a shot that contains a series of sharp rhythmic gestures performed by the featured character. |

Table 2-7: Different types of editing techniques in film and music video

2.2.3   Actors (singers and background artists)

Singer's role

In music videos, the actions of singers and their movements are mainly used to draw our attention to the song as well as to help determine the way that spectators listen. One would be more likely to attend to the overall arrangement of the song if no actions occurred. If the singer jams his or her face into the camera, or reaches his or her hand towards the camera while performing lip-syncing and gazing into the camera, our attention is demanded; the spectators' sense of time and space is transformed by such actions.

Lip-sync is one important form of acting in music videos, used as a counterpoint marking the original singing. Spectators can sense the process of the production of the music sung by the singer, and thus are able to imagine how the music is made and performed. Singers reach a hand or finger toward the camera sometimes, implying that the singer is talking (singing) to the spectators. These kinds of gesture may also interact with musical elements, for example the main hook or a small detail or the high point of the song (Vernallis 2004: 48).

Middleton (1996) argues that music video contains a high degree of repetition, including in its rhythms, iconic materials, sectional divisions etc. Unfolding with the song's structure, music video is short, circular, episodic, contains little narrative and no dialogue. As a result of these common features, there are fewer genres of music video than film. Instead,

the featured singer largely defines a clip's style, with all the representational signs, including his or her props, hairstyle, clothes, makeup and colour.

Unlike actors in films, who bear a past and future that press in on them as we view them, the music video singer stands in a kind of temporal isolation (Vernallis 2004: 48). There are some basic distinctions between characters in films and singers in music videos that result in them being comprehended differently by spectators:

	Film actors	Music video singers
Image	Bear a past and future, desires and intentions	Stand in temporal isolation
Character	Richer, deeper	Shallow, uncertain
Settings	Specific	Organic (sometimes it is set as if inside the singer's own psyche)
Dimensionality	Multi-dimensional	One-dimensional

Table 2-8: The comparison between film actor and music video singer

Background artist's role

Vernallis (2004: 18) suggests that our best course for understanding is to examine how music videos highlight a play of relationships between figures. In music videos, the star and the extras are featured in the same musical and social environment, dressing and behaving in the same context.

Generally speaking, the main purpose of extras is to showcase the singer and complete the video world. Like other visual codes, such as lighting, editing, clothing, props, or demeanour, extras also delineate the position and meaning of the star. The roles played by extras help the viewer to understand the star's complexity, and thereby create meaning in the clip. The extras colour our relationship with the singer and exhibit the music video world as a whole.

Singers are typically placed in our immediate gaze through their actions (as well as lighting, edits and choreography). Singers are therefore easily identified. When the singer takes on the primary voice, the background artists become an accompaniment and gradually slip beyond the viewer's attention. The singer must lip-sync while other figures remain visually silent. Foregrounded in the frame, the singer may also gesture with authority, pointing a finger in the air or raising a palm upward. The singer usually possesses greater mobility than the supporting roles. Singing additionally extends the singer's reach and deepens the audiences' receptiveness to them. The respective actions of star and extras in music videos are usually featured in these ways:

	Singer	Extras	Function
Vocal	Singer	Attentive or sensitised to the star's voice	Like the distinctions between lead speaking role and non-speaking roles in a film.
Voice	Vocal	Mute	
Lyric	Yes	No	
Performing	Energetic and expressive movement of singing, for instance, reaching hands to camera	During the hook of the song, extras slip beyond spectator's attention	The movement of the singer stands for a primary voice. It is similar to the action of a star's speech in a film.
Lip-sync	Lip-sync to carry out demonstration	Usually behaving like the receptive audiences. Occasionally, extras lip-sync along with the singer	Establishing the relationships between the music, singer, extras, and the audience.
Character	Easier to define	Usually strange and uncanny, like an underclass, different from the lead	Extras are used to showcase the singer.
Class	Lead	Underclass, such as stereotypes for ethnicities, sexualities, genders, occupations, or social classes	
Position	Greater mobility and	Less mobility	

	usually placed on the frontal plane		
Appearance	Being dressed with imagery from demeanour, props, or clothes	Indeterminate nature	
Frame	Very detailed, such as fingers, lips, eyes winking or blinking	Incomplete, obscure, or out-of-focus	

Table 2-9: The comparison between singer and extras in music video

2.2.4 Setting

Settings can overwhelm actors in music videos. The setting, along with the use of space, props, and the disposition of characters, can significantly shape how we understand the story action and identify important cues, such as the genre to which the song belongs. Along with the use of costume and colour in music videos, the setting immediately signals mood, identity, musical genre, timbre, and characters' roles. Settings in music videos are not fully disclosed; they are, therefore, a 'space' rather than a 'place'. The meaning of setting is subtly influenced and defined by other elements, such as the music, lyrics, and the singer. Their relationships are usually operated in the following ways:

	Relationship	Function
Music	Setting departs significantly from a song's cultural association. Music suggests the feeling and time the singer is experiencing, while at the same time the melody colours the distance between objects in the setting.	Setting foregrounds the musical features Setting can also reflect sonic features, such as genre: Chinese-style, or hip-hop style. For example, an image of the sprawling cityscape of Beijing serves not only as a realistic location, but also has a thematic function
Lyric	Lyrics have meaning in relation to specific characters and objects, pulling the viewer's focus towards the past, present, or future	It can allow visualisation of the story told in the lyrics or the imagery within the lyrics sung by the singer
Singer	Music video cannot convey a character's depth and psyche by suggesting conflicting emotions, as happens in classic Hollywood film	A quick sketch of a character type or a general statement about the world Setting provides a cultural meaning

	(Naremoree 1990: 68-71). Mixed spaces can establish a movement between public and private space, leading a viewer to infer a richer subjectivity	to the featured star, positing the singer's status in some community It is iconic, for it is representative of many 'somewheres'. The setting can depart significantly from a singer's socio-cultural association

Table 2-10: Setting in music video in relation to music, lyric, and singer

Setting in music video is often only partially disclosed because other elements must come to the fore, such as colour, texture, props, costumes, and extras. Unlike in Classic Hollywood films, where detail and specific settings (such as a beach, train station, concert hall, theatre, apartment, or café) are featured, music videos usually only provide generic depictions: a concept or a representation of place.

Spectators may not think specifically about the spaces, but they will sense a landscape or a mood. It suggests what could happen in the verse, chord, and the bridge. Although there is no general theory of setting, the following five basic types of setting, classified by Vernallis (2004: 83-89), help to prioritise some ideals:

Types	Examples	Function
An extension of a performance space	Walls with off angles, a tunnel with doors at the far end, a rehearsal studio with historic movie theatre look, an auditorium decorated with ornaments	1. Distortion of performance space 2. Transcending the type of place and proposing the star as the transformer
A space that suggests specific acoustic properties	Slanted walls or unusual surfaces that reflect the timbral or spatial qualities of the song	An extension of the recording studio
A schematic representation of a familiar type of site	Put a couch in a warehouse to suggest a living room	Depicting domestic space where the viewer may feel some sense of control or comfort
A composite space that combines more than	Setting the world differently while maintaining a	Conveying the singer's depth

one type of site within a single shot	connection to real places	Giving a degree of psychological complexity
A series of sites that culminate in the final destination	Room after room or location after location	Matching the music's speed and continuity and making them possess volition and mobility

Table 2-11: Five basic types of setting in music video

2.3   Objective hermeneutics

Music video's refusal to posit a single meaning, to 'fix' itself so as to become a representation, marks it as text rather than object. Objective hermeneutics is a methodology used to reconstruct the biographical processes of the text. This method is based on the temporal-logical structure of the text, which is taken as a starting point for interpretation. The theoretical backgrounds for this approach are models of structuralism. The objective possibilities are best understood as belonging more to the structure than the content of an artefact (Willis 1978: 55).

The origins of this method are found in Chomsky's competence-performance model, Piaget's learning theory and Freud's concept of traumatisation, with reference to Mead's theory of language, Searle's concept of rules and Peirce's abductive research logic (Reichertz 2004: 571-572). The methodological and operational theory was established in the works of Ulrich Oevermann (1979; 1984).

Objective hermeneutics draws upon the academic tradition of visual data analysis. Bateson and Mead (1942) were the pioneers, developing a comprehensive methodology by collecting and analysing 25,000 photos and 2,000 metres of film, pictures, and sculptures to describe everyday life, routines, and rituals in Bali. In a subsequent case, Haupert (1994) analysed soldiers' photos using the method of objective hermeneutics to reconstruct the biographical process. According to the methodology of objective

hermeneutics, other kinds of cultural artifacts, such as paintings, architecture, photography, film, video and the like can also be understood as texts.

The aim of objective hermeneutics is, specifically, to interpret the text hermeneutically with regard to action-generating latent meaning structures (Reichertz 2004: 570). This approach makes a basic distinction between subjective meaning and objective meaning. Primarily, the methodology is only concerned with the 'reconstruction of objective meaning structures' of texts: what the text producers thought, wished, hoped, or believed while creating their text; that is, what subjective intentions they had is unimportant for objective hermeneutics (Reichertz 2004: 290).

Adorno (1987: 131-2) captured the ideas of this discourse when he stated 'they (art) are the concealed social essence quoted as the phenomenon. ... while works of art hardly ever attempt to imitate society and their creators need know nothing of it, the gestures of the works of art are objective answers to objective questions'. The only thing that counts is the objective meaning structure of the text in a particular linguistic and interactive community (Reichertz 2004: 291). Objective meaning is understood through the concept of a 'latent structure of meaning' (Flick 2009: 350). This latent structure can be examined only by using the framework of a multi-step scientific procedure of interpretation.

In objective hermeneutics, firstly, the examination might include not one, but a group of analysts: if conducted by a group, the resulting analyses might be more reliable and less prone to the idiosyncrasies of an individual analyst (Flick 2009: 350). The process of the discourse in the case studies for this research will be investigated in through a group study, by roughly five to seven analysts, from the fields of film studies, musicology, Taiwan studies, and sociology.

According to Schneider (1985), the elaboration of general structures from interaction protocols can be shown in the following steps of sequential case analysis. Firstly, the analyst(s) defines the case to be analysed and on which level it is to be located. At the first stage of analysis, the objective meaning of the first interaction is reconstructed without taking the contextual conditions into account. The process of analysis in objective hermeneutics must be strictly sequential: one must follow the temporal course of the text in conducting the interpretation.[16]

The nature of the structure of popular music gives rise to a division of the sequence into registerable segments, which are usually prelude, verse 1, chorus 1, interlude, verse 2, chorus 2, (bridge), last chorus and (ending). The internal structure of the sequence differs between verse and chorus, modifying the tensional shape (Middleton 1993: 183). Lyrics and music have a consistent textual structure, which is how a song is formed (Cook 1998: 150-151). By doing sequential analysis, following the song's sequence through prelude, verse, chorus and interlude, etc., the musical gesture can be properly reflected and correspond to its inner vibrations of sounds, and rhythmic values, phrasing, etc.

Additionally, when investigating music video text, ideally, the researcher should preserve the completeness of the text. According to Oevermann (1984: 11), 'truth' results from the correct epistemological procedure, since the correct treatment of a text causes 'the thing to speak for itself'. The text has its own special importance as genuine material. An analysis of music video, based on the assertion that the music is composed before the image, should always locate the moments of unity between beat and flow in musical elements, such as rhythm, pitch, and motive.

---

[16] Barthes (1977b: 129) also resonates this analytic logic: 'the narrative actions are organised in a sequence, ordered according to its empirical and cultural logic, a product of experience'.

As sound provides the template to the image, I will include musical notation in the case studies. The numbered musical notation (*jianpu*: the simplified notes) is the most popular notation in Asia, including Taiwanese musicians in the Mandopop industry (Ho 2003: 122).[17] In this system, scale degrees (musical notes) are represented with numerical numbers from 1 to 7. 1 stands for I, 2 stands for II, and so on. Chords are transcribed by the same way. For example, *Love You* is an F key song; consequently, 1 stands for F, 2 stands for G, and so on. Bar lines, double bar lines, repeat signs, first- and second-endings remain very similar to the standard notation.

This system allows a precise indication of events in time. Seeing how music is organised can help the analyst understand how it is heard. In the analysis, each individual contribution to an interaction, step by step, without clarifying in advance the external context of the utterance, by sequential analysis doing so, the structural features will be sorted out (Oevermann et al. 1979: 412-429).

In the second step, the researcher compares the general structural features to the contextual conditions in which the analysed statement occurred. The meaning of the text can be reconstructed through the interplay of possible contexts in which it might have occurred and those in which it actually occurred. By increasingly excluding possible alternatives which were not actioned (or did not occur) in the text and by reflecting on the potential reasons why they were not chosen by the producer, the analyst can elaborate on the structural logic of the study. This structure can then be generalised to the case as a whole (Flick 2009: 352).

This methodology suggests that the object of study is constructed out of the ways in which different signs are organised and relate to each other, both within the text and

---

[17] Although this system is used to some extent in Germany, France, Netherlands, and Russia, it is not popular in the Western world.

through external references. The process of this method — decoding what is happening in these structures of meaning — is familiar to interpreters as semiotics, the science of signs developed by the Swiss linguist, Ferdinand de Saussure.

2.4   Semiotics

As has been discussed by previous scholars (see 1.2), music video embodies a form of relationship between sound and image that contains an incipient critique of the sign-system itself (Emmett 2002: 12). The audio-visual elements tend to develop a semiotic terminology: signs, codes, and units of meaning that can give rise to connotation. Semiotic analysis enables researchers to recognise that there is always a relationship between the symbolic aspirations of a society and the text it produces, and that symbols crystallize in textual structures (Schafer 1992).

My role, as the analyst, is to connect the relationship between 'surface content' (analysis) and 'interpretive content' (meaning/interpretation) within the distinctions between denotation and connotation and between signifier and signified. The 'interpretive content' can have a denotational level of signification, that is literal or motivated signification, or a connotational level of signification that is an arbitrary or culturally conventional signification (Penn, 2000). In the process of semiotic interpretation, at the first stage, we have the denotational inventory: the cataloguing of the literal meaning of the material.

Peeters (2004) distinguished two systems of signs in the production of music video, namely *representational* and *nonrepresentational* signs. The nonrepresentational signs are elements such as colours, lightning, camera-angles, editing, special effects, and musical score: those that do not represent anything concrete and depend on the context in which they occur in the media world. Formal analysis from music video studies (see 2.2) is mainly used to discover the structure of nonrepresentational signs: how meaning is created in the spatial relationships between elements within the moving images and

individual frames (in Vernallis's terms: the moment-to-moment connections between music, image, and lyrics).

Settings are restricted and each media defines each other; high-key or low-key lightning will either put the star in the spotlight or create a romantic effect; colour and tone will emphasise the star's beauty; telephoto lenses or low camera angles can stress both the star's centrality and elevated status, hence their importance within the video world. Not only the shots themselves, but also the relationship between shots can be used to develop a poetic status for the star, and this is where editing comes in. When music video is being packaged, the narrative and sequence is structurally introduced. At this level, music and images tend to work together to direct attention to certain themes and issues and not others (Seidman 1992; Gorbman 1987; Kalinak 1992). Thus, when investigating music video, the 'surface content' (analysis) and nonrepresentational signs can be performed through the established analytical tools from music video studies (see 2.2).

Representational signs, on the other hand, according to Peeters (2004), are those that represent something and that function on the level of comprehension within a specific culture, such as the plot, the props, the characters and the costumes. The relationships between these components generate semiotic meanings, such as the icon, symbol, and index; they derive their power from convention or tradition and the central concern is the audience's reception. Together, they form the structural characteristics of the text, on a larger scale: a socio-cultural, structural characteristic. This represents an adaption of Levi-Strauss's procedure for the analysis of myth.

My research, a study of Taiwanese Mandopop, involves the specifically human culture of the Taiwanese audience. It is the Taiwanese audience which is acknowledged in the construction of meaning (subjective experience). The concept of authenticity in music video is not in its inherent quality, but, rather, it is in the viewing process, into which the

perceiver might enter to make meaning, or simply revel in material sensation[18] (Emmett 2002: 105).

Subsequently, viewers recognise music videos that are gloomy, happy, sexy, jingoistic, violent, as well as those that are appropriate for parties, sports or other social events; we also recognise in music videos codifications of social class, gender, and culture. In the case of Taiwanese Mandopop, this requires further cultural knowledge of Taiwan in order to interpret the structural characteristics and answer a series of related questions: what is connoted? How do the elements relate to each other? Thus, to interpret, context is an essential element when considering meaning (Moore 2012: 234). The presentation should focus on the culturally shared associations and myths that the audience employ, but not be based on just any theoretical preference or the researcher's own idiosyncratic assumptions. With awareness of this process, we can explain why specific videos, or aspects therein, are meaningful to the audience.

For this, we must have a knowledge of the appropriate language and what Barthes refers to as 'basic anthropological knowledge' (Barthes 1977: 36-42). This requires the researcher to generate a hypothesis of the clip. In the second stage, then, we find a higher level of signification. These stages are progressively more interpretative, rather than seeking simple, objective proof. The process of extrapolating a general statement from a single case requires much of the interpreter or hermeneutist, in addition to knowing or reconstructing the historic-cultural context in which a piece of music and music video was written and made (Rosar 2001: 103).

---

[18] Even Barthes (1977: 63) himself says, 'semiotic methodology will not teach us what meaning must be definitively attributed to a work; it will not provide or even discover a meaning, but will describe the logic according to which meanings are engendered'.

To interpret this process, the analytical approach involves insights into the complex hermeneutic relationships that exist between sound and image and the ways in which meaning is interpreted by the audience. These relationships are explored to varying degrees through the combination, juxtaposition and recontextualisation of sonic and visual elements (Cook 1998). Seeking to reconstruct and interpret the complexity and uniqueness of aesthetic forms and of social, philosophical or psychological meanings which exist in Taiwanese Mandopop music video, I need to identify the cultural knowledge to which the images and music refer and by which they can be interpreted. This cultural knowledge will be used to reconstruct the ideal generated from the formal analysis. In chapter three, I will elaborate on this specific cultural component before the investigation of the case studies is presented.

The table 2-12 demonstrates an overview of the overall process

	First stage: denotational inventory	Second stage: higher level of signification	Final stage: conclusion and report	Generalised conceptualisation
Analytical Tool	1. Formal analysis developed from film studies (see 2.1) 2. Sequential analysis (See 2.2.1)	1. Cultural knowledge (see chapters three and four) 2. Objective hermeneutics, semiotics and structured microanalysis	1. Relevant aspects of the material 2. Reconstruction	Making conclusions about the three case studies according to the comparative method
Purpose	Structural analysis-moment-to-moment, element-to-element	Structural analysis- larger scale	Reconstruction of the case	Theorisation

Table 2-12: The overall process of investigation in case studies

2.5   Concluding remarks

As has been argued in 2.3, in order to translate music video into language and understand its overall signification, it is important to describe clips as precisely and comprehensively as possible. In the case studies, I will include images of each frame, alongside information such as lyrics and scores, and use formal music video analysis as a tool to understand how all these elements, including music, colour, location, feature, etc. work within the video.

I will also provide both Chinese characters and English translation. The three selected songs have no official translation so I will use my own translation from Chinese to English. Although the lyrics cannot be detailed enough to indicate the tonal level of syllables, communicating meaning in English writing can be achieved.

Although images in music video proceed according to the rhythmic notation, the exact length of each shot is not always pertinent. Transferring the text from music video to academic writing forces me to group and work with sometimes larger and sometimes smaller numbers of shots in the sectional sequence. Referring to Bellour (2000/1979:30), I have decided not to indicate the exact lengths of each shot. However, the structure of a music video and the methodology of objective hermeneutics invite me to count the sectional length and time in the analysis. The text follows a complete breakdown of the sequence. I will move slowly from one shot to the next and interpret each in light of musical and visual codes. In this phase of analysis, the structural characteristics (music-image) will be found.

The sequential analysis is long and detailed; however, it will always be, on some level, incomplete, as the analysis will never be exhaustive (Monelle 2000: 28). As Bordwell and Thompson (2003) suggest, every analyst is limited by his or her own purpose and work, and there is little chance of capturing everything, or of accounting for each facet of texts

such as these. In demonstrating a specific point, I will need to confine myself to relevant aspects of the material.

For practical purposes, I will conclude the report by including each level of signification: denotation, connotation, myth and the referent systems, while also showing how these elements are related. I do not, however, intend to be presenting firm conclusions in each case study. Rather, a conceptualisation of Taiwanese Mandopop music video can be better investigated and generalised at the end of the project, in chapter seven. My investigation of Taiwanese Mandopop acknowledges the field in which all music-image elements interact without forgetting that each has its own cultural history within and beyond music video, its own set of functions, and its own technical methods.

Chapter 3:   Reviewing Mandopop

3.1   A short introduction to the history, society and culture of Taiwan

Taiwan is between the Pacific Ocean to the east and the Taiwan Strait to the west, separated from China by one hundred and eighty kilometres. Before the coming of Portuguese settlers and Chinese migrants, the latter predominately from the Fujian and Guangdong provinces of mainland China at the beginning of the fifteenth century, Taiwan was mainly populated by Malayo-Polynesian aborigines who had been living there for a thousand years (Andrade 2008).

In the sixteenth century, Europeans began arriving in the region with political and economic effects that would ultimately be profound. The Dutch (in the Southwest from 1624, and the western part of the island from 1642-1662) and Spanish (in the Northwest from 1626 to 1642) were the pioneers who colonised Taiwan as a springboard for commercial activities with Japan and China from 1623, and who established the tax system and schools. In 1664, Zheng Cheng-Gong was assigned by the Ming dynasty of China to expel the Dutch from Taiwan. This was the first time Taiwan had been officially integrated into the Chinese Empire.

After defeat in the First Sino-Japanese War in 1895, Taiwan was ceded from China to Japan in the Treaty of Shimonoseki. Japan's colonial government in Taiwan lasted for fifty years. At the end of World War II, The Kuomintang (KMT) (literally the Chinese Nationalist Party),[19] the Chinese government at the time (Republic of China), took over political power of Taiwan from Japan after the end of the Pacific War against Japan. After being

---

[19] The KMT was founded by Song Jiaoren and Sun Yat-sen shortly after the *Xinhai* Revolution. The KMT in Taiwan, in its earlier days (and even nowadays), supported eventual unification with mainland China.

defeated by the Communist Party of China (CPC) in the Chinese Civil War, in 1949, the KMT retreated to Taiwan, with more than two million of Chiang Kai-shek's followers, establishing the Republic of China (ROC) in Taiwan. This period saw the primary dissemination of traditional Chinese culture and concepts within Taiwan with a considerable number of mainlanders immigrating with the KMT.

During the period from the Korean War to the Vietnam War, Taiwan transformed from an agricultural economy to an industrial export-led one. The industrial production eventually surpassed agricultural output in 1963. Taiwan experienced, for the first time, a favourable balance of trade with the US in 1968. Taiwan's exportation value exceeded that of importation, suggesting that Taiwan was beginning to make money through international trade and industrial production.

Taiwan's rapid industrialisation led a large number of farm workers to migrate from rural to urban areas. Between 1983 and 1991, the sale of electronic products increased from seventeen per cent to twenty five per cent of the annual export value, suggesting their pivotal role in Taiwanese industry. Both information products and technological products are very media-oriented, but information products gradually replaced technological products from 1991 and became a booming industry. In 1991, colour televisions accounted for nineteen per cent of the export value of consumer electronics and television-related products, such as CRT monitors, accounted for forty one per cent of the export value in the information category. Since the 1990s, information technology industry in Taiwan has played an important role in the worldwide IT market.

Politically, following the establishment of the Minjindang (DPP) (literally Democratic Progressive Party)[20] in 1986 and the lifting of martial law in 1987, Taiwan gradually

---

[20] The DPP is a political party that has traditionally been associated with advocacy of human rights and a distinct Taiwanese identity, including promotion of Taiwanese independence.

moved from authoritarianism to democracy. Lee Teng-hui, the first Taiwan-born president, was assigned by the KMT in 1992 and became the first-elected president of Taiwan in 1996. In the 1990s, Taiwan gradually referred to itself as 'RoC on Taiwan' or 'Taiwan', instead of 'Republic of China'.

Following the victory of the DPP in 2000, the government has vigorously tried harder to move 'Taiwan' to centre stage, an act that unavoidably drives the symbol 'China' out, leading to charges of de-sinicization[21] by some critics of Taiwan's political milieu (Chang, 2004). In 2008, Ma Ying-Jeou, the chairman of the KMT won Taiwan's presidential election. He highlights the common Chinese heritage of Taiwan and China, and repeatedly stated his intention to improve cross-strait relationships. The relationship between Taiwan and China restarted, and has gradually become closer.

Reviewing contemporary Taiwanese history, Wang Li-jing (2004: 313) contends that there are strong tensions in Taiwanese society between 'diversity' and 'unity', 'separation' and 'integration', and 'hybridity' and 'homogeneity' which have continuously produced many conflicts.

3.2   A historical review of Taiwanese Mandopop's social condition and historical context

Early stage: music in Taiwan

Prior to 17th centry when the large-scale influx of ethnic Han Chinese people into Taiwan, Taiwan was originally constituted of 12 major indigenous aboriginal societies, which were: the *Amis*, *Atayal*, *Bunun*, *Kavalan*, *Paiwan*, *Puyuma*, *Rukai*, *Saisiyat*, *Thao*, *Truku*, *Tsou* and *Yami* (Ho 2007: 466). In times past, whether it was amongst the various *Pingpu* tribes in western Taiwan, or other tribes in the central mountain regions or in eastern Taiwan, singing and dancing were found in all aspects of life, from individual households to group

---

[21] Sinicization (*hanhua*) is the linguistic or cultural assimilation of terms and concepts of the language and culture of China. De-Sinicization is a move away from the concept of 'China' or 'Chinese'.

rituals. Songs were vehicles not merely for entertainment or expression of individual emotion, but they had religious and social functions too (Yang 2011); there were farming songs, hunting songs, fishing songs, warring songs, ancestral-spirit songs, legend songs, songs for driving away evil spirits, and prayerful songs for a bountiful millet harvest in aboriginal society.

From the 17th century onward, the ethnic Han majority started migrating to Taiwan in waves. With China being among the first civilizations to develop a musical system, they brought with them the song and dance of their traditions. Hoklo (also known by various endonyms such as the Min-nan people or Hokkiens) who are originally from the southern Fujian area of South China, account for seventy per cent of the population in Taiwan these days. Hoklo folksongs were brought to Taiwan and became the earliest Taiwanese language songs.[22] Most of the Hoklo folksongs belong to *hsiao-tiao* (small-tune) and the subjects are about love, and also labour and humorous matters (Hsu, 1989: 22).

Another major musical system is Hakka folksong, originating in Guangdong and Fujian provinces. The genre of Hakka is known as *shan-ko* (mountain song) or *chai-ch'a-ko* (tea picking song). While Hoklo folk songs are usually sung by urban people, Hakka folksongs are mainly sung by rural people to express their emotions and inner feelings.

The massive compendium of aboriginal songs, Hoklo folksongs, *bei guan* (north wind instrument) and *nan guan* (south wind instrument), not only served as a spiritual outlet for the early residents in Taiwan but stand as testimony to Taiwanese history.

---

[22] Taiwanese language is known by different names in others parts of the world. Most noticeably, in Taiwan, where Hokkien is spoken by a majority of the population, the dialect is almost universally referred to as '*Taiyu*' (literally 'Taiwanese'). According to Taylor (2008: 4), speakers of this dialect in Taiwan, the PRC, Singapore, Malaysia and elsewhere are able to communicate with one another and understand recordings made in Hokkien; *Taiyu*, *Minnanyu*, *Xiayu* and Hokkien are ostensibly the same dialect.

Before 1949: the launch of the Taiwanese popular music industry during Japanese colonisation

In China, the launch and development of Chinese popular music is the commercial Mandarin-language music originating with the *shidaiqu* (literally 'music of the time'), a genre founded by Li Jinhui. *Shidaiqu* it is closely related to new ideas of populism and fashion in Shanghai in the 1920s (Witzleben 2002). The genre originated as a type of Chinese folk music with a Western jazz influence,[23] and it flourished from the 1920s to 1940s among the cosmopolitan Chinese in Shanghai (Jones, 2001). *Shidaiqu* lapsed in 1952 when the Communists banned nightclubs and pop music production.[24] This is now considered one of the prototypes of the early version of any Mandarin-language pop (Chun et al. 2004).

Taiwan's popular music has a different origin from China's popular music. In the 1920s, new technology and communications, such as broadcasting and the establishment of radio stations, were introduced into Taiwan by Japan, which modernised Taiwan in various ways, including leisure activities (Andrade 2008: 39). Owing to profitable business, and the beginning of electronic mass media in a climate of relative openness, the locally-produced Taiwanese popular music (Taiwanese-language records, or *taiyu ge*, sung in *taiyu*) incorporated both Japanese and Taiwanese elements, resulting in the launch of Taiwan's popular music industry (Trong 2009: 21; Zhuang 1995: 22-3).

Taiyu ge is known as 'Taiwanese songs with Japanese melodies' — songs in which Hokkien lyrics were set to Japanese *enka* melodies (Ye 2001: 199). *Enka* is a popular Japanese music genre originating in the early twentieth century, combining Western instruments with Japanese scales (pentatonic scale), rhythms and vocal techniques. *Enka* is typically written around the themes of love and loss, loneliness, melancholy, difficulties of life, and even suicide and death.

---

[23] The use of jazz musical instruments, such as castanets and maracas, is unprecedented in Chinese musical history.

[24] The tradition of *Shidaiqu* continued in Hong Kong (sung in Cantonese), in spite of this, and reached its heyday from the 1950s to the late 1960s until being replaced by Taiwanese Mandopop and Hong Kong's Cantopop.

Due to musical cooperation and touring[25], *enka* has had a great influence on *taiyu ge.*
Enka is the first form of popular music Taiwanese people experienced and accessed and,
with its influence, *taiyu ge* began to embody the new form of musical life in Taiwan. For
example, *U ia hoe* (Flower in the Evening Rain), first recorded in 1934, and *Bang chhun*
hong (Watching on the Spring Breeze), were both hugely successful in the early 1930s and
are still performed today on television programmes (Taylor 2004: 176). At the time of the
Japanization movement between 1932 and 1939 came the golden era of *taiyu ge* (Tsai,
2002).

During the final period of Japanese rule (1937-1945 Kōminka movement[26]), although the
Taiyu ge industry was significantly restricted on Taiwan island, the genre of *taiyu ge* did
not stop developing. Historians estimated that the number of Taiwanese students in
Japan was in excess of 7,000 by the eve of the Pacific War (Tsurumi 1984: 292). Immersed
in the rapidly modernising centre of the empire, many young Taiwanese students were
exposed to the Japanese pop of the day, as well as American jazz and Latin tangos.

The classic representative of this entire group of students was Yang Sanlang, who
travelled to Japan in 1935 to study music and, after taking the Japanese stage name of
'Saburo', ended up playing trumpet in his teacher's band in the evenings to make ends
meet. He toured throughout Japan, eventually travelling to the Japanese colony of
Manchuria before returning to Taiwan at the end of the war (Chun et al. 2004: 177). Yang
became influential in the 1950s (Winckler 1994:31), as he began transcribing dozens of

---

[25] In 1929, the Columbia Records Company of Japan set up its Taiwan branch in Taipei's Ximenting area, and hired local
songwriters, such as Deng Yujian, Ai Ai, Chun Chun and others (Zhuang 1995:27). The recording companies sent their
newly assembled clique of musicians off on a steamboat bound for recording studios in Tokyo. The Taiwanese musician
thus experienced and learnt the latest Japanese folk and pop.

[26] Kōminka movement (kōminka undō) was a period of movement, which the Japanese aimed to fully Japanize
Taiwanese society.

Japanese *enka* songs into *taiyu ge*, as well as composing his own *enka*-inflected pop music. Some of his most popular tunes, including *kang-to ia u* (Rainy Night in the Harbour Town) and *Ku-cheng mi-mi* (Endless Nostalgia), contributed to a flourishing entertainment form, and continue to be recorded and performed by today's artists (Taylor: 2004: 177).

1949-1970s

In 1952, in China, the Baak Doi Record Company, which was the first record company to serve as the backbone for the *shidaiqu* industry, was taken over by the Chinese Communist government, ending its period of releasing records (Chun et al. 2004). Popular music in a socialist-communist state is described as part of a democratic dictatorship, as the state reserves the right to assume the voice of the people and to maintain control over the production and dissemination of music (Hamm 1979). Even seeing the growth of Cantopop in Hong Kong and Mandopop in Taiwan, China remained on the sideline in terms of music development with a minimal degree of participation in spite of having the largest population in the Chinese-speaking world (Lee and Huang 2002).

Taiwan, instead, saw a boom in the popular music industry. The establishment of radio stations, along with newly established record companies, greatly fueled the popularisation of popular songs. The arrival of commercial television in Taiwan since 1962[27] especially boosted Mandarin popular music productions. For example, the distribution of TTV, with singing programmes such as *Cyunsinghuei* (pop stars) launched in July 1965. Deng Li-Jyun and Fong Fei-Fei emerged during this period of time. Liu Jia-Chang, the singer and songwriter, boosted his career by creating many hits throughout the 1970s. *Yinanwang*, for example, sung by Mei Dai, sold roughly a million copies. Furthermore, the TV series have also helped Mandarin pop songs boom in demand by

---

[27] Although Taiwan entered the age of television in 1962 with the establishment of Taiwan Television Enterprise (TTV), Taiwanese entertainment industry employed Mandarin as the main language. The regulatory Guidelines for Radio and Television Programming stipulated that a maximum of fifty five per cent of programs could be in the Taiwanese native language, and the station could air no more than two *taiyu ge* songs a day (Tsai, 2002).

featuring in popular scenarios and soundtracks. Chong-Yao's TV series and films, for example, stimulated the creation of many Mandarin songs.

In the 1970s, campus folk song movement, the campaign of 'sing our own song' resulted, in part, from Taiwan's falling international status when Taiwan lost its UN seat in 1971 (Wang 2001: 19-21). The students and elites began to see the incongruity of the KMT's definition of national identity, and expressed their frustration through music performance. The campus folk song movement started with the singing competition *Jinyun Jiang* (literally golden melody award) in 1977 and other similar concerts that attracted thousands of students. The competitions encouraged participants to compose songs and perform with their own acoustic instrumental accompaniment. This self-reliant-style performance emphasises the singer as a speech-like performer, as well as an ideal protester. The message these singers tried to deliver gained gravitas through their performances.

In fact, most of the 'folk songs' in this movement did not really have much of a musical connection with folk traditions in either Taiwan or China. The label for the movement was derived from those young people, mostly university students, who were eager to write songs and play on their guitars to find their self-identities and express their feelings under the terror of censorship (Gao 2007). The form of this musical aesthetic reflects the collective ideologies and shared values among the group of university students. The musical genre they performed is associated with the American singer-songwriter/ folk artist/ protest song style.[28]

We should trace aspects of these developments back to as early as the end of World War Two, when Taiwan experienced the significant influence of Americanisation, especially among the young intellectuals in the 1960s. The first English radio station, International

---

[28] Bob Dylan, for example was extremely popular in Taiwan, and his folk artist/ protest song style had profound influence on the campus folk song movement.

Community Radio Taipei (ICRT),[29] was established in Taiwan in 1954. It had been the major platform for Taiwanese youngsters to access American pop (*siyang yinyue*). Disco is one type of American pop that hit Taiwan in the 1970s, which is associated with being aired loudly in the streets and clubs. American films and TV dramas were also available in Taiwan in the 1970s. The young intellectuals and university students were keen to imitate the American ideas and cultural expressions, as well as the English language songs. American pop gradually represented, and even formed, a specific social class, an elite group, which was able to distinguish their musical tastes depending on their education.

Being largely influenced by Bob Dylan's representation of 'protest song', 'folk singer', or 'singer/songwriter', the genre of the campus folk song has a distinguished character in Taiwanese music history. The young elite and university students started to learn ideas such as writing songs to express social-ideological messages, creating common thoughts on the stage, and self-reliant guitar playing. University students started to sing and compose Mandarin songs. These student singers were not only regarded as vocalists, but also as artists who engaged in critical thinking and musical composition.

The campus folk song movement in Taiwan greatly changed the image of the social status of singers from the long-term impression of low social class entertainers to acceptance of them as performers with a higher social status. The singers/songwriters of the campus folk song movement were mainly university students, who were recognised as elites. Their level of education, as well as their self-reliant performing styles and the lyrical form of their music,[30] account for the new images of the singer and musician. The package of mass media combined with the singer-songwriter music raised people's awareness of the value of popular music and gave them a taste of culture.

---

[29] The original name was Armed Forces Network Taiwan (AFNT) radio station.

[30] Benefitting from their educational background, the campus folk singers are capable of and good at adopting poetic, or elegant expression through the lyrics they compose.

The shift in listening represents the role of social class in music consumption processes. The campus folk song and Mandarin music became representative of high social class and good taste (Sandel 2003: 523-548). Record companies subsequently started to repackage it as a brand, promoting campus song competitions and producing albums. The mass media gradually broke down the boundary between campus folk song and pop music.

Contemporary Mandopop after the 1980s

The release of campus folk songs into the mainstream of popular music was a significant step in the contemporary Taiwanese Mandopop scene. Advocacy of the need for 'sing our own song' in Taiwan triggered new attempts to bring local popular music to the younger generation, distinguishing Mandarin popular music from the dominant Western popular music. The proclamation of Taiwan's 'own popular songs' recombined with commercial requirements to gradually form modern Taiwanese Mandopop as a brand. Singers such as Lee Cheng-Fu, Jheng Yi and Tsai Ching were all repackaged from their time as campus folk song singers as more contemporary Mandopop singers in the early 1980s. The young singers with newly emerging fame and success in the business, drew closer to the concept of 'pop stars'.

These singers brought a need for star-manufacturing processes and anticipation of consumer tastes through strategic diversification and differentiating musical tastes. Through the commercialisation of campus folk songs, Taiwan's music industry managed to incorporate young listeners into the so-called 'production and reproduction mechanism for commercialization of the popular cultural industry' (Chang 1991). The rise of cooperation between musicians and labour divisions in the record companies and mass media can be seen.

A and R (Artists and Repertoire) managers' involvement with the singers, including scouting, poaching and marketing, began in the Taiwanese Mandopop industry for the first time (Ho 2003: 160). In the mid-1980s, Taiwanese Mandopop joined international

copyright conventions and formed monopoly control over music revenues. From 1984 to 1988, the alleged losses from international intellectual property piracy in Taiwan decreased from 186 to 90 million US dollars (Bettig, 1996: 219). Taiwanese Mandopop industry attracted greater foreign investment, such as Sony, PolyGram, EMI, BMG and Warner, and underwent a more liberal economic transition, with a rationalised business model endorsed by consumerism. From the 1980s to the early 1990s, Taiwanese Mandopop industry developed from small-scale music businesses to a rationalised and mass-market-oriented pop industry.

Taiwan shared Mandopop's market with Hong Kong in the 1980s and early 1990s. The legal music market was approximately US$143 million in the early 1990s and rose to US$284 million by 1998. Pop music represented eighty per cent of all music production in China, and *gangtai* pop occupied four-fifths of it (Baranovitch 2003: 46). Singers from Hong Kong, such as the Four Heavenly Kings — Aaron Kwok, Leon Lai, Andy Lau and Jacky Cheung, also began to produce albums in Mandarin and dominate the Mandopop industry since the late 1980s.

However, Hong Kong gradually lost much of its glamour in terms of the perceptions of the public in the PRC after 1997, due to the shifting relationship between PRC and HK after Hong Kong's handover from UK to China. Furthermore, while the PRC's economy was flourishing, people from urban areas such as Bejing and Shanghai, whose social positions and economic opportunities were greater, looked for the songs that expressed their linguistic background. Taiwan's Mandopop thus took an even more central role in Chinese popular music. Around 2000 saw the rise of the Taiwanese aboriginal superstar, Chang Hui-mei (A-Mei) who is renowned for her technically skilled and powerful vocal. Jay Chou, by far the biggest Mandopop star, became known for his musical fusion of Chinese ballad melodies and Western rhythm-and-blues and hip-pop styles. Mayday, the mega-popular band, pioneered rock music in Taiwan for a generation of youth and also became internationally known. Pop idols in the 2000s like Cyndi Wang, Jolin Tsai, Show Luo, Rainie Yang, S.H.E, F4, 5566, Fahrenheit, Lollipop F and many more, are said to have dominated the entire Chinese music production. By 2002, Taiwan's Mandopop had accounted for

approximately ninety per cent of Chinese language music sales (Xu, 2002: 323; Wong, 2003: 153).

Since the mid-2000s, Taiwanese Mandopop began to suffer from being squeezed by Korean pop[31] and music piracy in the digital age. The decline of CD sales shifted the market in favour of mainland China (Moskowitz 2010: 9), so mainland China became increasingly important in generating revenue.[32] Taiwan continued to be a catalyst for star-making through advertising, sponsorship, concerts, KTV, idol drama and movie, and is functioned as a springboard for both local and international Chinese singers to gain fame with the global Mandarin-speaking population of the world (Moskowitz 2010: 7).

Other Chinese-language singers such as Tanya Chua (Singaporean), Stephanie Sun (Singaporean), JJ Lin (Singaporean), Na Ying (Chinese), Alex To (Hongkonger), Karen Mok (Hongkonger), Leehom Wang (American/ Taiwanese) and David Tao (American/ Taiwanese) all started their careers in Taiwan before entering the Chinese market. Subsequently, contemporary Taiwanese Mandopop has begun to create music across different genres. The adaption of Taiwanese Mandopop as a genre demonstrates a trend towards standardisation in the making of music for Chinese-speaking markets from the perspective of international music companies.

3.3   Concluding remarks

This chapter has attempted to review how socio-political transformation, cultural identities, agencies, and mass media are characterised, which may linked and revolved to cultivate the contemporary Taiwanese Mandopop identity. These historical and political processes in the Taiwanese Mandopop industry are factors that relate to what is cultural

---

[31] The value of the Korean pop music market increased from US$148.5 million in 2008 to US$195.8 million in 2011, according to data on the website of the International Federation of the Phonographic Industry (IFPI).

[32] In 2007, China's market revenue was $69.4 million (Worth 2009).

about politics and what is political about culture. We have seen these factors lead Taiwanese Mandopop to absorb different elements, such as Chinese music from Shanghai and Hong Kong, American pop, Japanese pop and local ballad.

Taiwanese localisation and market globalisation are both part of the conception and practice of Taiwanese Mandopop's efforts to co-opt the interests of diverse musical elements in a collective Taiwanese identity. Contemporary Taiwanese Mandopop, shaped by historical events in Taiwan and China, has provided the background for the socio-cultural context in which current music video pieces and genres have emerged, including the issues of censorship and politics. Taiwanese Mandopop music video is a cultural text that cannot be examined without consideration of its own socio-cultural development. Before examining specific texts, this chapter has provided the historical background of the rise and development of Taiwanese Mandopop.

Chapter 4:   The Melancholic Star and Case study-

Understanding

4.1   The melancholic figure and sorrowful song

Most Taiwanese Mandopop is love song oriented; among the songs, roughly seventy five per cent are about breaking- up, and in almost eighty per cent of this type of song, it is the singer who has been left rather than the singer initiating the break-up (Y. Ke and J. Zhang 1995: 110-111; Xiao and Su. 1999: 77). In large part due to influences on Taiwanese music from Japanese *enko*, Taiwanese Mandopop is typically recognised as sad, depressing and vulgar, with Japanese intonation (Chang and Ho, 2000: 215). The sorrowful tone of Taiwanese Mandopop is conspicuous.

The female representation is the one that is mostly associated with a feeling of melancholy, of falling tears, lovers partings, longing for home, and broken hearts (Yano 2000: 60-74). In the traditional *Huangmei* opera,[33] and Taiwanese traditional operas [34] that have their origins in China's Fujian and Guangdong Provinces, a man's sadness is typically stored up, but a woman's sadness is more openly expressed. Female characters in these genres are predominantly categorised as wives, widows or mothers, according to their kinship and class position that differentiates their signification of woman, and the sacrifice and subordination to man seem the inevitable curse on the female protagonists in an overall sense. The texts repeatedly address women's experience and position in the themes that emphasise suffering, such as tragic death or self-sacrifice. Similar figures have a long history in Chinese poems, poetic genres, song lyrics, as well as films.[35]

---

[33] Huangmei opera (*huangmei diao*), originated as a form of rural folksong and theatre that has been in existence for the last 200 years, and is one of the most famous and mainstream operas in China.

[34] Taiwan's traditional operas are generally divided into three broad categories: *da xi* ('great opera'), *xiao xi* ('minor opera'), and *ou xi* (puppet theatre).

[35] For further discussion on sorrowful women in other art forms, see Samei (2004).

In modern times in Taiwan, the ethos of sadness has rarely found a pop channel to express itself until the emergence of songs made in the pop industry. As has been discussed in chapter three, *taiyu ge*, a genre that is heavily influenced by Japanese *enka* is associated with a young female singer singing about hard life experiences. In the early days of *taiyu ge*'s era, from Deng Yu-sian's *Yueyechou* (Sadness in the Moonlight) (1933), *Yuyehua* (Flowers in the Rain during the Night) (1933) and *Wangni Zaoguei* (Hoping You come back Soon) (1946), *Jioucing Mianmian* (Unforgettable Love) (1960) to Hong Yi-Fong's *Sihmude Ren* (Come back to me, My Love)' (1960), and on to Chen Su Hua's *Shueiche Guniang* (A girl is working on a water wheel) (1967), the tradition of *taiyu ge* contains the quality of women's sadness, which is usually typically centred on losing love, or on unhappiness or loneliness.

On these texts, Taiwanese women were encouraged to play a traditional role in family life instead of taking on paid employment (Yao 1981: 237). Women were obliged to be faithful and submissive to their husbands. The nature of gender identity has been developed according to the relationship superordination and subordination between men and women. Role expectations for women are that they will sacrifice personal interests and ambitions. Personal suffering under a given gender identity, conflict, convention and transgression has thus always been embedded in the text of Taiwanese aart forms.

The ethos of melancholy has been a distinctive concept in making Taiwanese Mandopop stand out from other pop genres. Interestingly, even the singers who move their pop career from other East Asian regions to Taiwan adopt the same strategy. Hong Kong dancing queen, Sandy Lam,[36] who was associated with a string of up-tempo Japanese-style songs, 'city-rhythm' and 'adult contemporary rhythm-and-blues' tracks in Hong Kong, for example, became much less wild and open when she started her singing career in

---

[36] Sandy Lam is a Hong Kong born (born April 26, 1966) singer. Sandy has moved beyond the Hong Kong music industry and spends most of her time in Taiwan, China, and Japan.

Taiwan. She gained popularity with much more passive representations with her debut Mandarin song *Home Again Without You* in 1991 and hit single *Scars* in 1995. Her albums and images in Taiwan are far more passive and melancholic than her representation in Hong Kong.

Song	*Grey*, 1987, Hong Kong	*Home Again Without You,* 1991, Taiwan
Music	Disco	Ballad
Vocal	City-Rhythm	Sorrowful tone
Image	Wild	Sorrowful

Table 4-1: Comparison between Sandy Lam's Grey (1987) and Home Again Without You (1991).

The dialectical structure of sadness between the two genders displays how the culture presents masculinity and femininity. In this chapter, I select the sensational hit *Understanding* (1994), written by Lee Tsung Sheng and performed by Winnie Hsin (Chinese name: Hsin Hsiao-Chi) as a case study. Lee was hailed by the media as the godfather of contemporary Mandopop throughout the mid-1980s and the 1990s, due to the fact that he was the most successful producer and has been credited with building Rock Records into the earliest independent label in Asia. Lee composed song lyrics and melodies for numerous singers, including Angus Tung, Sarah Chen, Sandy Lam, Sylvia Chang, Winnie Hsin, Tarcy Su, Jeff Chang, Jackie Chan, Zhao Chuan, and Wakin Chau. Many of the songs he wrote became number one hits.

Winnie, on the other hand, started her music career in 1986 after completing a music degree, with her debut album, *Lonely Winter*, published by Linfair Records Ltd. She was not very well known until her fifth album *Understanding*, for which she teamed up with Lee, and which was released by Rock Records in 1994. *Understanding* received box-office success in Taiwan and across Asia, sold 5 million copies, and became one of the most phenomenal hits. The song remains fairly popular in KTVs, singing competitions, and concerts nowadays and Winnie Hsin was given the title 'Queen of the healing love song'.

The music video is set in a small village in Taiwan in an unidentified earlier period, prior to the modern age, and involves the tangled relationship between a wife, husband and lover, representing the human experience of a repressed female. It begins with a conventional female image and story, and ends with a classic representation of cultural order and morality; this music video tells a familiar story about the cruel victimisation of the female protagonist. Winnie's star persona was based on the expressive, tragic images she played and the sorrowful vocals she performed.

As is advised by Dyer (1979: 83), the characters in the music video embody bisexual elements of the culture within their visual and audio construction. *Understanding* is a good choice for detailed analysis, in order to discover the complexity of melancholic representation of female stars in Taiwanese Mandopop. The sequential analysis will provide a window to view representation of the melancholic female in Taiwanese Mandopop. The sociological meaning derived from this structural characteristics be revealed from my analysis. I will further address the perspective of the construction of gender played out in the phenomenon of female impersonation. The case study can serve as a general model for describing the issues encountered in many music videos.

4.2   Case study

Profile

Artist: Winnie Hsin

Track: *Understanding* (*ling wu*)

Album: *Understanding*

Genre: Slow Soul Ballad

Released: 12th August1994

Video Length: 05:16

Sectional Divisions: Interlude, Verse A1, Verse A2, Verse B1, Chorus 1, Interlude, Verse A3, Verse B2, Chorus 2, Chorus3.

Character	Winnie Hsin	Man	Woman A	Woman B
Role	Singer	A painter who is Woman A's long- term lover. He has an affair with his figure model, Woman B	The main actress, who was abandoned by the man because of an affair	Figure model, who has intimate relationship with the man
Story	Much time has been spent highlighting her lip-sync	Past: 1. Having an affair with the figure model 2. Having a fight with Woman A	Past: 1. She has been suffering a lot from the failed relationship 2. At the man's studio where she found out about an affair between him	Past: Having intimate relationship with the man, as a third party

		Present: (maybe a few years after the affair) He occasionally has a drink alone at the restaurant, seeing Woman A coincidentally	and the figure model Present: (maybe few years after the affair) She has a baby and a new life as a restaurant owner	Present: Unclear. But it seems she is not with the man at the end.
Scene& location	An unknown self-contained venue with liquid effect grey spotlight coming from the top	Past: 1. The house 2. The man's studio Present: Restaurant	Past: 1. The house 2. The man's studio Present: At a restaurant where she works as the owner	The man's studio
Costume	Pathetic appearance and sorrowful expression. We only see her half naked figure — face, shoulder and arm — in close-up	Past: A blue shirt with dark trousers Present: A denim shirt with black trousers	Past: 1.White night attire 2. A Chinese-style home-cloth Present: A Japanese-style kimono	Being naked when she works as the figure model. Wearing an artistic style blue dolman shirt.

Table 4-2: Summary of music video- *Understanding*

Understanding is a song that features Winnie's real life story about her painful divorce. The music video calls attention to Winnie as an enunciative subject through her psychological flashback sequences. The video adopts an objective narrative perspective to tell her own story. Subsequently, the construction of Winnie's star persona in

Understanding is partly due to her on-screen tragic image and her off-screen personality as a miserable and unfortunate real-life divorcee. This song is designed for her to encapsulate her painful time and express her understandings from her failed relationship.

The song is written in a slow tempo, with 64 beats per minute. It is an emotionally charged ballad, accompanied by strings, and sung by Winnie dressed in a dark isolated space. The musical sequences are mainly situated around the lyrics, staging the actors in the short narrative framework. The lyrics of this song are the key to understanding Winnie's experience when it adopts Winnie's perspective, in which she recounts her painful experience after being betrayed by her long-term partner. The visual sequences put the sequence in a specific community and historical context. Most of the time, costumes, props, and acting illustrate the literal meaning of the lyrics, and the connotations create a frame reflecting an appropriate mood for the performer (Woman A, Woman B, and the man) to act in, or by telling a story (Winnie).

The music video lasts five minutes sixteen seconds. The narrative contains four main characters: Winnie Hsin, Woman A, the man, and Woman B. Winnie's face is always seen in close framing, which suggests a sense of confinement. The actors are mostly seen in the long or medium shots and remain silent. However, the video does not overly limit their narrative. They have relatively clear traits and identifiable goals compared to most music videos with vague narratives. Subsequently, the spectator can easily understand what roles the figures have and what they mean to each other.

In the music video, the thematic development of Woman A's sequence can be read as the projection of Winnie's own psyche in the flashbacks. The video begins with Woman A suffering loneliness at home and then reveals her long- term partner's (the man's) affair with his new figure model at his studio. Woman A then decides to leave the relationship in order to 'unchain' the man. In the music video's final sequence, they bump into each other again at Woman A's restaurant. The man is alone, while Woman A is raising a baby

on her own and running a small business — a Taiwanese restaurant. This locale counters the previous wave's representation of nostalgia, rootedness and rural life.

Sequential analysis

Prelude (00:00-00:05)

1	Extreme close up shot	An unknown hand comes from out of scene, slowly puts a vinyl record onto a record player and then withdraws out of the shot. Crackling noise in the video is raised from this action. Understanding (領悟), the name of the song, is subtitled in this frame.
	Static	
	A record player	
2	Long shot	It is a rainy day with no one outside the restaurant. Lee Tsung Sheng, the songwriter's name, is subtitled in this frame.
	Static	
	An exterior of a Taiwanese Restaurant	
3	Medium shot	Woman A is surrounded with male customers. She serves cooked food with a warm smile.
	Static (side angle)	
	Woman A and customers seen	

Table 4-3: Details of prelude in *Understanding*

Description of the sequence

The video reveals a threshold through a shot of a record player, with sounds of a crackling noise to signal the start of the song's storyline. In this shot, we see a hand slowly putting a vinyl record onto a record player. The crackling noise lasts until the end of the prelude and then we are led into the melody sung by Winnie at the beginning of verse A1. The images begin before the music, which constitutes a launch from non-standard practice in music video; we are directed to see rather than listen at the beginning of the song.

In shot 2, a traditional Taiwanese restaurant is featured in a rainy scene. The colours in the restaurant scene are highlighted by the red Chinese lanterns. While the metallic blue light in the rainy scene gives a sense of coldness, the red and orange lights of the Chinese lanterns give a sense of warmth to the restaurant. The reds and oranges come to the fore while the blues tend to recede in the frame: we are drawn towards the restaurant. Featured on a rainy day, the colour of this restaurant appears warmer than other adjacent objects.

In shot 3, the audience's gaze is drawn to Woman A from a side angle; she is serving customers delicately. Woman A is in the centre of the shot, surrounded by a group of male customers who seem to be having a good time dining. With the busy atmosphere, chatting, smiling, and cooked food, the venue projects the sense of a household community.

Structural characteristics

Red Chinese lanterns, a red wooden door, Washitsu (Japanese-style room), bamboo shade, and the mix of Taiwanese and Japanese objects serve as cultural symbols about the roots of a traditional Taiwanese community. The restaurant is a symbol of home, a place for family, relatives, and a group of friends to get together. The contrast between

the rainy exterior and the homely interior highlights that the restaurant is signals shelter where one can escape from the tough weather conditions.

The protagonist's kimono outfit and Chinese bun hairstyle remind us of the traditional female character in East Asia, an ideal wife who is a modest mother and manager of the small home-run business. Surrounded by male customers, her tender smile and mild service demonstrate her *wenrou*[37] virtue in an East Asian context. The character has a competent female role in a rural area, and she maintains her role as a 'traditional' woman, soft, mild, and hospitable, as she serves customers in a fictionalized Taiwanese-style restaurant.

In the opening scene, Woman A's position is overwhelmed with male figures and associations within the male's dining scene, which reminds us of the songstress films of early Mandarin and Cantonese cinema, where the genre typically featured women working hard to survive yet retaining their own dignity in a male-centred society. The genre usually criticised the society as a cause for a woman's unfortunate situation.[38] Along with reference to a rural Taiwanese community and a mood of looking over the past, the first shots of the video infuse a sense of absence, going far in creating the video's clear sense of nostalgia and pictorialised melancholy.

---

[37] The term *wenrou* is commonly translated as tender, gentle, soft, delicate, mild, or kind. The *wenrou* character is highly caring and sensitive. The standard kindness and generosity of a *wenrou* character could lead them to treat themselves as secondary to another. It is commonly recognised as an ideal female persona in Chinese culture.
[38] For further discussion of Chinese songstress films, see Ma (2015).

Verse A1 (00:05-00:55)

SLOW SOUL 4/4 (A)

領悟

李宗盛 詞
李宗盛 曲
辛曉琪 唱
(滾石唱片)

6 -- 5
♩ = 64 (16 beat)

No Tempo [1M9]
0 ‖ 1 2 3⌒3 0 0 | 0 0 0 0 1 2 | 3 5 5 5 3 5 5 5 5 |
Bs:
我以為 我會哭　　但是我 沒有　　我只是 怔怔 望著 你的腳 步 給你我

[4M7]　　　　　　　　　[2m7]　　[3m7]　[4M7]
| 5 5 5 1̇ 6 - 0.6 | 6 6 6 6 6 6.0 3 5 | 3 3 3 3 3 2 3 2 1.⌒1 6 6 1 |
最後的祝 福　　這　何嘗不是 一種　領 悟 讓我把自 己看清 楚　雖然那

[2m7]　　　　　[3m7]　　　　　[4]　　　　　　　　　[5]
| 2 3 2 1 6. 　0 2 3 2 1 6. | 0 1 1 1 1 6⌒6 3 2 0 ‖2/4 0.1 11 16 ‖
無愛的 痛苦　　將日日 夜夜　　在我 靈魂最　深　處　　　　　我以為我會

Figure 4-1: Numbered musical notation of verse A1 in *Understanding*

4.	Full shot	Woman A sleeps in the gap between two pillows. She sleeps in a side position, facing the right side of the bed. She tosses and turns, finding sleep elusive. She then awakes when she notices that the other side of the bed is empty.
	Static	
	Woman A seen	
	'I thought I would cry'	
5	Close up shot	Winnie moves her line of sight from down slightly towards the camera. (The shot is cut before we see her eyes.) The name Winnie Hsin is subtitled at the left of her face in this shot.
	Static	
	Winnie seen	

		'but I didn't'	
6	Full shot	Woman A stands up on the ground and takes the pillow from the right and then hides herself in the corner of the room.
	Static	
	Woman A seen	
	'I just looked at your steps'	
7	Close up shot	Winnie sings toward the camera.
	Static	
	Winnie seen	
	'wishing you all the best'	
8	Full shot	Woman A touches the painting hung on the wall. She then releases her hand and diverts her attention.
	Static	
	Woman A seen	

	'Isn't it a kind of Understanding?'	
9	Close up shot	Winnie sings towards the camera. (The shot switches from Woman A to Winnie when she sings the word *'Understanding'* (*ling wu*)
	Static	
	Winnie seen	
	'Making me see myself clearly'	
10	Close up shot	Woman A squats down to wash the toilet.
	Zoom out	
	Woman A seen	
	'Although the pain of being without love'	
11	High-angle long shot	Woman A washes the toilet thoroughly. The fluid grey light highlights her in the dark space.
	Distant	
	Woman A seen	
	'will day and night be in the deepest part of my soul'	

Table 4-4: Details of verse A1 in *Understanding*

Description of the sequence

Winnie's vocal incorporates for us the lone figure of Woman A in shot 4 and then Winnie is featured with a reflective expression in shot 5. The leading role of Woman A, along with the 'I' for the song (*I thought I would cry, but I didn't. I just looked at your steps*), gives Woman A's perspective a particular weight.

From the intro to verse A1, lighting switches dramatically from high-key to low-key, orange to blue. The low-key lighting and enclosed framing confines Woman A's figure in the shadow, and suggests a spatial limitation that makes seeing difficult. Woman A is set against a background of darkness. Her figure is placed at the edge of the screen and in low-key light, occupying a quarter of the space while the other parts remain empty, painted with darkness.

The expanse of darkness with her figure against its edge suggests the space could almost swallow the vulnerable figure. The tight composition of the vertical view reinforces a sense of overpowering obstacle. There are three main objects we can see: an empty double bed, a drawing of a female portrait in the middle of the wall, and Woman A. The middle part of the bed is illuminated by a low-key light. This empty double bed could serve as the sign of a broken relationship. The dark space gains greater prominence than Woman A's figure in proportion to the frames so her anxious and helpless mood is magnified. She hides in the dark corner, walks around the room and keeps looking at the portrait on the wall.

In shots 10 and 11, Woman A squats down to wash the toilet in the bathroom where the same portrait is hanging on the wall. We don't have a full clue about this item yet but the portrait being hung on the wall from one scene to another (throughout the whole video)

keeps us curious. The liquid-effect grey spotlight focuses on her to strengthen this unreasonable action. Centering Woman A in a high-angle long shot and then zooming out with black shadow at the edge, allows the space to swallow her. The luminosity of the venue first reveals the structure of the sonic space: Winnie's sorrowful tone, sonic timbre and texture (shots 4, 6 and 8).

Structural characteristics

We firstly read Winnie's voice and emotion into images when '*I thought I would cry*' breaks the silence of the intro. There is no beat or identifiable instrumental rhythm. Some parts of Winnie's vocal are without melody; she sounds like she is murmuring to herself. These parts can be read to be Winnie's sincere thoughtful moments, just like she is talking to the listener. Winnie's eyes gaze above the viewer, giving a sense of detached intimacy.

Her whispering voice sounds like it is coming from a tiny and self-contained space; the sonic effect creates a communal sense of isolation. The adoption of whispering vocals with a sobbing quality conveys a sense of pain and intimacy. Winnie's vocal does not perfectly sync with the string harmony. This out of sync vocal brings us to a daydream/nightmare format, as if we experience the video like reviewing images with Winnie's vocal, but not the music video. We are as if in a position to eavesdrop on Winnie's marginalised figure in this dark, cold, and somewhat strange space.

From her appearance, Winnie does not stand out as having a typical 'pop star look' in the video. The sequence does not endow Winnie with a charming charisma, but instead attaches a rather absurd image to her. Her pitiful appearance, wet hair, red eyes and half-naked figure is firstly integrated into her role. Costume and makeup provide the outward signs and codes which say 'natural' but not a 'mask'. Winnie seems to recognise her original identity, being naked in a self-image, resulting from how she sees herself.

The liquid effect grey spotlight, furthermore, makes Winnie's sorrowful expression stand out. Singing with murmuring vocals and crying in a self-constrained space with her

bareness, the audience might guess that Winnie remembers a time from her secret past and she is now confessing a naked truth. The visual sequence appears as though in Winnie's internal psyche. The intimate and confined texture draws audiences into Winnie's sonic world as well as her inner world.

In woman A's scenes, although images are not blank, they are not fully disclosed. As the scenes are shot in low-key light and long shots, the director emphasises how the audience should engage in the experience more than the drama itself. In Woman A's sequence, a lucent haze produced by a soft focus enfolds her body, suggesting a sophisticated character whose suffering cannot be imagined. She is not allowed to articulate her suffering through sound nor vocal in the structural logic of music video. It makes the mythic scenery possible for her character, emphasising her psychological tension, which gives thematic detail to the song.

The whole frightening sequence of nightmare images give a heavier weight to this melancholy ballad. Winnie's vocal is the only vehicle for expressing Woman A's feelings. Both of them are firstly isolated in a dark and self-constrained room and perform unreasonable actions (Woman A: toilet-cleaning at midnight; Winnie: bizarre appearance). The similar design of the space, including light and sound, all contribute to building up a strong connection between the two figures and suggesting that Woman A represents Winnie's past. Winnie's gaze on the lonely figure of Woman A directs us in how to read the music video: Winnie see her past self from her perspective.

Verse A2 (00:55-01:25)

Figure 4-2: Numbered musical notation of verse A2 in *Understanding*

12	Close shot	Winnie sings towards the camera. Winnie weeps and gnashes her teeth when she delivers the lyrics.
	Static	
	Winnie seen	
	'I thought I would get revenge'	
13	Close shot	Woman A's frontal face is introduced. She looks at the mirror with anger on her face
	Static	
	Woman A seen	
	'but I didn't'	
14	Close shot	Winnie sings towards the camera with a determinate expression.
	Static	
	Winnie seen	
	(*'but I didn't'*)	
15a	Close shot	Woman A transforms herself from an angry face

	Static	(shot 13) to one of self-ridiculing laughter.
	Woman A seen	
	'*I saw the man I used to love passionately*'	
15b 	Close shot	Woman A holds her dramatic laugh.
	Static	
	Woman A seen	
	'*became helpless like a child*'	
16 	Full shot	Woman A looks at the man's sleeping face and sighs.
	Zoom in	
	Woman A and the man	
	'*Isn't it a kind of Understanding?*'	
17 	Close up shot	Woman A stands in front of the mirror with eyes closed. Woman A takes the man's razor, touching her face.
	Zoom in	
	Woman A	
	'*Making me see myself clearly*'	
18	Close shot	Woman A is playing with the man by messing some foam on his face. The man laughs.
	Zoom in	

	Previous relationship (POV)	
	'Being loved is a luxurious happiness'	
19	Full shot	While the man sleeps deeply, Woman A cannot fall asleep. Her awareness and the man's ignorance highlights her disappointment
	Zoom in	
	Woman A and the man	
	'Unfortunately, you never cared'	
20	Close shot	Woman A puts the foam on her own face.
	Movement	
	Woman A	
	(*'Unfortunately, you never cared'*)	
21	Close shot	Zoomed in from Shot 18, Woman A plays with the man by messing some foam on his face
	Movement	
	Previous relationship (POV)	
	(*'Unfortunately, you never cared'*)	

Table 4-5: Details of verse A2 in *Understanding*

Description of the sequence

The lighting is brighter and more 'natural' in verse A2 than in verse A1. While we feel more about the self-constrained space and Woman A's inner mood in verse A1, we now

see the figure of Woman A and her narratives clearly in verse A2. We can even see the details of the shot, such as the mirror, green plant and the bright bathroom. As the video starts to reveal Woman A's concrete story, the video gradually increases in speed. The music also speeds up with a stronger tempo and clearer melody.

A simple harmonic pattern in the steady 1 M9 chord with the piano accompaniment in an improvised background tone starts up. The rhythm becomes obvious at the beginning of verse A2 because a string melody and drum beat comes in, adding more sonic power to it. There is an increasing sense of predictability in this section because the beat is settled as the structure for each music unit.

The sequence draws us to Woman A's story, reviewing it from the current failing relationship to its beginning. The sequence starts with Woman A looking at herself through her reflection in a mirror. This mirror scene allows Woman A to self-consciously invest in the silent and visual image. It firstly reflects her confinement as an image. The mirror inverts and unsettles this image. The quick flashback from Woman A's point of view leads us into her subjectivity to read the story. In the narrative, Woman A becomes the subjective role, expressing her feelings via Winnie's vocal. From shot 18, the sequence reveals Woman A in different times in the same place, between memory and events.

The scenes of Woman A's current lonely figure with the man at home are punctuated by a series of extended flashbacks to her life accompanied by the man. The inserted flashback depict the intimacy between them in the past (shot 18 and 21). These flashbacks fill a void and move the sequence into a clear linear narrative structure that meets the viewer's expectation. It creates an ironic distance between Woman A's past expectation and her present situation. The juxtaposed images reveal the different timelines of the broken relationship between Woman A and the Man, but also highlight how the man breaks the cycle.

In shots 16 and 19, Woman A sleeps with the man on the same bed where two low-key lights illuminate each of them. The dark gap between the man and Woman A divides their interaction. The man stays in the dark corner and this is in a contrast to his laughing face in shots 18 and 21 when they had good times in the past. Although the man's mystery is not fully revealed (as he is always featured in the darkness), we can clearly comprehend that he and Woman A used to have an intimate relationship but ended up sleeping on the same bed barely having any connection, from Woman A's subjective viewpoint.

Structural characteristics

The director draws on techniques of montage-style editing to relay the different timeline behind the lyrics. This technique quickly allows the audience to understand the relationships between and among the characters, and the personality traits and characteristics that are transferred from one story to another. The fast editing pace reveals events from one timeline in immediate juxtaposition with events in an earlier or later one: scenes of Woman A playing with the man in the past are interlaced with the sequence of her standing alone in the present. The treatment of the video not only establishes three narrative layers, but also highlights Woman A's current relationship status and feeling.

As Woman A is in front of a mirror, the close-up showcases her distraught reflection and suddenly cuts to her sad memory. The mirror becomes a screen for the video within a video which reflects and replays a happy time from Woman A's memory. Woman A thus becomes a spectator within the music video, watching herself critically. The camera position, from behind Woman A, aligns our perspective with hers because the viewers stand in the place of an objective mirror or camera, reflecting the image of this character. This composition of her subjective flashback and point-of-view shots compel the viewer to participate emotionally in her split subjectivity. This strategy enables her experience and expression to unfold the viewer's expectation, so we are invited to identify

sympathetically with Woman A's visual perspective and emotional pathos. The sequence, narrated from Woman A's perspective, creates a sense of paradox.

Verse B1 (01:25- 01:55)

Figure 4-3: Numbered musical notation of verse B1 in *Understanding*

22	Close shot	Woman A puts the foam on her face and looks at herself in the mirror
	Movement	
	Woman A seen	
	'Ah~ a relationship is finished now'	
23	Close shot	Woman A plays with the man. The man is laughing
	Movement	
	Previous relationship (POV)	
	('*Ah~ a relationship is finished now*')	
24	Close shot	Woman A puts the foam on her face with eyes closed
	Movement	

	Woman A seen		
	('Ah~ a relationship is finished now')		
25	Close shot	Woman A plays with the man. The man is laughing.
	Movement	
	Previous relationship (POV)	
	('Ah~ a relationship is finished now')	
26	Close shot	Woman A lifts her head up puts the foam on her face
	Movement	
	Woman A	
	('Ah~ a relationship is finished now')	
27	Close up	Winnie sings with sorrowful expression.
	Static	
	Winnie	
	'Ah~ a heart is left in the ruins'	
28a	Full shot	The man walks into the room from the left.
	Movement	

	Woman A and the man	
	(musical rest)	
28b	Full shot	Woman A walks in after the man. While the man walks to the right end of the bed, Woman A walks with hesitation and then stays in the left corner.
	Movement	
	Woman A and the man	
	'*If our love was a mistake*'	
29	Long shot	The man directs his figure model Woman B's posture. Woman B sits on the bench. The man squats down in front of Woman B's legs. He lifts Woman B's leg to the top of the bench.
	Distant and movement	
	The man and Woman B	
	'I hope that at least we did not suffer in vain'	
30	Close up	The man adjusts the position of Woman B's shoulder. Woman B takes a glance at him when he touches her.
	Static	
	The man and Woman B	
	'If we ever gave our hearts sincerely'	
31	Full shot	The man sits down on the left edge of the bed.

	Distant and static	Woman A stands to the left and looks at the man's back.
	Woman A and the man	
	'we should be satisfied'	

Table 4-6: Details of verse B1 in *Understanding*

Description of the sequence

At the end of verse A2, sound fades out and we are expecting events. The chord changes to 4M7 at the beginning of the second part. The bass line joins in; it builds in energy through instrumentation in the first lines and maintains forcefulness throughout the verse B1.

Woman A continues to take most of the footage replete with flashbacks in the first part and the present sequence in the second part. The quick cuttings of the juxtaposition between Woman A's previous happy time and current lonely time (from shot 22 to shot 26) keeps us focused on the smaller rhythmic elements. The effect of Winnie's sorrowful vocal and self-loathing expression are accumulated by the arrival of the bass line and echoed by the fast cutting. The sound leads into the higher register.

The second phrase of verse B, starting with *'If our love was a mistake',* is introduced by new chords 4M7, 3m7, 3, 6m and is emphasised by a louder string harmony and clear drum beats. The video leads us to a new setting where the scenes are in dark blue colors, reminding us of Woman A's timeline in verse A1. In shots 28 and 31, the man walks into the room and sits at the right corner of the big double bed with his back turned to Woman A. Woman A comes after him but stays at the edge of both the entrance and the luminous area. The two yellow background lights position them opposite to each other

and a low-key blue light on the king size bed separates their distance in the frame. The lighting and composition of the frame divide their intimacy.

Toward the end of verse B1, a new sequence about the man and Woman B is introduced in shot 29 where we see an artist's studio with different types of paintings. Featured in the long shot, the scene is able to adopt Winnie's point of view: the man has intimate interactions with Woman B in his studio. In shot 29, the man squats down to direct Woman B's posture. In shot 30, he touches her neck and shoulder in order to pose her into a correct position.

Structural characteristics

Thus far, the memory flashbacks have illustrated the failed relationship and its context. The jump cut of the previous relationship and the current situation represents the internal struggle that Woman A experiences in relation to the other: Woman A struggles to move on from the past. The use of montage in the bathroom scene creates a memory 'flash' effect. The resulting effect, for the duration of two or three frames (approximately one tenth of a second) gives the impression of a flash of memory, as if Woman A is seeing the image in her mind's eye.

This sequence finally explores the affair between the man and his figure model (Woman B) at his studio. Although there is no real sexual interaction between them, the man's action, moving up and down around the Woman B with physical contact, gives us curiosity and suspicion about their interaction. Since the man's face is not featured in the shots, the spectator's attention is drawn to Woman B. Woman B is a figure model with long black hair and a slim figure. The fact that the man is a painter gives a clue that the portrait featured in the first verse in Woman A's room might be painted by him. It suggests that Woman A might be the man's former figure model at the beginning of their relationship.

The man is now drawing another figure model, Woman B, and building a relationship with her.

The tension between the man and Woman A is enhanced by the rising rhythm and pitch towards the end of verse B. However, instead of initiating a fight against the unfaithful affair, Woman A remains silent. She follows the man into the room (shots 28 and 31) but stays in the corner. Her action is piloted by the man's movement, so her figure seems to be subordinate to the man. The man remains at a distance from her and ignores the failing relationship, whilst the woman is still waiting for the man to change his mind. Her confinement and self-repression are highlighted by these actions.

Chorus 1 (01:55-02:52)
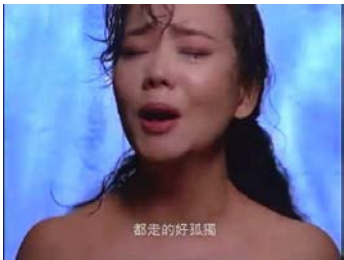
Figure 4-4: Numbered musical notation of Chorus 1 in *Understanding*

32a	Close up	Winnie sings with sorrowful expression.
	Static	
	Winnie seen	
	'*Ah! What a sorrowful Understanding*'	
32b	Close up	Winnie sings with

95

	Static	sorrowful expression, her tears drop.
	Winnie seen	
	'*You used to be my everything*'	
32c	Close up	Winnie sings while crying.
	Static	
	Winnie seen	
	'*It's just that, looking back to our journey, every step*'	
32d	Close up	Winnie sings while crying.
	Static	
	Winnie seen, looking up	
	'*I walked was so lonely*'	
33	Long shot	The man chats with Woman B. They laugh with each other. Both of them smoke.
	Static (1/2movement)	
	The man and Woman B seen	
	'*Ah! What a sorrowful Understanding*'	
34a	Close up	Winnie sings while crying.
	Static	

	Winnie seen '*You used to be my everything*'	
34b 	Close up Static Winnie seen '*I only hope that you can now get rid of the shackles*'	Winnie sings while crying.
35 	Full shot Zoom in Woman B seen ('*I only hope that you can now get rid of the shackles*')	Woman B sits in front of her portrait drawn by the man. She is naked and faces the right hand side instead of the paint. We see her nude from behind.
36 	Medium shot Zoom In Woman A and the man '*ties of love*'	Woman A sits on the bed with her back turned to the man. She looks angry.
37a	Extreme close up Static Winnie seen	Winnie sings while crying. She looks exhausted.

	'chase freely'	
37b	Extreme close up	Winnie finishes the song and closes her eyes with tears on her face.
	Static	
	Winnie seen	
	'Don't suffer for love anymore'	
37c	Extreme close up	Winnie closes her eyes.
	Static	
	Winnie seen, closing eyes	
	('*Don't suffer for love anymore*')	

Table 4-7: Details of chorus 1 in *Understanding*

Description of the sequence

In the chorus, Winnie's voice firstly provides an evaluation, as we find the first line of the chorus with heightening pitch and levels of throat tension in '*Ah! What a sorrowful Understanding*'. The vocal power in this being an octave apart presents a let-off phrase. The melodic leap signals an emotional highpoint. Winnie's voice has tension in the throat alongside distortion in the instrumentation. At the same time, emotional attachment is symbolised by an increase in the duration of the word '*Understanding*', which is elongated. This voice is used to connote factuality.

In the visual sequence, sorrowful music accompanies Winnie's cries. Winnie also marks an emotional peak by shaking her head (shot 32) or closing her eyes (shots 32 and 37). As Winnie's figure dominates the frame, it discloses something intimate about this character. The shots magnify Winnie's glance, trembling lips, and falling tears. Her crying scenes and high-pitched let-off vocals deliver a sense of authenticity to this melancholy tone. Thus we are entirely drawn to be involved in the emotion of the melody. In shot 37, at the end of the chorus, the extreme close-ups capture every detail, dropping tears, red eyes, wet hair, wrinkles and scowl, crossing Winnie's face. As her face fills the frame, it almost suggests '*to chase freely, and not suffer for love anymore*' as the song's slowest rhythmic phrase. The extreme close-ups leave us with just Winnie's face and sorrowful gesture at this moment. She cries in despair and closes her eyes, suggesting a way of grasping hold of this musical element.

Although much time has been spent showcasing Winnie lip-syncing in close-ups or extreme close-ups, the sequence also develops a little narrative between the man, Woman A and Woman B. In shots 33 and 35, we see Woman B sitting in front of her portrait being drawn by the man. Chatting, smoking, and laughing, the atmosphere between them seems casual and intimate. In contrast, shot 36 features Woman A's depressed face facing towards the camera. She sits back to back with the man on the bed without interaction. The comparison illustrates the perceived deterioration in the relationship between the man and Woman A.

Structural characteristics

The hook line through Winnie's subjective vocal and images leads us to Winnie's painful story embedded within the music video world. Winnie extensively gazes at the camera, engaging the viewers in a mutual gaze. The extreme close-ups of her face have drawn us into her private feelings.

Tears, a mark of sincerity and vulnerability, testify to Winnie's intense involvement in the song. Her tears transform the music video into an authentic representation. Winnie's crying eyes gaze into the viewers', the high-pitch vocal demands attention, and holds the audience. When viewers are convinced that Winnie is actually crying, the performance could induce reciprocal tears in viewers who empathise with her. Winnie crosses the limit of the screen and draws us towards her emotion. Her performance erases the detachment between the viewers and a music video form on TV. We don't really see ourselves as an outsider who is looking upon her as an object. We are held by Winnie to share her bitter sadness. The chorus brings us into the peak, holds us against them and then releases us at the end when Winnie closes her eyes.

Interlude (02:30-02:53)
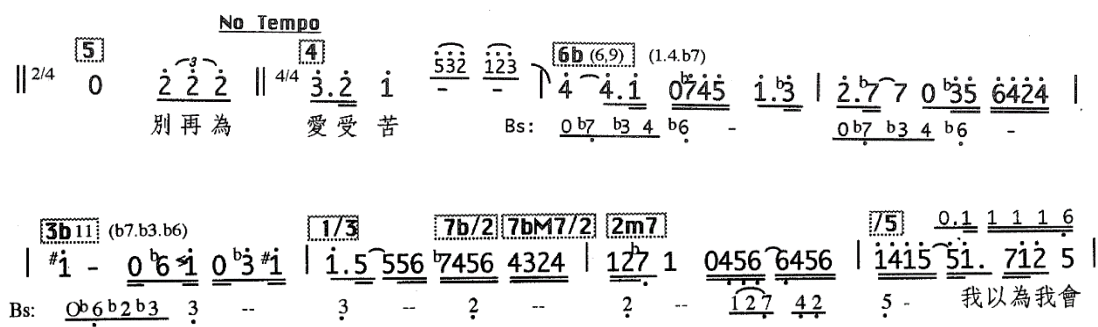
Figure 4-5: Numbered musical notation of interlude in *Understanding*

38a	Medium shot	The man adjusts Woman B's posture by moving her body from below.
	Zoom In	
	The man and Woman B	
38b	Medium shot	The man stands up and dresses up Woman B's

	Zoom in	hair from behind. Both of them are featured from the back in an incomplete frame.
	The man and Woman B	
39	Close up	The man adjusts Woman B's posture by moving her cheek from low to high. Woman B's front naked posture is seen by the camera.
	Static	
	The man and Woman B	
40a	Long shot	The man stands up from the bed. Woman A stands at the right corner of the room.
	Movement	
	The man and Woman A	
40b	Long shot	The man reaches with both of his hands toward Woman A's arms. He tries to comfort her.
	Movement	
	The man and Woman A	
41	Medium shot	The man is painting Woman B. He then throws his pen down hard on the table.
	½ Movement	
	The man and Woman B	
42	Medium shot	The man is comforting Woman A. Woman A

	½ Movement	cannot compromise so she shakes her head and pushes the man's hand away.
	The man and Woman A	
43a	Medium shot	The man leans on the table. Woman A lowers her face without a word. She seems insecure as she does not know where to put her hands.
	/½ Movement	
	The man, Woman A and Woman B	
43b	Medium shot	The man suddenly pushes all of his things off the table. Woman A is shocked by this action so she withdraws and backs off. Woman B hears the noise, then she turns her face toward them.
	/½ Movement	
	The man, Woman A and Woman B	
44	Medium shot	The man lies down on the bed. Woman A stays in the corner, with her hands covering her face.
	½ Movement	
	The man and Woman A	

Table 4-8: Details of interlude in *Understanding*

Description of the sequence

There is a shift in harmonic emphasis from the C major progressions to 6b, 3b11, 1/3,7b/2,7bM7 etc. The music tempo stops from the first bar of the interlude and a solo piano is unified in the sequence as a diegetic sound. Images can thus easily showcase the scenes in a straight- forward narrative way.

There are three storylines revealed here: the intimate interaction between the man and Woman B (shots 38 and 39), Woman A seeing the man's affair in the studio (shot 43), and the impasse between the man and Woman A (shots 40, 42 and 44). In shots 38 and 39, the man is painting Woman B's portrait. The structure of the shot/reverse shot unfolds the man's intimate engagement with his female model. The sequence gradually reveals the forbidden love affair between the two.

In shot 43, Woman A walks into the studio and unexpectedly discovers that Woman B is on the scene. The man behaves in a frustrated way when Woman A walks in on the scene: he flings his pen, pushes his things off the table, lowers his head and says nothing. Woman A is shocked by his action. The key light is falling on the figure of Woman B, but it is hard on the faces of the man and Woman A in the foreground.

In shots 40, 42, and 44, the man is trying to comfort Woman A at home. Both of them stand in the dark corner on the right hand side of the shot while the empty double bed is on the left hand side. Woman A shows that she is unwilling to accept the affair and then rejects the man's peace offering. Eventually, the man gives up and lies down on the bed, and says nothing. Featured in the low-key light with many semi-tonal melodies, the atmosphere between them is awkward and depressing. A striking pattern of steady chords begins from the end of interlude and drives the momentum for the beginning of the new verse.

Structural characteristics

Without Winnie's voice or Woman A's point of view, the interlude uses melody as a diegetic motif to narrate the interaction between the three characters. We thus have a window view regarding the three characters within their interaction as follows:

Woman A:

In the home scene (in shots 40, 42, and 44) Woman A has been so careful not to bring her private issues to the man's work place that might lead to the ruin of their relationship. She is more open to bringing these issues out at home. However, she appears to be perceived as illegitimate and disruptive when accessing the public sphere that belongs to the man (Woman A's action shows that she is frightened when she approaches the man in the studio). Compared to the man, who occupies the public domain (his studio) and profession (a painter), Woman A seems to be limited to her own space: home.

When she crosses the line into the man's space, she is oppressed by the man's offensive actions. She finally isolates herself with disappointment and lowers her face without a word. She cannot accept the affair, but just stands at the corner and remains silent. She makes self-oppression her logic of action: no voice, no space and no revenge. The sequence reaffirms her representation as helpless and weak.

The man:

While Woman A's gaze is shown as downcast and her figure, with knees together, is sunk in the corner (in both gallery and room scenes), the man's gesture, hands on his table in the foreground, outstretched elbows, legs shoulder-width apart, is enlarged to claim his space. The arrangement accommodates the man's dominance in his place and legitimises his actions. While Woman A's unhappiness is featured as ruining a pleasantly sociable atmosphere by imposing her sad emotion onto others, the man's unhappiness is being featured as being serious and weighing on his mind. The contrast between them creates the feeling that it is partly Woman A's fault in that it is her emotional, weak, dependent, and incommunicative persona that unreasonably forces the man into this position.

Woman B:

We can finally see Woman B's appearance clearly in the interlude. The shots capture her naked figure as well as her physical detail, such as her black strait hair, slim muscles and tendons. The nude model is rare in Chinese arts[39] due to the degree of Chinese moralism (the ideal of indecency) and the absence of metaphysical background (Jullien 2007: 30, 67). Nude figures are mainly a tradition in Western art, in sculpture, painting, and photography, derived from Greek metaphysics relating to logos, eidos, and hule, form and matter, and they have been used to express ideals of female beauty or served as the objects of sexual stimulation (Jullien 2007: 10, 13-14).

Woman B's appearance, that embodies an arty, Western-culture, a modern, glamorous ideal, is a signifier of male desire and modernisation. She appears in a position of seductive power. The revealing of the female body as an object of desire has not been alien in the history of cinema. In order to seduce the man, she poses herself as the object of his desire by means of her sexuality. As Woman B is signaled by the key light between the figures of Woman A and the man, her naked figure emerges and gives a sign for this breaking relationship.

Verse A3 (02:53-03:22)

Figure 4-6: Numbered musical notation of verse A3 in *Understanding*

---

[39] Traditional Chinese art often presents nature as the central focus, and human forms are often small and insignificant. For example, brush paintings of panoramic mountain landscapes containing very small human beings are more the norm and tend to reflect traditional Daoist beliefs in the primary importance of nature and man's place within this orderly universe. When women appear in traditional Chinese paintings, they are clothed in loose robes, and the face and hair, rather than the body, become the central focus (see Frith et al. 2005).

45a	Medium shot	Woman B turns her face towards the man and Woman A.
	/½ Movement	
	The man, Woman A and Woman B	
	'*I thought I would get revenge*'	
45b	Medium shot	Woman A lowers her head and walks away. Woman B stays.
	½ Movement	
	The man, Woman A and Woman B	
	'*but I didn't*'	
46	Close up	Winnie lip-syncs while crying
	Static	
	Winnie seen	
	'*I saw the man I used to love passionately*'	
47	Long shot	Woman B puts her clothes on. The man is smoking in the right corner
	Static (1/2movement)	
	The man and Woman B	
	'*became helpless like a child*'	

48	Full pan shot	Woman A wakes up while the man is sleeping deeply
	Movement	
	The man and Woman A	
	('*became helpless like a child*')	
49a	Medium shot	Woman B swings her long hair and picks up her shoulder bag.
	Static	
	The man, Woman A and Woman B	
	(Musical rest)	
49b	Medium shot	Woman B sees Woman A unexpectedly but remains calm when she is on her way out. She walks toward Woman A (and the camera) and nods to her with a smile
	Static	
	The man, Woman A and Woman B	
	'*Isn't it a kind of Understanding?*'	
50	High-angle long shot	Woman A stands on the bed and carefully takes the painting off the wall
	Zoom in	
	Woman A	
	'*Making you see yourself clearly*'	
51a	Close up	Winnie lip-syncs while crying.
	Static	

	Winnie seen '*Being loved is a luxurious happiness*'	
51b 	Close up Static Winnie seen '*Unfortunately, you never cared*'	Winnie lip-syncs and shakes her head when she delivers this line.
52 	High-angle medium shot Zoom in The man and Woman A ('*Unfortunately, you never cared*')	Woman A puts her white shirt on.
53 	Close up Zoom in Woman B seen (POV by the man and Woman A) (Musical rest)	Woman B looks at the camera.

Table 4-9: Details of verse A3 in *Understanding*

Description of the sequence

After the interlude, the snare and bass drum return, speeding up the sequence. In shot 45,

the previous scene between the man, Woman A and Woman B at the studio continues.

Woman B notices Woman A because of the man's offensive action in response to her but she stays calm and remains sitting there. In contrast, Woman A is shocked by the man's angry action. She then lowers her head and walks out of the scene.

In shots 47 and 49, Woman B puts on her dolman shirt calmly. She picks up her things and walks towards Woman A, and thus towards the camera. As the Man is featured in the background smoking near the edge of the frame, the moment is left for Woman A and Woman B. Woman B nods to Woman A with a confident smile. Woman A does not respond to this but lowers her head to face the ground.

In shots 50 and 52, in the home scene, Woman A is moving to leave but the man is sleeping without awareness. The lyrics *'I saw the man I used to love passionately, became helpless like a child'* can be read as Woman A's interior monologue as she is taking the subjective position looking at the man sleeping on the bed (shot 48). The deeply-sleeping man is that 'helpless child' described in the lyrics, who does not know how to deal with this failing relationship.

Following the shot, the lyrics '*Isn't it a kind of understanding? Making you see yourself clearly'* have been changed from 'myself' to 'yourself'. The modification of the lyrics and Woman A's leaving sequence mark this moment as her 'understanding'. It is Woman A speaking to the man from her perspective. The action signifies her eventual understanding that she should leave. She then takes the painting off the wall and prepares to leave.

Structural characteristics

The studio scene reveals each character's persona in relation to each other. Woman B remains calm when she realises that the fight between the man and Woman A is because of her involvement. In contrast, Woman A is the one who is shocked by the man's violence and then leaves the scene (it would be more reasonable for Woman B to leave the scene in reality as she is the one getting involved in another's relationship). The

drama marginalises Woman A's persona by removing her from the scene while leaving the man and Woman B remaining there.

When Woman B nods a confident smile towards Woman A (shot 49), Woman A lowers her head to face the ground with her hands held out in front of her, unable to face her normally. The sequence shifts Woman B from a passive nude to a figure who occupies power and the subject position. However, Woman A remains confined and silenced. Her withheld persona is highlighted by this interaction with Woman B. She is, again, cinematically circumscribed by a series of flat, one-dimensional images. She has never fought for herself against the injustice throughout the video.

The representation of Woman B, a glamorous, fit and fashionable model, and a confident and independent figure who is free to do what she desires, proclaims the fact that Woman A is reserved, vulnerable and passive. The marginalisation of Woman A adds to the sense of female powerlessness and, by implication, to the depths of the man's frustration.

Verse B2 (03:23-03:51)
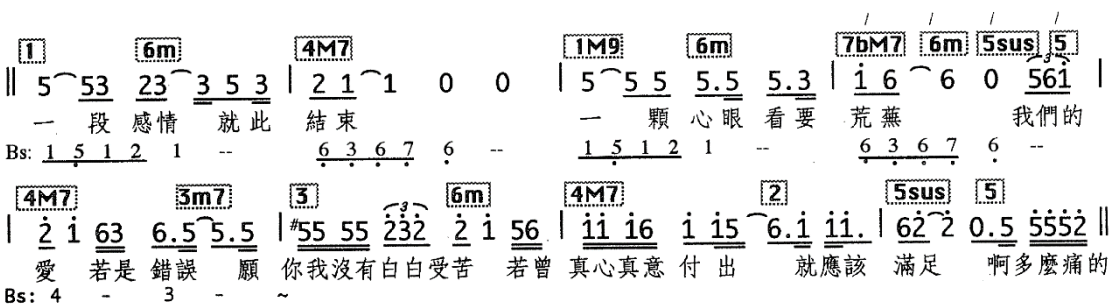
Figure 4-7: Numbered musical notation of verse B2 in *Understanding*

54	High-angle medium shot	Woman A puts her grey shirt on. The man is

	Movement	sleeping.
	The man and Woman A	
	'Ah~ a relationship is finished now'	
55	Medium close up	Woman B looks at the camera.
	Zoom in	
	Woman B seen (POV by man and Woman A)	
	(*'Ah~ a relationship is finished now'*)	
56	High-angle long shot	Woman A ties up her hair. The man is sleeping.
	Movement	
	The man and Woman A	
	(*'Ah~ a relationship is finished now'*)	
57	Close up	Woman B looks at the camera
	Zoom in	
	Woman B seen (POV by man and Woman A)	
	(*'Ah~ a relationship is finished now'*)	
58	High-angle medium shot	Woman A looks and touches the portrait on the bed.
	Movement	
	The man and Woman A	

	(Musical rest)	
59	Close up	Woman B looks at the camera.
	Zoom in	
	Woman B seen (POV by man and Woman A)	
	(Musical rest)	
60	Medium shot	Woman A stands on the left by the bed. She looks at the man, and then leaves.
	½ Movement	
	The man, Woman A and Woman B	
	('*Ah~ a heart is left in the ruin*')	
61	Close up	Winnie lip-syncs while shaking her head and lifting her cheek up in order to hold the tears.
	Static	
	Winnie seen	
	('*Ah~ a heart is left in the ruin*')	
62	Close up	A female portrait and a drawing pen. A few black lines are randomly drawn at the right side of this
	Zoom in	

	A female portrait *'If our love was a mistake'*	portrait.
63 	Close up Static Winnie seen (*'If our love was a mistake'*)	Winnie lip-syncs while crying.
64 	Medium shot Pan Rains *'I hope that at least we did not suffer in vain'*	Pan shot takes the rain dropping on the ground and then pulls up to a Taiwanese restaurant hidden behind a garden
65 	Long shot Zoom in Customers seen *'If we ever gave our hearts sincerely'*	A dining scene is featured in this shot. We see some people drink while others eat. Woman A wears a Japanese kimono. She is featured within this scene, surrounded by male customers.
66	Extreme close up Static A red Chinese lantern and garden light	Rain pours on the red Chinese lanterns.

	'we should be satisfied'	

Table 4-10: Details of verse B2 in *Understanding*

Description of the sequence

The fast cutting from shot 54 to shot 60 emphasises smaller rhythmic elements which keep focus on the beat. In Woman A's leaving sequence (54, 56, 58 and 60), high-angle shots create a rhythmic unison with a key moment in the music '*Ah~ a relationship is finished now'.* Her hair-tying action (shot 56) proclaims the tense situation of Woman A's leaving scene. The inserted images of Woman B's front face in shots 53, 57 and 59 can be read as Woman A's POV. The zoom-in technique is adapted to underscore the phrase*.*

From shots 64 to 66, the scene cuts to a closely framed exterior setting, which leads us back to the original setting shown in the prelude: rain pours down on a traditional Taiwanese restaurant. Colours in the sequences switch from emotionally cool blues and greys to warmer oranges and reds. The handheld pan achieves intimate effects by revealing the textural detail, such as heavy rain dropping on the saturated ground. We are quickly drawn to a different mood. The red (the extreme close up of the red Chinese lantern) and orange colours (the restaurant light) momentarily raise our blood pressure (Eastman 2004: 2) as the last phrase of Verse B '*we should be satisfied*' readies the listener for the peak of the song in the chorus. The restaurant scenes finish the previous narratives and bring us to a new page of Woman A's life.

Structural characteristics

Before this section, Woman A is a character who strictly observes the traditional virtues and the proper rule of female conduct, being quiet and obedient. Woman A's figure is transformed in Verse B2. Taking off the fabric outfit shows the removal of her soft and supple strength.[40] The new business-type outfit and new hairstyle suggest that she has decided to move on and started afresh.

In shot 60, Woman A moves to the man's right hand side. The high-angle shot leads us to see the man from Woman A's perspective. A distant situation in which the man is sleeping while Woman A looks at him suggests the obstacles from Woman A's point of view and an understanding which comes with self-identity. The position, as the audience sees nothing beyond Woman A, implies a cinematic representation of her experience. She is the one who needs to make the desperate decision alone, in order to solve the current dilemma of the failing relationship.

As she leaves the scene, melody is foregrounded by the new restaurant setting (shots 64, 65 and 66). The restaurant scene, which we have seen in the prelude, can be read as Woman A's current inner situation after leaving the man. The red colour paints the setting with emotion where the meanings of love and pain commingle. Although the weather conditions are tough, Woman A currently works at the homely, steady, and lively restaurant surrounded by a crowd of customers. The mood is simultaneously warm and cold. Colour matches the moment of the song. Winnie's crying tone reveals her self-comforting mood in singing the hook '*If we ever gave our hearts sincerely we should be satisfied*' as the conclusion of the verse.

---

[40] Gossamer and fabric are the materials that are perceived as more feminine than others.

Chorus 2 (03:52-04:21)

Figure 4-8: Numbered musical notation of Chorus2 in *Understanding*

67	Close up	Winnie lip-syncs while crying with eyes closed and tears drop.
	Static	
	Winnie seen	
	'*Ah! What a sorrowful Understanding*'	
68a	Close up	The man takes a Sake bottle from the table where a few other bottles are empty. He pours a drink for himself.
	Movement	
	The man	
	('*Ah! What a sorrowful Understanding*')	
68b	Close up	Featured in the background, Woman A, wearing a Japanese kimono and holding a baby, approaches the man unaware who he is.
	Movement	
	The man and Woman A	
	'*you used to be my everything*'	

68c	Close up	Woman A recognises the man first. She stands at the right hand side behind the man with a surprised expression. The man hasn't noticed Woman A's appearance yet and he takes a drink.
	Zoom in	
	The man and Woman A	
	'It's just that, looking back to our journey, every step'	
68d	Close up	The man then notices that it is Woman A who is standing behind him.
	Zoom in	
	The man and Woman A (Woman A seen over the shoulder)	
	'I walked was so lonely'	
69a	Long shot	The man is arguing with Woman A (flashbacks).
	Movement	
	Woman A and the man (taken from shot 40)	
	(*'I walked was so lonely'*)	
68e	Shot 68 continues	The stare continues between the flashbacks.
	'Ah! What a sorrowful understanding'	
69b	Shot 68 continues	The man is arguing with Woman A (flashbacks).
	(*'Ah! What a sorrowful understanding'*)	

68f	Shot 68 continues ('*Ah! What a sorrowful understanding*')	The stare continues back in the restaurant
69c	Shot 69 continues ('*Ah! What a sorrowful understanding*')	The man is arguing with Woman A (flashbacks).
68g	Shot 68 continues ('*Ah! What a sorrowful understanding*')	The man and Woman A look at each other.
69d	Shot 69 continues ('*Ah! What a sorrowful understanding*')	The man is arguing with Woman A (flashbacks).
68h	Shot 68 continues ('*Ah! What a sorrowful understanding*')	The man and Woman A stare at each other.

68i	Shot 68 continues ('*Ah! What a sorrowful understanding*')	The stare continues.
70	Close up Static Winnie seen '*you used to be my everything*'	Winnie lip-syncs while crying with eyes closed and tears dropping.
71a	Close up Zoom in The man seen ('*you used to be my everything*')	The man's tilted face is set with a complicated expression. He holds the *sake* cup in his hand.
71b	Close up Zoom in The man seen '*I only hope that you can now get rid of the shackles*'	The man blinks his eyes and then withdraws his eyes from Woman A's face.

72a	Close up -angle shot	Winnie lip-syncs.
	Static	
	Winnie seen	
	'ties of love'	
72b	Close up -angle shot	Winnie lip-syncs.
	Static	
	Winnie seen	
	'chase freely'	

Table 4-11: Details of chorus 2 in *Understanding*

Description of the sequence

The narrative drama of the man and Woman A's accidental reunion after a long separation is shown in the second chorus. The sequence starts from a close up shot (shot 68) in which we see the man pour a drink for himself. We see details in this frame, including the man's gloomy face and a few finished *sake* bottles on the table.

The long- take of the scene showcases how Woman A has an unexpected meeting with the man. The man is now featured as the principle character in the close-up shot and Woman A's face is blurred in the background when she walks into the man's drinking scene. Their last times together are recalled by the series of cross cuttings (inserted images) between two scenes when the man turns his face towards Woman A (the present: the man sees Woman A; the past: their unhappy and argumentative time in the room),

which places the images and the song's formal features *'every step I walked was so lonely. Ah! What a sorrowful understanding'* in a close relation.
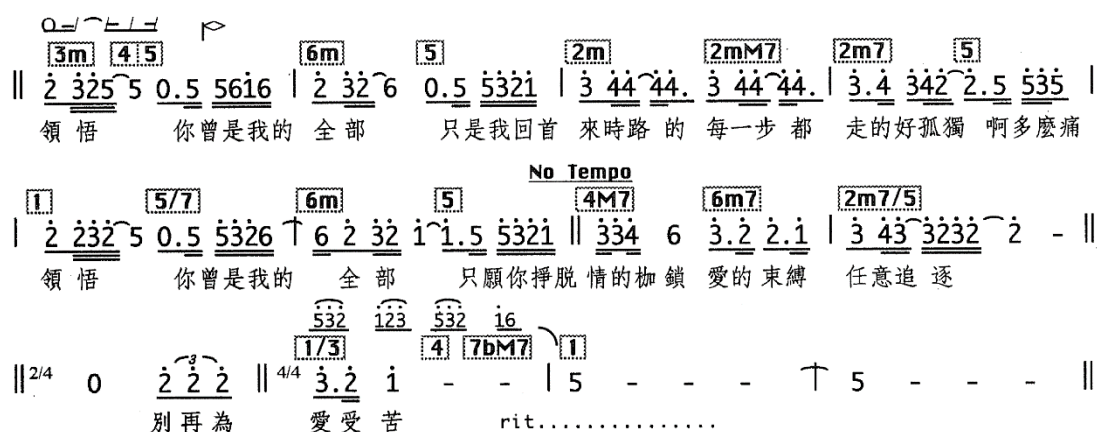
A close-up shot is used to feature their current emotion while a long shot (flashbacks) is used to recall a shared memory of both of them. In shots 71a and 71b, the high-angle shot gives the viewers a sense of power and mobility in seeing the man's complicated facial expression. The experiential feature of the man is aroused. We read every detail, his guilty conscience, loneliness and void, in the close-up frame. The man appears surprised in the beginning but then averts his eyes with guilt. '*You used to be my everything*' 0.5 5̇3̇2̇6̇ is underscored with his shocked face.

Structural characteristics

As the new sequence starts with the man and his subjective view is projected by the shot-reverse-shot technique; the sequence gradually brings us to the man's perspective. The video draws the man into Woman A's world and sends him into an isolated atmosphere. Consuming food and alcohol is supposed to be a social activity. Drinking alone in a busy restaurant takes on poignant significance as a lonely act. The unaccompanied figure of the man emerges, representing the regret and loneliness he is experiencing. *Sake*, a Japanese alcoholic drink, allows him to let down his social guard and expose a real self. The sequence symbolically displays the man's failure.

By putting the man's close-up image with the hook of the song, the video gradually allows for identification with the man. The lyrics can be seen as the man's internal monologue. This resonates not only as Winnie's suffering, but also the man's regret: he realises that the path he has chosen has failed. The dialogic function continues here: Winnie's vocal is the vehicle for the man's expression, so it is his language that Winnie speaks, but at the same time Winnie is giving voice to her own experience. Winnie begins to seize the experience and appropriate the man's responsibility. The scenes gradually convey the musical hook of '*Ah! What a sorrowful understanding*' from the female voice to the man.

121

Chorus 3 (04:21-05:14)

領悟　你曾是我的 全部　只是我回首 來時路 的 每一步 都　走的好孤獨　啊多麼痛

領悟　你曾是我的　全部　只願你掙脱 情的枷鎖 愛的束縛　任意追 逐

別再為　愛受 苦　rit...............

Figure 4-9: Numbered musical notation of Chorus3 in *Understanding*

82a	Full shot	The restaurant door is opened (by the man).
	Movement	
	The garden of the restaurant, rain	
	'*Ah! What a sorrowful Understanding*'	
82b	Full shot	The man walks out from the restaurant.
	Movement	
	The man	
	'*you used to be my everything*'	
82c	Moving full shot	The man puts his hat on. He slows down his steps when he sees the rainy weather.
	Movement	

	The man *'It's just that, looking back to our journey, every step'*	
82d 	Full shot Movement The man and Woman A *'I walked was so lonely'*	The man remains still when Woman A opens the door.
83a 	Close up Movement (low-angle pan shot) The man *'Ah! What a sorrowful Understanding'*	The man walks out into the rain (walks into the frame from the right). Heavy rain drops on his face.
83b 	Close up Movement (-angle pan shot) The man *'You used to be my everything'*	The man puts his jacket on in order to protect himself from the shower.
84a	Medium shot Movement (dolly) The man and Woman A	Woman A runs out of the restaurant and gives the man a raincoat.

	'I only hope that you can now get rid of the shackles'	
84b	Medium dolly shot	Woman A withdraws her eye contact before seeing the man's reaction.
	Movement	
	The man and Woman A	
	'ties of love'	
84c	Medium dolly shot	Woman A takes a glance at the man when she walks back under the roof.
	Movement	
	The man and Woman A	
	'chase freely'	
85a	Close up	Winnie lip-syncs.
	Static	
	Winnie seen	
	(*'chase freely'*)	
85b	Close up	Winnie lip-syncs.
	Static	
	Winnie seen	

	'Don't suffer for love anymore'	
85c	Close up	Winnie closes her eyes.
	Slow zoom out	
	Winnie seen	
86	Medium shot	Woman A looks at the man walking away.
	Static	
	The man and Woman A	
87	Extreme high-angle long shot	The man walks under the shower. He puts the raincoat on while walking.
	Static	
	The man	

Table 4-12: Details of chorus 3 in *Understanding*

Description of the sequence

The images shift immediately from soft orange to dazzling blue gray with strong fog effect in the third chorus, which mark the musical sections immediately. In shot 82, the man walks out of the restaurant. The weather effect leads us to the heavy shower outside that evening. In this scene, the colour of the restaurant remains red and orange, while the

outside of the building and the heavy shower are in dazzling blue gray colour with a fog effect.

The long take of shot 82 underscores the broad melodic phrase so we can, again, identify the musical phrase '*Ah! What a sorrowful Understanding. You used to be my everything. It's just that, looking back to our journey, every step I walked was so lonely*' with the man's slow walking pace. The musical gestures affect a 'male voice', including darker vocal quality and stronger drum, and the changed chords and beats ⬚⬚ are modified to support the effect that this section voices the man's perspective and experience. In shot 83, we were brought to this venue with its heavy rain when the man walks into the frame. Heavy rain drops on the man's face are shown in close up. When Winnie sings '*Ah! What a sorrowful Understanding. You used to be my everything*', the low-angle close up shot confers authority upon the man and allows his charisma to be asserted.

We know that the video is drawing towards closure when the tempo pauses at ⬚ ‖ ⬚ 6 '*I only hope that you can now get rid of the shackles*' and the music volume decreases. Winnie transforms her vocal to be more gentle and tender. The camera inserts various shots that sustain the complicated relationship between the two: the medium shot shows Woman A delivering a coat to the man (shot 84); the reverse shot reveals Woman A seeing him (shot 86). The man takes the raincoat from Woman A with surprise on his face. Their interaction is slightly blurred by the weather effect. At this point, the final lyrics '*chase freely. Not suffer for love anymore*' are sung by Winnie. She holds her tears and closes her eyes; the music finishes.

In shot 86, the man walks away from Woman A and the baby. Woman A stays under the eaves. The camera and the man's movement have demarcated important stages in the scene's action. The extreme high-angle shot features him walking under the shower for twelve seconds (shot 87). The long shot helps us to acknowledge the totality of its silent

space when the sound gradually disappears. The raining scene takes on a greater prominence than the man. There is no one else walking on the street. We can hardly see where the man is going. Suspense develops; we are curious about how the shot will continue and when it will end. His sentimental regret begins and the video ends.

Structural characteristics

The visual sequence moves to the exterior of the restaurant. Danger creeps in when the man encounters the unexpected rain. The arrangement evokes a deeper sense of departure, while depriving the man's mobility and highlighting the tough condition the man finds himself in. He is looking at the heavy shower and hesitating about whether to go out or not, which symbolises that he is at the junction, looking back at the restaurant — the home — or looking forward to the raining street — his chosen path.

At this time, Woman A rushes out and gives him a raincoat; by doing so she offers the man a shield and tries to protect him from harm. There is no display of anger or words from Woman A. Instead, she turns her face from him with shyness, not expecting any feedback or appreciation from him. The silence between them is deeply psychological in nature, and suggestive of contradiction.

The intercourse between them shows Woman A's shy arousal and passive compliance. She neither gazes back nor defies the man when her position becomes the target for the man's gaze (84). His gaze unto Woman A signifies a longing for a utopia, a homeland, traditional values, and a never-betrayed lover. His 'understanding' could be that, even if he had betrayed the 'home', the 'home' has never left him. The familiar relationship to the home and Woman A is thus transformed as his oedipal nostalgia. Woman A has been characterised as nostalgia itself, representing the man's missing past and lost reality that he attempts to appropriate but fails to.

Woman A's position, gazing off beyond the edge of the frame where the man walks off, finds no solution for herself. However, as the man presents his sophisticated experience through the vehicle of Winnie's voice, the expression is inflected with a dialogic function; the act of singing, the act of voicing his thoughts, is then seen to lead the character into some understanding and resolution. The sympathetic reflection of their sadness, in the images of the raining scene, completes the aesthetic of the frame.

4.3   Chapter Conclusion

Having given a detailed case study account of the representations in Winnie Hsin's *Understanding* video, the conclusion that follows covers the structural characteristics of the music video (4.3.1), an overview of the gender role expectation that it entails (4.3.2) and then final concluding thoughts are offered (4.3.3).

4.3.1   Structural characteristics

Unlike most mainstream Western pop, the music video of *Understanding* does not intend to produce a pleasurable and comfortable sequence in the events unfolding. This music video is to visualise Winnie's past trauma and pain without a suggestion of a better tomorrow.

In the verses, Winnie's whispered vocal firstly creates intimacy when she appears alone in a confined space. The camera features Winnie in close-ups from the beginning to the end, which magnifies her subtle expression. Her eyes, from welling up with tears, spilling over, and withdrawing, are dramatic. Within Winnie's internal drama, she does not simply cry, she looks up but tries her best not to allow her tears to fall; Winnie waits to allow sadness to mount until the chorus, the peak of the song, when her tears fall, and then they stop falling when the song ends.

Winnie does not wipe her tears away when she stops crying; she ends the song, in a way, as if her pain is too cold and she can no longer feel. Until this song is sung, her tears have gone years unwiped. Winnie's sadness is embedded within her experience of long-term hardship, pain and suffering, so the moment of crying is then cherished and aestheticised.

Possessing similar features to Winnie, Woman A is at the centre of the drama, playing on Winnie's memory of pain and torment. Woman A is featured in a miserable and unfair story due to parting and being betrayed. Although she is constructed as a victim of the man's actions and her social situation, her tears are always hidden from the people surrounding her. In the gallery scene, she expresses little anger towards the man's mistreatment of her in front of Woman B. In the restaurant scene, her smiling face shows that she accommodates herself to the customers and puts their needs as a priority. The tension of her pain is featured in her internal drama and her private tears remain unseen. Her sadness is thus highly confined and repressed.

While the sadness of Woman A is constructed through the conflict between her individual self and others, the male protagonist's sadness is constructed through the conflict between his duty, desire, and longing for home. Although he has emotionally withdrawn from the relationship, he does not initiate or propose the break-up; his character displays stoicism, or the duty of stoicism. Compared to Woman A, whose story is volatile and heart-rending, the man's feeling is stored away. It does not mean that there is no pain in this character. Although his figure is not associated with tears, his melancholy representation is associated with alcohol, which could be part of his life's struggle and the suppression of his chosen path. In the final shot, walking under the showering rain, being isolated from the community and continuing to drift aimlessly, the moment is frozen as the final still of the video is shown, showing that the spiritual strength is the feature he needs to carry as a man for his life path. The ending of the music video shows that the man's pain and loneliness will continue as a condition for his entire life.

All the featured roles in this music video possess a sadness that can project an emotion expressed by crying. They all play victim to morals and fate, the larger cultures that control them. Their sadness, furthermore, projects onto the image of natural and cultural 'old Taiwan', the scenes of small town life depicted in a not-too-clearly-defined time that reaches towards a cultural and environmental empathy. The transformation of Winnie's personal depression, insomnia and psychological suffering, to a spectacle, an imagined 'old Taiwan', is linked to Taiwanese nostalgic reminiscences.

The music video of *Understanding* allows the audience collectively to share its feelings, project the pleasure of suffering as well as the spirit of sacrifice, in order to retrieve a lost collective identity and memory. This structural logic resonates with what Jameson (1991: 19) calls the 'postmodern nostalgia film', that reveals a 'desperate attempt to appropriate a missing past'. Viewers who choose to attach to the culture within this music video become involved with the scenes in a nostalgic sense, with the creation of traditional female character featurd in an old-time set. This nostalgia is a sentiment of loss and displacement, while it is also a romance with the audience's own fantasy (Boym 2001: xiii).

The music video is thus utilised as a site of reminiscence and collective memory as viewers participate in Winnie's memory and recall collective experiences. Setting the sense of past and distance in this music video, an example of contemporary Mandopop, the strategy established something temporal and exotic, and eventually became an internal exoticism in the Taiwanese Mandopop scene.

Through Winnie's life story, the music video evoked past associations and memories of both sorrowful and peaceful times, in order to recall active responses. *Understanding* triggers viewers' collective memories of an old time and virtue that are perceived to have disappeared in the present time. Through an aesthetic built on pathos, Winnie's love and pain become delicate and touching. *Understanding* provides a chance to recall Taiwanese people's youthful memories and past events. The structural characteristics of this music

video allow us to see Winnie, the sorrowful star, and her narrative as a living culture. The audience embraces the replica of melancholy and gains a nostalgic reprise of their past times through viewing a pop star's sorrowful story in music video form.

4.3.2   Gender role expectation

The music video focuses more on *mise-en-scene* rather than figures' bodily features. The video barely adopts any twisted posing, or abstract backgrounds to highlight the figures' bodily surfaces or proportions. Subsequently, the figures' portrayals have more performance of gender rather than the symbolic relation with body-based sex identity. This structure evokes a traditional moral formation and a set of values that define the gendering of sorrowful song.

As Winnie sings in the beginning of the song '*I thought I would cry, but I didn't… I thought I would get revenge, but I didn't',* her natural reaction toward the man's betrayal, without respect, is regret and hatred. However, the music video only envisions her strength surpassing these initial feelings; we see her leaving through selective and desirable images, showing her being subordinate to her man and taking responsibility as her object of desire. The whole sequence embodies the official voice, in Woman A, of its ideal heroine and, in the man, male subjectivity, while exposing the illusion of representing how good a woman should be.

In the structure of music video, Woman A's representation is largely defined by the way the man sees her. Although the song employs female voice as 'I' both in the outer and inner story in the first part of the song, due to the predomination of the subjective camera, the narrative is woven around what the man sees and fails to see. The sequence from the second chorus adopts the man's experience in how he returns to his native land and realizes pain and grief from the loss of Woman A. In the third chorus, the contrast between the raining exterior where the man stands and the homely interior that Woman A and her child occupy highlights Woman A and the child as a sign of shelter where he can escape from the toughness outside. Woman A is featured as the comforter and provider.

The gaze of Woman A and her child fascinates the man in nostalgic terms. When he is standing in the middle looking back and looking forward, with Woman A's approach, there is a sense of him finding a comforting place within the present tumult. His perspective and emotion, framed by loss, are temporarily aestheticised through a reality of 'pain removed'.

The final sequence insists on sentimental attachment between the man and Woman A, albeit transforming the sanctuary into Woman A. Woman A's tolerance and forgiveness, seen by the man, being a pure, simple-minded, sacrificed lover, sublimates her character. She is like an angel or a holy mother who forgives men's nature. The symbolism of this story gives pre-eminence to the idea of her figure as that of a divinity. She is no longer just a lover, she is an earth mother and a representation of nostalgia who represents a homeland to the man. Aestheticised, her pain and suffering are absorbed into a mythic nature. Woman A, in this narrative, is not just passively victimised, but rather, she is embedded into the aesthetic containment: she enacts her liberation through forgiveness.

The image of Winnie retains a 'live' element, in that her image is only associated with her vocal and facial expressions in a confined space. Through the flash back images in the music video, her memory is featured in a mnemonic structure of music-evoked nostalgia. It is Winnie's life lived in pain that inspired the song. Winnie's sadness became a nostalgically framed collective memory that defines a society culturally.

The close-ups and Winnie's tiny facial changes create an intense religious-like drama. When the song is sung, Winnie has gone beyond her emotions, desires, and possessive instincts and accepts the fact of her karma and thus goes on to forgive the man. She is purified for she has experienced the suffering and hardship of the failed relationship and has eventually come to appreciate the person who once loved her. After all the suffering she has experienced, she only ever shows her caretaker role towards the man. Her power

and status are recognised in religious practice. Winnie's understanding is then associated with sublimating her painful feelings to a purified maternal instinct.

Just as we see a pure and divine character on the album cover of *Understanding*, the suffering and forgiveness of her story deifies her character and enshrines it. The virtue of Winnie's character has been raised to a state of purification by her toleration of man's nature. She is detached from rational thinking and emotion, using rather a mother's tolerance towards her man (as a mother would to a child). Her morality ensures a virtuous continuity. Her love and sadness gain cultural value through her loyalty and self-sacrifice. She stands on the water covered in a white cloth. She is reborn and gains a privileged status as a narrator and her sorrowful figure became an exquisite object of art.

Figure 4-10: Winnie Hsin's *Understanding* album cover (1994)

Winnie's unbearable memory is delivered as a spectacle in the form of a music video and her heritage is something to be admired. She does not only possess sadness but also

embodies the characteristics of a kind of angelic martyr, who eventually became embraced and supported by the audiences as the star character within this specific Taiwanese cultural context.

Being an earth mother is eventually central to counter cultural mythology. A sentiment of nostalgia allows us to reminisce about past sadness and romanticise about the irretrievable past. The genre can serve as a road map to guide the man, and the audiences to an imagined hometown in bygone times.

4.3.3 Concluding thoughts

As the structural characteristics of this case study indicate, attention given to female singers as subjects, and to female experience as narrative, does not guarantee a female voice. Within the given framework, Winnie appears as a popular screen image signifying either the male perspective or the oppression of the old society. The lack of exploration from Winnie's real perspective constrains the narrative to a traditional social discourse. A pop song that is dressed up with a woman's voice, takes on a mythical status and can greatly limit women's horizons. A woman is featured as the signifier of a vulnerable individual, while being banished from society as a selfless exile.

A woman's song eventually ends up being wrapped around the Man's narrative and identity. The man's final nothingness and emptiness become major features of *Understanding*, and these represent Daoist aesthetics, where *wu* (emptiness) gives birth to the world, through *qi* (primeval breath) which forms yin and yang, heaven, earth, the four seasons and so on. Winnie is a signifier of his castration as well as a carrier of his desire and frustration, but the world is created by the man. Winnie's figure is the site upon which the ambivalence of his desire and depression is mediated.

Winnie, a contemporary Taiwanese Mandopop star, who is titled by her record company as 'Queen of the healing love song', was initially packaged as a female star who has transformed herself from suffering to launching a new episode in her life. On the surface of the song, it is a song to promote a new idea about moving on from a failed relationship, through a female star's voice and may be praise for her virtuous character; the viewers' interest derives from seeing how Winnie learns to solve her problems in her failing relationship. However, in the sequential analysis, we do not find that the new female role, a contemporary Taiwanese Mandopop star, in comparison to the traditional Taiwanese woman, is empowered with any more strength or wisdom in dealing with a failed relationship. Winnie's experience is both internal and external to male-dominated culture, so she follows the cultural order being an appropriate female partner to her man. As an idealised female figure, diligent, self-sacrificing and determinate, she sets herself up as a morally correct woman with the obedience demanded by the patriarchal culture.

The representation of Winnie and protagonist Woman A's sacrifice for the man in this male music producer and video maker's work, remains an icon of a traditional Chinese female character, a representation of man's dominance, and in doing so, it perfectly reflects cultural expectations concerning gender roles in Taiwan's Confucian, patriarchal tradition. Just like some classic Taoist texts that paradoxically depreciate women as less human or lower than men (Birdwhistell 2001: 23-44), the seemingly new and modern pop star, Winnie, embodies the strong ideal of traditional Chinese culture regarding gender issues in this way. A star offers 'patterns of culture' that 'gives shape to the total human process that has produced them' (Morin 2005: 147). *Understanding*, a music video that was to form a new page of Winnie's life, instead, was redirected to capture the traditions of Taiwan, especially the ideology associated with women.

Chapter 5:   The Cute Star and Case Study — *Love You*

5.1   The cute star

The scholarly research on sexual content in music videos claims that images of women are progressing through evidence of sexual agency and power through their displayed sexualities.[41] Tall, thin, hairless legs, breasts, mouths and buttocks, as well as leather, vinyl, chains, lingerie, high heels, dresses, bikinis are typically seen as sexual iconography in Western music video (Hurley 1994: 330). However, the representation of looking and being looked at may be differently interpreted between the Western and Mandopop entertainment industries. Gladney (1994) claims that Han Chinese women are generally represented as covered, conservative, and 'civilized' in most state populations. Fung (2000) states that liberal feminist representation has not yet been internalised by Asian women due to the more conservative Confucian cultural values around them.

> Women in Chinese and Taiwanese television commercials wore more "demure"
> and less sexually suggestive clothing than did women in U.S advertisements.
> (Cheng 1997) …In fashion magazines, East Asian models were typecast as "cute"
> and "girlish" (smiling and giggling) while the Americans girls were posed with more
> serious expressions, looking more defiant and independent (Maynard & Taylor
> 1999).

As can be seen in the consumption of the Taiwanese popular music market, although American pop's divas, such as Madonna Louise Ciccone and Britney Spears, have been fairly popular in Taiwan in the 1980s and 1990s, the Taiwanese Mandopop audiences have never accepted such open wickedness in home-made female stars.

---

[41] See for example, Kaplan, E. Ann 1997; Bayton, M. 1990 &1992; Brown & Campbell 1986; Seidman 1992; Sherman & Dominick 1986; and more discussion in chapter one, 1.2.

The case study in this chapter investigates the hit *Love You*, sung by Cyndi Wang, a female star in 2004. It is a dance music video that is associated with hip- hop, tap dance, and Japanese pop dance styles. Even though heterosexual attraction plays a significant role in the consumption of Cyndi's music,[42] she does not showcase her body sexually like the majority of western dance music videos. Cyndi gains a better advantage in the gender binary through an implication for adolescent girls being 'cute'. Instead of being dominant, skilful, and fashionable, like most of the female stars in Western dance music videos, Cyndi is a specific type of infantilised character, who holds a different potential to become an object of heterosexual fantasy.

The representation of this distinguished type of female star, from Vivian Hsu,[43] Rainie Young,[44] Cyndi Wang, Yoyo Kwok,[45] Jing Wong[46] and Yuki Hsu[47] all celebrate a specific social behaviour by being adorable, sweet (*tain*), innocent (*wu gu*), simple (*dan chun*), vulnerable, weak, and inexperienced, which characteristics are associated with the image of Japanese cuteness- *kawaii*.

Singer	

[42] More than seventy percent fan base of Cyndi is male and she is titled the Young Man Killer by the media (http://www.shm.com.cn/newscenter/2005-12/19/content_1177387.htm).

[43] Vivian Hsu is a female Taiwanese Mandopop singer.

[44] Rainie Young is a female Taiwanese Mandopop singer.

[45] Yoyo Kwok is a female Taiwanese Mandopop singer.

[46] Jing Wong is a female Taiwanese Mandopop singer.

[47] Yuki Hsu is a female Taiwanese Mandopop singer.

Name	Vivian Hsu	Rainie Young	Yuki Hsu
Year	1998	2005	1998
Album	Da Ma Fan (Big Trouble)	Ai Mei (My Intuition)	First Album

Table 5-1: Album covers from Vivian Hsu, Rainie Young, and Yuki Hsu

While *Kawaii* literally means "lovability", "cuteness" or "adorableness", it was originally referred to pitiable qualities in Lady Murasaki's *The Tale of Genji*. According to Shiokawa (1999) women came to be included under the term *kawaii* as the perception of women being animalistic was replaced with the conception of women as docile during the Shogunate period under the ideology of neo-Confucianism. The root word is kawai, formed from 'ka'- acceptable and 'ai'- love. From a viewpoint of appearance, *kawaii* is 'variously cute, pretty, cutesy, or sweet', and is highly related to the colour pink (Katherine Mezur 2001).

In *kawaii* culture, the Japanese pop industry typically portrays baby-like images of woman who are often physically small with baby expressions (Yano 2004: 57). They are commonly seen self-disabling, posing with pigeon toes, pulling wide eyed innocent expressions, acting stupid. In Inukiho Yomota's (2007) study, he clarifies the differentiation between cuteness and *kawaii*. Cute originated from 'acute' in Latin, meaning clever and astute (Inukiho 2007: 215). Conversely, *kawaii* originates from a term meaning shyness, embarrassment or blushing. The image of a personified *kawaii* is not the one who is mature and beautiful, but is feminine, childish and full of lapses: it is an image of 'slow and simple-mindedness, yet pure and gentle' (Yomota 2007: 61).

Iwabuchi (2002) argues that the music industry in Taiwan was influenced by Japanese idol systems in the 1980s, but the industry later moved away from Japan to form an identity of its own. *Kawaii* has a different representation in Taiwan. In Taiwan, *kawaii* is translated as *ke'ai*. *Ke'ai* culture was heavily influential on young women's culture in the late 1990s and early 2000s.

One could frequently see Taiwanese women in their twenties and thirties engaging in *chuag ke'ai* (literally mimicking cute) and *sajiao* (literally girlish behaviour) ranging from giggling or exaggeratedly high-pitch childlike speech to one's clothing choices (Moskowitz 2011: 4). Having large eyes is one aspect that exemplifies innocence; to create this illusion, women may wear large contact lenses, false eyelashes, drastic eye makeup, or even have double eyelid surgery. Women typically employ the look of innocence in order to further play out this idea of this specific cuteness- *ke'ai*.

According to Foucault (1978), sexuality is a social and cultural construct that depends on the social meaning and importance we attach to it. The representation of *ke'ai* involves the construction of gendered meanings. Through popular culture's mainstream participant reception, cute representation, that is also available in *manga*, anime, art, and fashion, is a combination of an innocent teenage and a sophisticated sexual object. The case study in this chapter is to examine how the Taiwanese popular music industry featured this proliferation of the cute figure in creating its own star in the music video and what insights the industry offers.

The case study in this chapter features Cyndi Wang, who was born in 1982 in Taiwan, and graduated from the department of Drama at Taipei Hwa Kang Arts School. Being entitled by the media 'young man killer' and voted as 'the most wanted star as a friend' (Guang Ming Daily 2014), Cyndi is known for her *ke'ai* representation. Avex[48] helped Cyndi Wang start her pop career in 2003 and continued promoting her until 2009. Her premier album *Cyndi Begin* was released in 2003 and sold 320,000 copies throughout Asia.

Yet Cyndi's cute persona becomes even more reinforced through another successful video, *Love You*, released on her second album *Cyndi Loves You* in 2004. The sales of

---

[48] Avex Group Holdings Inc., listed in the Tokyo Stock Exchange and abbreviated as AGHD, is the holding company for a group of entertainment-related subsidiaries based in Japan.

Cyndi Loves You reached 200,000 copies in Taiwan and 1,200,000 copies throughout Asia, increasing nearly four times compared to her debut. The album represents a boundary line in Cyndi Wang's singing career that has successfully made her into a pop star in the Taiwanese Mandopop scene. The image of Cyndi in *Cyndi Loves You* becomes merrier and more youthful (whereas *Cyndi Begin* was quieter in character and more romantic and heartbroken in musical genre). *Love You* had a great influence on Mandopop and became one of the most representative Taiwanese Mandopop songs.

Cyndi, in this music video, is an in-between construction: she is known to be twenty-two years old in real life so is certainly not a child, but she behaves as if she is not yet into adulthood in her star representation. Cindy strengthens her stardom through a form of mimicry of an undeveloped and pre-pubescent girl. Her 'girly' vocal, baby language in the lyrics, and playful scenes erase her mature status and offer a new fantasy role for men. In this playful space between confusion and clarity, innocence and experience, she represents a socially constructed form of sexuality in Taiwan.

Since the main consumers of cute female stars are men (Guang Ming Daily 2014), behind cute stars' entrancing visibilities lie the shadows of a patriarchal unconscious, where hidden male subjectivities are projected onto them. The content of cute representation in music videos illustrates Taiwanese masculine ideologies of sexuality while objectifying women and using them as cute models.

It begs the question about whose subjectivity and sexuality is being represented and how they are present. In order to better grasp the cultural and historiographical significance of the representation about this specific female sexuality, this chapter tries to explore the Taiwanese tropes of multiculturalism and its embodiment of cute practices promoted within music video discourse. I will examine the representation and meaning of how these themes are organised, suggested, and evoked through the images and music in *Love You*, a music video with a light-hearted pop track, campus style, girly images and

feelings, 'sweet tap' dance movements, and thoughts linked with youth, students, and love.

Through the work by the well-known music video director JP Huang,[49] *Love You* falls within the traditional codes of the genre that seem to illustrate what it is supposed to be. The music video *Love You* can be seen as a Mandopop spectacle where a basic socio-cultural practice of cuteness is conveyed. The interpretation of cuteness in *Love You*, through the star Cyndi, music video languages, and cultural symbols, shapes the audiences' comprehension of its meaning. The examination of the video through the lens of a number of musical and visual parameters operating in the temporal flow from prelude to interlude, can explore the multiple subject perspectives (gender, stereotype and representation) that are developed in the video.

The final section investigates issues of Cyndi's representation and its social and cultural meaning. In doing so, the study will formulate a new interpretation of *ke'ai* in the area of Taiwanese Mandopop. This is in addition to the video providing an insight into society due to the way it represents Taiwanese issues and stereotypes.

5.2   Case Study — *Love You*

Profile

Artist: Cyndi Wang

Track: *Love You* (*ai ni*)

Album: *Cyndi Loves You*

---

[49] JP Huang is one of the most successful music video directors in Taiwan. He was awarded Best Music Video at the Golden Melody Awards in 2000.

Genre: Disco

Released: 26th March 2004

Video Length: 03:41

Sectional Divisions: Interlude, Verse 1, Chorus 1, Interlude, Verse 2, Chorus 2, Bridge, Chorus 3, Chorus4.

Character	Cyndi - Home	Cyndi - Schoolgirl	Sam Wang
Story	Playing, cleaning, and day-dreaming at home	A group of seven female student dancers.	Rap
Scene & location	Home (room, bathroom…)	High school campus classroom, stairs, plaza, etc. The audience can see the dance choreography because the camera uses a long shot	Unclear exterior location
Costume	She wears a man's T-shirt (and women's white vest), women's trousers. She is barefoot.	They wear high school uniform: white shirts, black ties, short grey skirts, knee-high black socks, and white sneakers. They seem to be good girl types as they have no piercings or dyed hair, and clear make up.	Long hair with a hip hop style jacket
Time	Daytime with bright light	Daytime with bright light	Daytime with dark light
Object	Apple, drawing, straw, mobile phone, toothbrush, books, bed, duvet, alarm clock, doll, vacuum cleaner, earphones, fridge,	Uniform, bicycle	

	toaster		

Table 5-2: Summary of music video- *Love You*

Following the staple of hip hop and urban pop in the West since the 1990s (McGee 2012: 223), *Love You* is a song featuring the musical and gendered binary — male verse in rap or spoken word, repetitive chorus in a melodic feminised form. In *Love you*, no lyrics refer to dance; the dance scene is associated with the sound world, including tambourine, snare, trumpet, xylophone playing in a 101/16 beat form.

The beat in *Love You* is marked significantly as it is dance music. The fast rate of editing is revealed by 161 shots in this 03:41 minute length video. The visual rhythm created by varying lengths of shots can work both with and against the musical rhythm and underscore significant events, as well as underlying meanings and emotions.

The video of *Love You* seems complete, in that Sam launches the video with rap, Cyndi demonstrates her daily life and dance routine, and then Sam blows a kiss goodbye to the viewer at the end. The existing star image of Sam Wang, the rapper in *Love You*, is worth mentioning at the level of representation. Before the release of the music video *Love You*, Sam was already well known as a Taiwanese male celebrity, involved in two boy bands 5566[50] and 183 Club.[51] His image is especially associated with hosting, comedy, dancing and soap-dramas. At one point, he played in the Taiwanese national soccer team.

At the age of 28, Sam's representation signifies a successful, charming, and multi-talented down to earth guy. Due to Sam's existing stardom, even though he is a rapper in the video, we do not really feel that Love You is a 'street style' genre. The subsequent rapper image

---

[50] 5566 is a Taiwanese boy band, part of J-star (a Taiwanese Music-Company).

[51] 183 Club is a Taiwanese boy band managed by J-star.

is not as 'aggressive' or 'street-wise' as it might immediately appear to be. Musically, the light-hearted melody in the disco rhythm provides an emotional import akin to jumping for joy. The combination of Sam and Cyndi produces uplifting, fun music that might make people want to dance in a youthful student-like atmosphere.

Cyndi has two characters in this music video. The first one is as a "girl next door" figure — as if observed through a window from the spectator's perspective — who goes about her personal life at home, fooling around, preparing for school, cleaning, and day-dreaming. This character is the subject of the storyline that is played out in the lyrics, a girl who is confused about love and insecure about an unknown relationship. She self-consciously represents herself to the audience.

The second character is set in a group of seven female students' dancing scenes. These group dance scenes are mainly used in the chorus of the song. This is the character of the singer Cyndi, who lip-syncs and performs dance-to-the-beat. The video's eclectic dance and movement sequences borrow variously from hip hop, tap dance, and Japanese pop dance.

The sequential placements of a blue and green tone divide the two sequences into sections. The two colours establish a relationship between the musical and visual parameters Cyndi demonstrates — the participant and the narrator. The participant is the one who is observed in the footage; she is memorable in the blue tone colour. The narrator is the one who dances and performs lip-sync; she is memorable for the green tone colour related to Sam's rap and disco flows. Due to its sectional nature and the repetition of the musical narrative and dance choreography, I will only include the detail investigation from the prelude to the interlude in the sequential analysis.

Sequential analysis

Prelude (00:00-00:42)

Figure 5-1: Numbered musical notation of prelude in *Love You*

1a	Medium close shot	Credit of the song, including the song title, singer, lyricist, songwriter, and Chinese lyricist.
	Still	
	Cindy seen	
	'*Yeyeyeye*' (Sam shouting)	
1b	Medium close shot	Cindy giggles and lowers her body, preparing to wave her hand toward the camera. Sam starts to rap.
	Movement	
	Cindy seen	
	'*Yo yo yo Cindy*'	
1c	Medium close shot	Cindy jumps and shakes her fist. Smile is still on her face.
	Movement	

	Cindy seen *'What's wrong with me?'*	
2 	Close up Movement (quick zoom out) Sam seen (*'What's wrong with me?'*)	Sam smiles and raps.
3a 	POV (A quick cutting of Cindy's still photos.) 6~7 pieces of still photo Cindy seen *'love you'* (Cyndi's vocal)	The shot contains 6~7 rapid still photos, many of which show Cyndi's profile. Cindy looks out of the window.
3b 	POV Still photos Cindy seen *'Yo Yo Cindy baby'*	Cyndi looks towards the camera accidentally at the last still photo.
4 	Close shot Static Sam seen (*'Yo Yo Cindy baby'*)	Sam touches his chest.
5 	Low-angle full pan shot Movement (tracking shot) Cyndi seen (from a side angle) (*'Yo Yo Cindy baby'*)	Cyndi drags a big speaker with both of her hands on the stairs while she walks towards the top of the stairs.

6	Extreme low-angle full pan shot	Same action from shot 5.
	Movement (matched cut)	
	Cyndi seen (from below)	
	'What's wrong with me?'	
7	High-angle close pan shot	Same action from shot 5.
	Movement (matched cut)	
	Cyndi seen (from below)	
	'Cindy, give me your love'	
8	Close shot	Sam reaches his left hand toward the camera.
	Movement	
	Sam seen	
	(*'Cindy, give me your love'*)	
9	Close up	Sam raps.
	Movement (jump cut)	
	Sam seen	
	(*'Cindy, give me your love'*)	
10	Close shot	Sam touches his heart.
	Movement (jump cut/zoom in)	
	Sam seen	
	'you make me sneeze all the time'[52]	

---

[52] Sam rap in English so I do not translate. '*you make me sneeze all the time*' may sound awkward in English-speaking context. In the context of this music video, Sam puts 'sneeze' as a reaction from missing Cyndi too much.

11	Close up	Sam jams his face in font of camera.
	Movement (jump cut)	
	Sam seen	
	('*you make me sneeze all the time*')	
12	Close up	Cindy puts down the heavy speaker on the floor.
	Movement	
	Cindy seen	
	('*you make me sneeze all the time*')	
13	Close Shot	Heavy speaker is put on the floor. Cyndi stoops down.
	Movement (matched cut)	
	Cindy seen	
	('*you make me sneeze all the time*')	
14	Extreme long shot	The camera pans from left low to right high to where we see Cindy standing on the stairs.
	Movement (crane shot starts low and rises)	
	Cindy seen	
	'*ye ye ye ye*'	
15	Full shot	Cyndi changes outfits, along with her schoolmates. Cyndi's slim arms are seen.
	Static (slow motion)	
	Cindy seen	
	('*ye ye ye ye*')	
16	Close shot	Cindy smiles with her eyes in a rainbow shape.
	Static (slow motion)	

		Cindy seen	
		'now now'	
17		Full shot	Cyndi puts the school uniform on, along with other girl students.
		Static (slow motion)	
		Cindy seen	
		'why do I sneeze crazily all the time'	
18		Close shot	Sam sneezes.
		Movement	
		Sam seen	
		(*'why do I sneeze crazily all the time'*)	
19		Close shot	Cyndi bends down to stretch.
		Movement	
		Cindy seen	
		(*'why do I sneeze crazily all the time'*)	
20		Close shot	Cyndi stretches her leg by leaning on the handrail.
		Movement	
		Cindy seen	
		'At 03:26 am'	
21		Extreme close up	Sam reaches his hand with sign 'two' towards the camera.
		Movement	
		Sam seen	

		('*At 03:26 am*')	
22a		Close shot	Sam reaches his hand with sign 'six' toward the camera.
		Movement	
		Sam seen	
		('*At 03:26 am*')	
22b		Close shot	Sam strikes his chest and proudly boasts.
		Movement (quick zoom in)	
		Sam seen	
		'*let me sing let me sing a song*'	
22c		Close shot	Sam reaches his hand towards the camera.
		Movement (quick zoom in)	
		Sam seen	
		'*Accompanying you to sleep*'	
23		Medium close shot	Cyndi and her schoolmates run past the camera.
		Movement	
		Cindy seen	
		('*Accompanying you to sleep*')	
24		Extreme long shot	Cyndi dances alone.
		Movement (dolly shot)	
		Cindy seen	
		(rap rest)	
25		Close shot	Extras' feet, as they are running

	Movement (tracking shot)	
	Feet seen	
	'*what is love*'	
26	Low-angle long shot	Cyndi dances alone.
	Movement	
	Cindy seen	
	'*say yes*'	
27	Extreme close up	Moving feet in white converse shoes
	Movement	
	Feet seen	
	uh…I am listening	
28	Low-angle medium shot	Extras run on the stairs.
	Movement (tracking shot)	
	Extras seen	
	(*uh…I am listening*)	
29	Low-angle medium shot	Extras run on the stairs.
	Movement (tracking shot)	
	Extras seen	
	(Rap rest)	
30	Medium close shot	Sam reaches his hand towards the camera.
	Movement	

	Sam seen	
	'say yes to whatever you want'	
31	Long dolly pan shot	School building
	Movement (dolly)	
	School	
	(*'say yes to whatever you want'*)	
32	Long shot	Dance
	Movement (dolly)	
	Extras and Cindy	
	'Cindy I really love you so'	
33	Long shot	Dance
	Movement (dolly)	
	Extras seen	
	(*'Cindy I really love you so'*)	
34	Long shot	Whole dance group dance.
	Movement (Dolly)	
	Extras seen	
	(Rap rest)	

Table 5-3: Details of prelude in *Love You*

Description of the Sequence

Before the song begins, we see Cyndi's face in a close up. The shot reveals her holding her fist in freeze-frame against a grey-green wall. Her eyes narrow slightly and her arched eyebrows and clenched elbow convey her naughtiness. As the rhythm of the song begins,

Cyndi starts to move. Cyndi's figure looks slim and petite because she has to crouch down and jump to wave her fist towards the camera.

Following Cyndi's action, Sam is placed under our immediate gaze when he lip-syncs in shot 2. The weight of Sam's rap initiates the coherence and stability of the song. Featured in close ups, Sam dominates the space in the moving tight frames. It is as if he is pushed and pulled by the music, just like he is embedded in the tempo. Sam consistently grabs our attention by reaching his hand towards the camera and striking his chest (shots 2, 4, 8-11). The fast cutting emphasises smaller rhythmic elements which thus keep us focusing on the beat Sam is rapping. We are invited into Sam's rapping world.

As we are following Sam's beat, from shot 2, a close-up of Sam's gaze leads our vision to fast moving still photos (shot 3) of Cyndi framed and collected by a third party so Sam is established as the viewing subject. The tension between the external and objective images of Cyndi and Sam's rap erupts in a series of visual sequences from Sam's subjective viewpoint. These still photos are the random and fragmented features of Cyndi, such as her eyes and lips (in extreme close ups), and also actions like sleeping gestures, and day-dreaming. With its off hand, off-centre frames and extreme close ups, this opening credits sequence has a home-made polaroid quality, as if to project Cyndi's carefree school days.

In shots 5-7, Cyndi is seen as a silent moving figure from Sam's subjective perspective. The tracking shots match the energy of the song so we get a sense of running alongside the sound track. Her footsteps are responsive to the contour of the rhythm but she finds it difficult to move the heavy loud speaker as though she is too weak to move it. The inserted images (shots 8-11) of Sam's rapping in close ups hold us with Sam as the subjective viewer while watching Cyndi's action.

In shot 12, the bass drum note is matched by the loud speaker hitting the ground, which draws our attention to the melody's gradual descent. Following this, the instrumental melody and chords stop at the fifth bar. Following the climactic cadence, there are several seconds of silence. Eventually, Sam's shouting '*yeyeyeye*' breaks the silence and his vocal is distributed throughout the space of the campus in an extreme long shot (shot 14).

This musical section closes with a long shot in which we see Cyndi standing on the stairs and at the corner of the frame. It not only adopts Sam's point of view of seeing Cyndi standing on the stairs and reaching outward, but also helps us to acknowledge the totality of the campus space and sets the context for the next sequence.[53]

After a one bar break, the repeated keyboard melody, along with quick tempo in a disco form, create a lively sound. The camera is placed in the classroom (shots 15-17), revealing a group of female students changing their outfits. Sam's rap with a coltish vocal quality, '*yeye, now now*', as well as temporal and spatial cues, suggest that he is looking at this scene, the private moment between these girls' figures. Slow motion is used here to make the outfit-changing more dramatic, highlighting the fact that this is a narrative music video.[54] As Sam keeps talking about Cyndi, it compels us to search for her within the group.

From shot 21 to 23, the movements of Sam's hand in front of his face possess a rhythmic quality of dance. When Sam finishes the ninth bar '*At 03:26 am, let me sing let me sing a song. Accompanying you to sleep*', Cyndi and her schoolmates start to run up and down the campus. The detail of their outfits, short school skirts, the white k-swiss[55] bag (shot 25)

---

[53] Just as long shots are adopted in narrative film, we possess insight and prepare to move on to the next sequence.

[54] David Bordwell and Kristin Thompson define narrative form as 'A type of filmic organization in which the parts relate to one another through a series of causally related events taking place in time and space' (1996: 480). Carol Vernallis draws on Aristotle's definition of narrative: 'narrative occurs when characters with defined personality traits, goals, and a sense of agency encounter obstacles and are changed by them' (2004: 117).

[55] K-Swiss, Inc. is an American footwear company. The company designs, develops, and markets a range of athletic shoes, targeting young urban female consumers in print and on TV.

and well-worn low cut converse[56] shoes (shot 27) additionally adds an element of vitality and dynamism to this group. In shots 23-29 and 31-34, the setting is revealed when the camera follows Cyndi and her schoolmates on the stairs and in the plaza.

The venue is a high school campus where Cyndi and her schoolmates are running, playing, changing, stretching, and dancing. We are guided by these moving figures to experience the exterior space. The unfolding of space shown by this girl group solidifies the metaphor of the song's structure, maintaining this song in a student-oriented, youthful and girl-only theme. The energy of the song is explored by the figures' jumpy and happy actions that also define the weight of the musical beat.

Structural characteristics

In the context of Taiwanese Mandopop, rap has been received as an American genre valued for its associations with coolness, newness, hipness and street style. In the music video of *Love You*, Sam's appearance, with big baseball jacket, hoody and long hair is clearly adopted to fit the genre. The English rap, with verbal dexterity, encourages us to identify with the hip-hop genre, which is also associated with street images.[57] Sam is filmed through a green filter in a dark outdoor corner, which suggests a street theme. So the male protagonist in the music video is a man on the street with shoulder length hair and a hip-hop style outfit. This setting, costume, and rap genre add more masculinity to Sam's representation.

In contrast, the lighting and colour surrounding Cyndi, firstly, point to her fragility when contrasted with the contrasting lighting used for Sam. While Sam's figure looks heavy and mature (masculine vocal, winter hip-hop style outfits, dark background), Cyndi looks slim and vulnerable (spring outfit, moving in and out of the shots, bright setting, unable to lift

---

[56] Converse is an American lifestyle company consists of shoes, lifestyle fashion, and athletic apparel.

[57] Rap videos have traditionally taken place on the street (Vernallis 2004: 73).

a stereo). The sequence exaggerates the discrepancy between the sturdy Sam and the enfeebled and vulnerable Cyndi. The love relationship between the two immediately strengthens the dialectical structure of the themes: masculine vs femininity; maturity vs pre-pubescence; big vs small.

Sam's rap places great weight on the lyrics[58] that can fill the gap between the seemingly unrelated scenes of Sam (a rapper) and Cyndi (a high school student). The content of the lyrics is Sam's confession of loving feelings towards Cyndi. He misses Cyndi badly so he sneezes all the time[59] and is willing to do anything for her. Although Cyndi and her schoolmates are mute, their slim figures and frolicking actions are repetitively underscored by the synthesised keyboard melody with the light tripping rhythm
0i̲ 7i̲ 6i̲ i͡ (shot 3, shots 15-17 and shots 23-25).

The female students' slim figures and light weights reflect gender and the lithe quality of the music. Sam and a group of male vocalists (Sam sings back-up) are underscored by the rapid bass line, which joins the music when he raps. Based on the music cues, we can feel which sound links with which character. The sounds of the two groups (Sam's group and Cyndi's group) stand against each other but also respond to each other. The editing attends to the whole arrangement of the song, so we don't just see the song as Sam's own self-disclosure, but the dialectical process between the two.

Cyndi only possesses a subjective position in the first still shot when she beats the air with her fist, and scratches her hair. The shot firstly features her as an irrational girl who exposes her anxiety. There is a suggestion of childish neurosis. While Sam raps throughout the prelude, Cyndi behaves like she is not listening to Sam, or she knows that

---

[58] In the process of pop music production, music is commonly composed first and the lyrics second. However, the narrative of lyrics in rap is stronger than other genres due to the fact that it works in isolation, with the beats and rhythm added afterward.

[59] In the verse 1, Cyndi explains the reason for the sneezing. In this context, Sam sneezes all the time because he misses Cyndi too much for him to handle.

Sam is rapping, but she only focuses on her own affairs with her schoolmates. Cyndi and her schoolmates' actions are out of sync with the music.

The weight of these images possesses a different force against Sam's rap. The visual code seems to structurally separate her (in her own silent world, oblivious to Sam) from Sam's sonic world. The sequence in the prelude is created through Sam's own psychological narrative, Cyndi being illustrated in his sonic world.

The close ups of Sam (the viewer) and the distant shots of Cyndi (the viewed), lead us to empathise with what Sam sees and experiences. The prelude introduces an unstable relation between Sam as the subject and Cyndi as the object of Sam's imagination. The structure is not only to show us what we would see from the viewpoint of Sam but how we would see it as well.

Conditions of Cyndi's and the extras' activities, fun and games, include changing clothes in the classroom, running in the hallway, give Sam an illusion of looking in on a private world. The soft focus and the connotation of the hand-held camera documentary imply a sense of voyeurism, manifestly to show that Cyndi is the unknowing and unwilling victim of Sam from his undercover position of surreptitious observation. Cyndi and her schoolmates passively associate themselves with spectacle and space; they are represented as the voyeuristic fulfillment of Sam's sexual desire in his psychological narrative. A relationship between Sam and Cyndi as viewer and image is immediately formed: the prelude puts Sam in the sequence to teach us how to play in this voyeuristic fantasy.

Verse 1 (00:43-01:11)
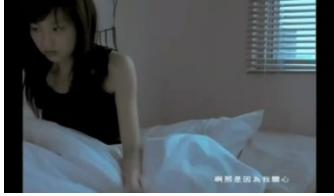
Figure 5-2: Numbered musical notation of verse 1 in *Love You*

35a	Medium shot	Cyndi's left hand moves across her nose.
	½ movement	
	Cindy and extras	
	'If you suddenly sneeze'	
35b	Medium shot	Dancers keep fingers crossed, moving from left to right.
	½ movement	
	Cindy and extras	
	'that is because I am missing you'	
36	Close up	Cyndi grabs her phone from the table.
	Movement	
	A phone	
	'If you wake up from the ring of the phone in the middle of the night'	
37	Medium close shot	Cyndi wakes up from the bed and appears in the frame from below.
	Static	

	Cyndi seen ('*If you wake up from the ring of the phone in the middle of the night*')	
38 	Extreme close up Static (blur to focus) A clock ('*If you wake up from the ring of the phone in the middle of the night*')	'2:31am' is shown on the clock.
39 	Medium close shot Static Cyndi seen '*ah, that is because I am concerned*'	Cyndi wakes up from the bed.
40 	High-angle close shot Static Cyndi seen ('*ah that is because I am concerned*')	Cyndi puts her phone on the bed, released.
41 	Full shot Static Cyndi seen '*I am always wondering*'	Cyndi looks outside the curtain.
42 	Medium close shot Static Cyndi seen	Cyndi titters and gets under the quilt

	('*I am always wondering*')	
43	Full dolly pan	Cyndi and extras bend their arms and move up and down. They stomp the floor lightly and rhythmically
	Movement	
	Cyndi and extras	
	'*about the meaning of your words*'	
44a	High-angle close up	Cyndi purses her lips with a bashful expression. We see her fluttering her eyelashes.
	½ Movement	
	Cyndi seen	
	('*about the meaning of your word*')	
44b	High-angle close up	Cyndi lip-syncs with a puppy-eyed expression.
	½ Movement	
	Cyndi seen	
	'*I really want to believe*'	
45	Low-angle long shot	Cyndi and extras move her hand up and down as if to mimic the way a penguin walks.
	Movement	
	Cyndi and extras	
	('*I really want to believe*')	
46	Close up	Cyndi shows her head out of the duvet.
	Static	
	Cyndi seen	
	'*but I still cannot help doubting it*'	
47	Close up	Cyndi stretches her feet out of the duvet.

	Movement	
	Bare feet	
	('*but I still cannot help doubting it*')	
48	Close up pan shot	Cyndi lifts up an apple against the painting.
	Static	
	An apple	
	'*in your heart*'	
49	Medium pan shot	Cyndi nods towards the audience.
	Movement	
	Cyndi seen	
	('*in your heart*')	
50	Medium shot	Cyndi lifts up an apple, trying to match the content of the drawing.
	Static	
	An apple and a portrait	
	'*Am I the only one?*'	
51	Extreme close up	Cyndi makes a face as if she is blushing at the mention of '*Am I the only one?*'
	Static	
	Cyndi seen	
	('*Am I the only one?*')	
52	Low-angle full dolly shot	Dancers lift their hands up.
	Movement	

	Cyndi and extras	
	'*Love is me annoying you all the time*'	
53	Moving close up	Dancing feet
	Movement	
	Feet in converse shoes	
	('*Love is me annoying you all the time*')	
54	Low-angle full dolly shot	Dancers wave shoulders
	Movement	
	Cyndi and extras	
	('*Love is me annoying you all the time*')	
55a	Low-angle full dolly shot	Dancers look at each other and prepare to hold hands together.
	Movement	
	Cyndi and extras	
	('*Love is me annoying you all the time*')	
55b	Low-angle full dolly shot	Dancers hold hands together.
	Movement	
	Cyndi and extras	
	('*Love is me annoying you all the time*')	

Table 5-4: Details of verse 1 in *Love You*

Description of the sequence

In this new sequence, Cyndi is mainly filmed with a soft-focus filter with a bright white setting in her room. The new color and setting immediately assist in drawing us to the

163

soundtrack sung by Cyndi. Compared to Sam's yelling and energetic rap in the prelude, Cyndi's vocals, accompanied by gentle female harmony, sound light and girly in the verse. The framings from shots 36-42 draw us to the content of the shot, passing Cyndi's body, such as her neck, elbows, and ankles. There are also several shots of her reluctant to get out of bed but unable to get back to sleep. The camera follows Cyndi to different locations, with an informal documentary-style of shooting, from some unusual angles, such as from below, or behind.

In shot 44, we see Cyndi's bashful and puppy-eyed expression with her voice of self-doubt in the close-up. Cyndi's eyes are wide, conveying confusion. The close up also discloses the intimation of Cyndi's innocence when she purses her lips with a puppy-eyed expression. Cutting between the blue tone narratives, the video cuts back to the dancing scene (shots 43 to 45), which reminds us that we are still in the disco flow of the song. Cyndi and her schoolmates stomp on the floor lightly and rhythmically (shots 43 and 45) as if responding to these lyrics, highlighting Cyndi's concern and uncertainty towards a romantic relationship with Sam.

The camera then goes back to search other details of Cyndi in the interior setting. We see her feet (shot 47), an apple in her hand (shot 48), and a drawing of a female portrait (shots 49 and 50) in close ups. Standing in bright light, these objects appear warmer and establish an intimacy with the viewer. Just as we are searching for these details, Cyndi occasionally acknowledges the camera by glancing at it. She turns her head towards us with a grimace in an extreme close up (shot 51) and sings '*Am I the only one*?' whilst gazing into our eyes. The shot centres our attention on Cyndi's rosy face. The naked make up is used to place an emphasis on her natural beauty and virginity, which show her innocent emotions effortlessly. She looks directly into the camera, which breaks the fourth wall. The composition of the shot (projected in the centre of the frame) exhibits Cyndi so as to invite our involvement. We are as if struck by this eye contact with her.

As the song approaches the chorus, Cyndi alters her character from being a participant to becoming a narrator again in the exterior green tone setting (from shots 52 to 55). The dancers keep the video moving. When Cyndi sings, her schoolmates can hear her voice and cooperate with her. They know when to hold hands together according to the musical cue. They ignore the camera and the television viewer, and instead they look at each other; and thereby attention is drawn towards their interplay and their dance work. We are conducted towards the beginning of the dance scene in chorus 1.

Structural characteristics

There are two narratives in verse 1: Cyndi dancing with her schoolmates in the green tone school scene and Cyndi as the participant in the blue tone home scene. The two sequences have the visual quality of juvenile and youthful imagery. Both of the colours tend to recede in the frame; the figures, including Cyndi, and the props come to the fore. The soft blue and green settings reflect shared notions about teenage girls and refer to safety. The luminosity and white hues are used to showcase Cyndi's purity and virginity. The director cuts from one sequence to another at a fast editing pace, revealing events from one location to another in immediate juxtaposition. The mix images of Cyndi at home and Cyndi dancing with extras in the campus enrich our subjective interpretation.

In the green tone school dance scene, Cyndi and her schoolmates appear to be the same physical size: slim and short in the long shots. The figures dance together with the same movement, so Cyndi's appearance does not obviously differ from the others. The wardrobe choice also does not allow us to overly distinguish Cyndi from the other female students. In the green tone school scene, Cyndi and her schoolmates remain in the same musical and social environment, dressing in grey-green school uniform.

Clothing is usually used to distinguish the star from the extras in a music video but Cyndi and her schoolmates' identical school uniforms guide us to identify Cyndi and the extras as a unified type. Generally speaking, in Western mainstream music videos, supporting actors are usually being used to set off the stardom of the singer in music videos.

However, Cyndi is being embedded in this community. It is instructive to imagine how her images would look if Cyndi did the same things that female stars do in Western music videos. What if her schoolmates danced in a lower position while she stayed tall among them? What if her schoolmates danced against a wall while she danced in the front? What if she demonstrated authority by waving a finger in the air, being lifted by her schoolmates and showing them what to do?

Apparently, the setting carefully reduces Cyndi's unapproachable stardom and deposits her figure in the context of her day-to-day life, just like other girls, at school. The spectators can view her as a school figure, or a life-sized pop idol who is a typical girl next door, instead of a pop star.

In the blue tone interior scene, Cyndi's uniform, socks, photographs, alarm clock, white duvet, apple, painting, and so on, are stylised and fragmentised by colours, close ups and fast cutting. To avoid overly sexualizeing Cyndi's infantilised images, her female biological features, such as breasts or hips, are not highlighted in close ups. Instead, the substitution of her personal objects contributes to the creation of weight in the image, and then gradually reveals the myth of Cyndi on a symbolic level.

Cyndi expresses her unconscious anxiety and lack of knowledge to be in an adult relationship with Sam.[60] She also expresses her need for dependence and protection in a loving relationship.[61] However, her figure is careful not to connect to any male figure.[62] Being placed alone in her room, Cyndi's vulnerable manner and dependent character respond to the observer/viewer who views these scenes. As Cyndi expresses her care-requiring personality, it is as if the audience is invited to discover her private world. The

---

[60] In the lyrics: *I am always wondering about the meaning of your words. I really want to believe but I still cannot help doubting it. In your heart, am I the only one?*

[61] In the lyrics: *love, is me annoying you all the time* (hint: love is while I am always sticking with you).

[62] Imagine what the scene looks like if Sam were framed in the scene alongside Cyndi's figure.

shaky camera movement seems to be by someone who carries a hand-held camera, making a slightly haphazard home video of Cyndi. The film language sets a hint of interaction between Cyndi and the viewer. The viewer is, simultaneously, an insider, documenting these private movements, and a spectator, watching her as though observed through a window.

Cyndi occasionally establishes an interaction with the audience, by nodding (shot 49) and/or making a face (shot 51) towards us. The cute representation merges Cyndi's meekness and submissiveness in communication with Sam, and the male viewer's domination and control. Cyndi's bashful expression (shots 39, 49, 51) pronounces vanity and a sense of shame, while a sexual element is gradually developed.

Chorus1 (01:11-01:31)

Figure 5-3: Numbered musical notation of chorus 1 in *Love You*

56a	Full dolly pan shot	Cyndi and extras hold their hands together and skip and raise their legs on the spot.
	Movement	
	Cyndi and extras	
	'Oh Baby say more sweet words to me'	
56b	Full dolly pan shot	Cyndi and extras hold their hands together and skip and raise their legs on the spot.
	Movement	
	Cyndi and extras	

	'Find me if you really miss me'		
57	Extreme close up		Cyndi Looks up and show her cheek toward the camera with lip-syncs.
	Movement		
	Cyndi seen		
	'show me some more messages'		
58	Extreme close up		Cyndi Looks up and performs lip-syncs.
	Zoom in		
	Cyndi seen		
	'so I can see the signs'		
59	Full dolly pan shot		They shuffle their feet and swing their arms from side to side.
	Movement		
	Cyndi and extras		
	'Oh say fewer byes'		
60	Low-angle moving pan shot		She looks directly at the camera.
	Movement		
	Cyndi seen		
	(*'Oh say fewer byes'*)		
61	Full dolly pan shot		Movement continues.
	Movement		
	Cyndi and extras		
	(*'Oh say fewer byes'*)		

62	Low-angle dolly shot	Dancers wave their arms out straight from side to side.
	Movement	
	Cyndi and extras	
	'I want to be with you more than just one day'	
63	Aerial shot (bird's eye view shot)	Movement continues.
	Movement	
	Cyndi and extras	
	(*'I want to be with you more than just one day'*)	
64	Low-angle pan shot	Dancers put their hands on their waists and push out their shoulders from side to side.
	Movement	
	Cyndi and extras	
	'More signs'	
65a	Close up pan shot	Cyndi performs lip-syncs.
	Movement	
	Cyndi seen	
	'to let me be willing to'	
65b	Close up pan shot	Cyndi points finger to the camera and thus the audience.
	Movement	
	Cyndi seen	
	'love you'	

Table 5-5: Details of chorus 1 in *Love You*

Description of the sequence:

The chorus is more beat-oriented. Although the editing doesn't necessarily cut to the beat, the editing grounds itself through the dancing bodies. In shot 56, seven girls hold hands together to dance in an orderly rank. Their tapping in sync with the music defines the weight of the disco tempo and beat, encouraging us to participate with the bodies we see. Cyndi's and the extras' foot work mostly highlights the second and forth beat, guiding us in how to feel the weight and quality of the percussion.

From shots 59 to 64, the dance seems fragmented but it is used to underscore the musical hook. The figures move together, but it is only sometimes that Cyndi is in the foreground. There is no close-up on Cyndi when she dances; the dance sequence is based on wide-angle shots. The viewers are allowed to scan the scene in order to remember the sequence, movement, and speed. Most of the time the camera placement is positioned at low angles, entering the space and tracking alongside dancers' moving knees and feet. These tactics draw the viewer's attention to their legs. The camera placement enables the viewer to almost see up the figures' skirts.

Tilts, pans and zooms of the camera, operate back and forth along the tracking shot at various speeds. The camera movement is operated freely with 360-degree movement (shot 59), with a point of view taken from behind a hand (shot 62), followed by an extremely high angle shot (63). The mix of these techniques conducts us to move from place to place. The mix of high- and low-angle shots lacks a sense of grounding, leading us to the musical cues that mimic the contour of the rhythm which features the hook. We are conducted to be near to this dancing group and encouraged to participate. These copious shots keep the video moving and sustain the chorus's momentum, also keeping the dance scene interesting and helping it build toward key moments of the song, when Cyndi sings '*love you*'.

In shots 57, 58 and 65, Cyndi performs with lip-sync to the camera, and thus the audience; at this point she has an uncertain expression. Her eyes become huge and round when she sings '*Show me some more messages so I can see the signs*'. The close ups illustrate Cyndi's emotion, emphasising her intimate shyness. Her height and camera angle force the viewer to take an authoritative view: the spectators view her from angles slightly above her figure, which puts her in a submissive position. The close up leaves us with just her. We are left gaping at her chin, while a wall looms behind her, preventing us from moving into the space. In shot 65, the close up again grasps hold of the moment 'Love You' when Cyndi points a finger toward the spectator.

The code of the music and image set up an acknowledgement between Cyndi and the viewers. The intensification of the lyrics comes to the fore. Cyndi's sweet vocals and words generate the feeling of her crystallised point of view. Because the hook line 'love you' is placed in relief, it becomes an easy way to make this part memorable.

Structural characteristics

Cyndi clearly transforms her character from an observed object at home to a subjective story-teller in the chorus at school. She has greater poise now because she remains in sync with her own movement.[63] In the dance scene, we know that this is not a girl band because the figures are not introduced one-by-one and Cyndi is sometimes placed in the front and centre of the group. It highlights her status as the singer of the song. Extras are sometimes associated with the accompaniment and occasionally slip beyond our attention.

The dance choreography in the chorus is supposed to be an attractive feature for the viewers and is made to sell the song. The small, fragmented, choppy, and non-fully-revealed details complement the hook and encourage the repeated viewings frequently needed for learning. The tap dance style movement teaches the viewers how the music is

---

[63] In the verse she stays on the beat only because of jump cuts.

experienced in the body within a certain cultural epoch (Vernallis 2004: 70). Seven girls dancing with their school uniforms on, simple movements of hands and legs: this formation will repeat four times throughout the music video, helping the audience to memorise the key 'image' of the song. There are no particularly impressive techniques or even orderly movements in the performance. The choreography does not aim to emphasise Cyndi and her classmates' dancing ability. They appear to be more like the members of a school club casually practicing their dance moves. The casual, unremarkable, incomplete, formless, and unprofessional movements express the identity of the student-like group.

The lack of dance skills and the high school girl group image play a key role in absorbing the shock of Cyndi's character — switching (from an observed object at home to a subjective story-teller). The dancers know they dance in the same way as everybody else. Seven schoolgirl figures holding hands together make them appear in a role of those who need to be guided. The directness of the lyrics,[64] requiring an action from Sam, is diluted by the fact that we see seven unified schoolgirls, not one, expressing the lyrical content in common consensus.

The identity demonstrated by the group moving together reduces Cyndi's personal expression. Cyndi can retain her submissive and vulnerable character when being part of this unified group. Even when Cyndi performs lip-syncing (57, 58, 60) interlaced in the dance scene, the adoption of high-angle shots contributes to reducing her power, giving the viewer a sense of mobility, as if authorising possible masculine interpretation of ownership. Her smiley and innocent expression generates a vulnerable and loveable, but also pathetic and pitiful feeling for the viewer. The spectator thus possesses an authoritative position when viewing this sequence.

---

[64] It can also be read as her being inexperienced at hiding the feeling.

Interlude (01:31-01:46)
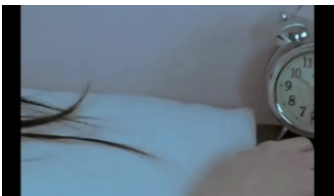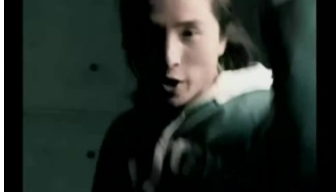
Figure 5-4: Numbered musical notation of interlude in *Love You*

66	Close up pan shot	Cyndi moves her hand towards the alarm clock.
	Movement	
	Cyndi, a clock	
67	Extreme close up	Water is sucked from the bottle.
	Static	
	A bottle and a straw	
68	Extreme close up	Cyndi waves her feet.
	Movement	
	Feet and a clock	
69	Extreme close up	Cyndi does not hear a thing from the phone.
	Movement	
	Cyndi seen	
70	Close up	Sam raps '*da me la*'
	Movement (quick zoom out)	
	Sam seen	
71	Extreme close up	A moving toothbrush leans on a glass.

173

	Blur-focus	
	Toothbrush	
72	Extreme close up	Sam raps '*Put your hands up*'.
	Movement (quick zoom out)	
	Sam seen	
73	Extreme close up	Cyndi is taking her t-shirt off.
	Static	
	Cyndi's waist	
74	Close up	Sam lip-syncs
	Movement	
	Sam seen	
	'*put your hands up, put your hands up*'	
75	Extreme close up	Same action from shot 73.
	Movement	
	Cyndi	
	'*put your hands up, put your hands up*'	
76	Extreme high-angle full shot	Cyndi showers her feet.
	Movement	
	Cyndi's feet	
77	Close up	Sam sneezes.
	Movement	

	Sam seen	
78	Low-angle moving pan full shot	Cyndi runs around with a vacuum cleaner.
	Movement	
	Cyndi seen	
79	Low-angle moving pan medium shot	Cyndi cleans the room with a smile on her face.
	Movement	
	Cyndi seen	
80	Low-angle shot	Cyndi cleans.
	Movement	
	Cyndi seen	
81	Close shot	Cyndi squats and signs. She has a temper tantrum and shows her frustration.
	Movement (zoom in)	
	Cyndi seen	
82	Close up	Cyndi is absent minded.
	Movement (zoom in)	
	Cyndi seen	
83	Close up	Sam lip-syncs
	Movement (zoom out)	
	Sam seen	
	'*Come on, come on*'.	

Table 5-6: Details of interlude in *Love You*

Description of the sequence

In the interlude, the video tracks back to Cindy's original character in the blue tone setting, who goes about her daily life at home with trivial activities including sleeping in, sending text messages, washing her feet, cleaning her room, and day-dreaming. Since there is no specific storyline or skillful musical solo in the scenes, the audio-visual narrative (changes in distance, narrative, editing) takes over the dimension of space and time. The editing attempts to keep pace with this soundtrack so the shots immediately dissolve away.

The camera jogs back and forth clearly in this section, as if searching and finding every fragmented detail about Cyndi. We see a variety of close up shots of Cyndi's body, such as her hair (shot 66), moving feet (shot 68), elbow and waist (shot 73), as well as her belongings, such as her toothbrush (shot 71), straw (shot 67), clock (shot 66) and earphones (shot 82). These objects have a muted quality but their pink colour in the blue tone setting adds femininity to the experiential qualities of the soundtrack. The trumpet solo and beat embellish the flat music. The xylophone imposes temporality upon the objects so it is slightly different from our ordinary experience.

From shot 78 to 82, we see Cyndi wearing an extra-large sweatshirt, which makes her childlike and demure, as if she is wearing her father's outfit. She frolics whilst cleaning her apartment. The slithering camera turns in response to the music. It keeps up with the speed and transformational process of the music. At the end, Cyndi runs around the flat but cannot finish the cleaning work. She then squats and sighs which somehow shows a childish temper tantrum. In shots 81 and 82, the close up of Cyndi's innocent face generates weight, allowing viewers to familiarise with her star image in a submissive position. In the last shot, Sam's rap terminates the sequence.

Structural characteristics

The interlude leads to the climax of the song and advances the narrative a significant way. Similarly to other dance music videos, visual attraction in this section is essential. However, while most of the dance videos feature remarkable or impressive dance movement during the interlude, the visual sequence in *Love You* adopts Cyndi's private life and home activities as narratives.

The re-introduction of Sam's figure and vocal creates a sense of tension, which guides us in how to view the visual sequence by identifying with him. The film languages mixed with high-angle and low-angle shots, show Cyndi being little and small while Sam is big and tall. Shown always in close ups, Sam provides a visual point, while Cyndi, who is often featured in medium and long shots, is caught in Sam's gaze.

Meaning is conveyed by Sam's representation of Cyndi's seduction: Cyndi cannot consciously assert herself as a subject, but only as an object of desire for another. Shot/reverse shots keep Cyndi and Sam in separated frames. Sam is always set against a background of darkness, watching Cyndi, but Cyndi cannot return the gaze. The movement from Sam looking to Cyndi being looked at illustrates Laura Mulvey's notion of woman's image as the erotic object of man's desire.

The scenario in which a girl's private actions in her own room are peeped at through Sam's eyes is related to voyeurism, or even paedophilia. This dialectical structure expresses an asymmetric power relationship between Sam gazing and Cyndi being gazed at; Sam imposes an unwanted gaze upon Cyndi.

The rap demonstrated by Sam further explores the dialectical relationship between Sam's sonic world and Cyndi's private world: Sam leads the sexual scenario. Sam's vocal dominates the music beat and the rhythmic instruction of the song. He controls most of the first beat in each bar to an extent that provides authority over the rest of the beats

(the first beat of the bar provides an organising force). Consequently, Sam determines the scene's progress. Cyndi's action corresponds to Sam's energetic and active rap (although she behaves as if she is not listening). Sam raps 'put your hands up' at the first beat in shots 72 and 74 which is followed by us seeing Cyndi lift her clothes up on the next beat in shots 73 and 75 (the shots reveal her waist and bare foot).

There is a dialectical relationship between the controlled and the controller. As Sam's vocal dominates both the narrative and Cyndi; he occupies a position through which a voyeurism[65] or fetishistic scopophilia is satisfied. Pleasure in looking arises when a point-of-view shot on Cyndi's 'meaningless' actions creates a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire. The sequence directs the voyeuristic gaze of Sam to the image of Cyndi's body and objects. Sam's gaze and vocal demand provide a voyeuristic site for the spectator, a power through which we share the possession of Cyndi as an object, producing sexual stimulation principally from looking.

5.3   Chapter Conclusion

Having given a detailed analysis of the representations in Cyndi Wang's *Love You* music video, the conclusion that follows covers the structural characteristics of the music video (5.3.1), and a discovery of the fetishised cuteness that it entails (5.3.2) before final concluding thoughts are offered (5.3.3).

5.3.1   Structural characteristics

As imagery for the chorus is schematically important to showcase the feature of the song, themes of dance and high school girls emerged as central in this music video. Cyndi and her schoolmates, with unified school uniforms of white shirts, black ties, short grey skirts, knee-high black socks, and white sneakers, firstly identify Cyndi as a schoolgirl. The school

---

[65] Voyeurism is the act of viewing the activities of other people unbeknown to them. The term links sexual titillation to the secret observation of a naked body or sexual acts by others (Freud 1962: 142).

uniform represents a site of power relations between the individual in a uniform and external forces of power (Kinsella 2002: 216). By being featured the unified school uniform on the school campus, Cyndi and her schoolmates are portrayed as ones who need to be properly disciplined and guided through education. The uniformed girls are related to their official chaste character, which can reinforce patriarchal corporate society (Kinsella 2002: 209). Even though Cyndi was twenty-two years old in reality at that time, this specific student representation, along with the lyrics that show her lack of knowledge about love, conditioned her pre-pubescent image, which is socially submissive and sexually inexperienced.

The music video, through visual and sonic code, further limits the fact that Cyndi is an adult woman. Cyndi has a high-pitched voice that can express her soft, bashful and sentimental feelings. The dance scene, based on wide-angles but not close ups, carefully hides the biological boundary between childhood, adolescence and adulthood when the camera scans the figures. Low-angle shots sometimes reveal Cyndi's legs, so there is a hint of peeping shots up girls' skirts, but her waist, grown breasts, buttocks and curves are hidden.

The biology itself can give social meaning and status towards representation of the star, and in this light, Cyndi's tiny chest and narrow hips suggest the vulnerability of a pubescent girl. The construction of her image can cultivate a sense of discipline, to tire her body into submission. Even though the figures are dancers, their bodies are not muscular or sporty.[66] The petite and skinny figure is meant to limit the portrayal of Cyndi's ability to move, and deliver a slightly reserved quality of movement. Cyndi and her schoolmates thus perform rare central-body movements. The dance choreography is mainly confined to hand-in-hand waving, leg kicking, and some shoulder lifting. They move as if the movement is operated by another person rather than from their core.

---

[66] The strength of a muscular body would have been too threatening for Cyndi's adolescent representation.

The school scene, dancing with happiness and laughs in the bonbon green tone setting, expresses a dreamy experience of happiness and sugary harmony where female students have no stress, depth, or worry. The interior scene continues this mode but is changed through a shift in colour and set design in the image. In this setting, Cyndi appears alone at her home and the domestic images are graphically simple. The bright bonbon colours, pastel blue, bubblegum pink and mint green are the core colours of the images in the narrative tone and objects. Physiologically, the soft blue colour lowers blood pressure (Eastman 2004: 2), which can be used to reduce the 'street' atmosphere created by Sam. The bright bonbon colour connoted by edible confectionaries and food colouring pushes us away from Sam's masculine outdoor rap shot, and keeps us focused on Cyndi's high-pitched voice and her artificial world.

The intense focus on Cyndi's fragmented body and objects invest a special expressive weight to the image. As the video progresses, we have pieced together the footage, and begin to imagine Cyndi's figure whole. In the footage of Cyndi's scenes in *Love You*, the metaphor is indirectly transferred from one object to another, thus generating a certain kind of feeling and meaning against the music. The interior sequence became an imaginary world, a sweet and benign world. By watching the fragmented shots of Cyndi's feet, shoulders, hair, waist, as well as her personal belongings, the viewers' feelings and desires may be evoked.

As the fetishism begins with a series of fragmental parts of Cyndi's body and an over-investment in her belongings or clothing, there could be said to be a relationship between this 'cute' atmosphere and the erotic. According to Dant (1996: 9), sexual fetishism includes regarding parts of the body and objects belonging to the person, which are connected with and substituted for the person. The narrative of *Love You*, featuring Cyndi's personal belongings, innocent facial expressions and empty private life, provides an erotic stimulation and sexually imaginative scene to the audience in an indirect way. There is no overt depiction of Cyndi's sexuality, but there exists the suggestion of it, such as her mouth opening in a submissive position, exposed barefoot shots in the close ups,

and her twisted pose on the bed. Our experience of moving over the expressive details and surfaces of Cyndi's body and objects, results in a loosening of our sexual inhibitions, and we may slide into what Freud called a state of polymorphous perversity.

In viewing the sequence, there is a yearning to be comforted and soothed. Cyndi is not viewed for her true nature, but is filtered for viewing. Her perfect and smooth outer skin without make-up in the pink tone reflects the skin colour of a baby. The pink comic book and white bear, for example, have an inseparable part in female adolescence or even infancy. Her objects, mostly soft toys or white blankets, have a quality of warmth and texture. Cyndi's image is as if created to be treasured and cherished in this created world. Visual pleasure is structured according to a patriarchal ideology, in a dialectical relationship between the kept and the keeper.

Sam's subjectivity plays a key role in creating the constructed image of Cyndi. *Love You* ends as it begins: Sam launches the song with his energetic rap and terminates the song by blowing a kiss goodbye. Sam's subjectivity and place in reference to which the text is ordered are all mapped on top of one another so that male subjectivity and centred ordering are all hooked into each other to constitute a phallocentric viewing subject.

Figure 5-5: Final scene in Love You. Sam blows a kiss goodbye.

The whole avenue of fictive subject-object play may be constructed for the pleasure of the viewing subject, and the final securing of Cindy in a stable object relation to Sam, the

male subject, is constructed as a central problem structuring the narrative. The goal is to raise Cyndi as a cute character in the music video, through Sam's verbal image-building.

The camera explains how we should communicate this cute character, Cyndi. In the interior scenes, Cyndi is featured as if being separated from her own psyche. The camera consistently operates to chase Cyndi's figure in her room but Cyndi keeps moving and running away from it, as if playing with the camera operator. Cyndi sometimes turns her face towards the camera with consciousness but rarely looks straight at it. This means that a voyeuristic view is taken of her. Cyndi offers value, by playing self-consciously to the viewer inside her private space.

The shaky camera movement, from a third-person perspective, not only enables the viewer to observe Cyndi's private life from both within and without the scene, but also offers a space for the viewer to be provided with satisfaction. The 'male gaze' from a patriarchal position, with a hint of being the camera operator, is a viewing position that appeals to the male viewer.

This concept of 'the gaze' draws upon Foucault's *Power and Surveillance* (1977) to produce an explanation of how ideological hegemony is encoded over the objects of its view. Voyeurs mobilise expectation of adolescent behaviour, cuteness, and people to see 'exotic' others. This exoticism in the Taiwanese Mandopop text and context is as the expression of *ke'ai* through the representation of Cyndi by which she creates, signifies and idealises this social world by exaggerating a cuteness that is radically divorced from the real world.

5.3.2   *ke'ai:* fetishized cuteness

The cute representation of is an image-based commodity that is well-designed to be gazed upon by Sam and the viewers. In this section, I would like to discuss the underlying

meaning of the way Cyndi expresses this specific cuteness, called *ke'ai,* in her representation and how it became a distinctive sexual image.

In the interior scenes, Cyndi wears an oversized sweatshirt as if she is too small to fit it. Her eyes are always drawn in a rainbow shape to demonstrate her happiness, or else she presents huge, dreamy, starry-eyes to show her curiosity. Her facial expression is always helpless or carefree. Her chubby-cheeked plumpness and smooth skin embodies infantilism. Besides looking infantile, Cyndi acts with an infantile demeanour. The music video shows Cyndi's playfully naughty and submissive behaviour, such as running around and failing to complete the cleaning routine, using a vacuum cleaner dust catcher as a microphone to perform lip-syncs, somersaulting, rolling in the bed, as well as playing piggyback with her white bear doll. All her actions are posed in various demure ways with sweet, powerless and innocent expressions. It is arguable whether teenage girls actually perform the same actions, but Cyndi is disarming and infantilised in many exaggerated ways in the video.

Through these 'cute actions' Cyndi pretends to be large-eyed, inexperienced, infantile, girlish, naïve, careless, devoid of private thought, and unable to complete a thing for herself. By acting out this character and being surrounded with cute objects, she is becoming like a character rather than a human: Cyndi is constructed so she is the cuteness itself. The music video aestheticises the pitiable Cyndi's carelessness and helplessness, which creates this *ke'ai* star. The process of creating Cyndi's *ke'ai* representation within the music video world is by disempowering her, and creating a lovable inferior between the *ke'ai* star and the viewer. Cyndi lacks the will to be independent and ambitious, and sometimes behaves whimsically and capriciously, as if a child. Cyndi's cute representation, as a fragile adolescent, symbolises a need for discipline and guidance. Cyndi has become a commodity which is searching for its owner.

Sam's gaze and vocals control the meekness and submissiveness of Cyndi, and lead us to recognise her as a distinctive sexualised object. Although Cyndi is the singer of the song,

she is not very audible compared to Sam. When Cyndi performs lip-syncing, she either stays in a submissive position or uses her toys as the way to 'mimic singing'. Cyndi performs without substantive subjectivity content. Because of the lack of depth in her role, she can barely function in narratives without Sam. Sam's energetic vocal, instead, is laying down the law but Cyndi's incoherent voice is a submissive babble.

As Sam dominates the narrative on both the visual and sonic levels, Cyndi becomes the object of possessions through patriarchal dominance and sonic-visual discourse. Sam, and male viewers who have empathy for Sam's character, could hold more power over this figure than he would over somebody of Cyndi's real age and social status.

The structural logic of this music video is to present a *ke'ai* and lovable character, Cyndi, who is dependent on and supported by the male viewer. Cyndi's performative role is to reduce herself to a cute object of the male gaze, by making herself socially and physically subservient, in need of protection, and dependent on her viewing master. Along with Cyndi's expressions of listlessness, innocence, and worries in a submissive position, when she requires loving affection from Sam and the viewer, it triggers a sympathetic response, leading to the viewer's emotional involvement.

This expression stimulates a sense of pity when she expresses her uncertainty and insecurity and she evokes sentiment that is linked to empathy. Sam and the viewers draw upon presumptions of what the typical adolescent looks like and resort to this fictional context as a means of possessing the lovable Cyndi. Through the audio-visual experiencing process, the audiences are empowered to fulfil Cyndi's monotonous dormant life as well as to be a sexually dominant man living out his fantasies.

The construction of Cyndi's cuteness provides an avenue for the audience to solidify the masculinity and control, by projecting men as powerful and desirable, while Cyndi

remains pure and immature. As the music video progresses, we are conducted to consume, understand, or authenticate images. The child-like demureness is being extended into somewhat pornographic images. This figure is able to offer *lolikon*[67] fantasy, providing male fan full control, making the viewing of her subservience for the fetishised male gaze imaginable. Cyndi is not only viewed as a subject, but also constructed as a passive and cute object available for domination. Baudrillard's *Seduction* partly resonates with this type of psychological fantasy.

> To seduce is to appear weak. To seduce is to render weak. We seduce with our weakness, never with strong signs or powers. In seduction we enact this weakness and this is what gives seduction its strength. (Baudrillard 1990: 83)

As there is an emphasis on pitying Cyndi, it arouses the protective instinct or desire through sympathies with Cyndi. Pity is the primary emotion of this seductive aesthetic that stimulates the viewer's desire. The stimulation of a sense of pity from the viewer reminds us what Daniel Harris calls 'the fulfilment of human chauvinism' (2000: 3-12). The male audience involved treats Cyndi like a daughter, scolding her for a lack of interest in what he considers important. Cyndi is represented as innocent and sexually inexperienced, cementing her identity as a controllable object, to reaffirm the masculinity of the male viewer in the process. The structural relationship points to the fundamental rationality of the helpless and helper, which has involved an act of sadism on the part of its creator.

5.3.3   Concluding thoughts

Gender difference between Cyndi and Sam functions as a central force within the narrative. Starting from its formation in the prelude, the video places Cyndi in an inferior, albeit resistant, position to Sam, unfolding a domination form of male chauvinism as we

---

[67] *Lolita* complex manga, commonly refers to the predilection of a middle-aged man to desire an adolescent girl and girl-child pornography in Japan. While in the West youth mixed with eroticism is associated with paedophilia, the Japanese *Lolita* has lighter, happier, and more harmless connotations.

follow the way Sam views Cyndi as a cute fantasy. The music video unfolds Sam's struggle in his inability to get Cyndi's attention. Throughout the video, he then searches for the lost self by imposing meaning on Cyndi's figure, so he finally restores masculinity by objectifying her in the viewers' field of vision. Through a flashback to his confession towards Cyndi, the music video traces the construction of gender identity. The representation of Cyndi forms a cuteness through which Sam's subjectivity and sexuality are sought, restored and reaffirmed.

The sequential analysis has shown how the constructed cute star is being used as a deviant pattern of sexual fantasy. However, it is not the same as the Western concept of paedophilia. As Cyndi is not a real child or teenager, the minor age of the girl is not the selling point; it is the representation of cuteness, *ke'ai*, which Cyndi engages in that forms the attractiveness. Cyndi intentionally expresses weakness, in order to arouse desire through her *ke'ai* character. The logic of action is similar to how a child shows a passive dependence as a way of getting favour and affection (Buruma 1984: 21).

Although cute stardom might look different from the rationality and efficiency of the patriarchal society, the innocent girl, Cyndi, is not exactly innocent; this fetishised character is the result of extreme rationality and industrial capitalism, through the accurate, attuned considerations of the music industry. Going far beyond highlighting Cyndi's to-be-looked-at-ness,[68] the music video builds the way she is to be looked at into the spectacle itself and the entire social personality as a whole. The being-observed-Cyndi eventually forms her own logic of action and creates a new dialectical structure. Throughout the music video, Cyndi has never allowed Sam or any viewer to be part of a romantic relationship with her (even though the title of the song is 'love you'). In fact, Cyndi does not interact with any male figure throughout the music video. She isolates herself from the 'dangerous' masculine and man-woman's intimate relationship by

---

[68] This term is referred to by Laura Mulvey (1975).

disposing herself in an artificial cute community embedded in a bonbon and pastel-colored world.

Cyndi seems to be cute and sweet but at the same time she is stubborn and capricious. In Cyndi's star representation, she is neither a child nor yet fully adult, so she is not totally integrated into the social system. By playing the *ke'ai* role, Cyndi has invented a new language in which she is able to express herself freely on her own terms. She stays with her children bear doll, dances and has fun, as well as suffering from lacking the capability to complete housework. Remaining in a state of childlike innocence, Cyndi forms a protective mechanism against wider social value, and can thus be considered slightly removed from the rest of society, free from traditional obligations of femininity, such as the role of a mother or career woman. By mimicking a child, the logic of action suggests a form of temporal escape from present world. Cyndi's infantilised representation stands for a form of refusal to become an adult, as a way of denying cooperation with Taiwanese patriarchal society. Subsequently, the infantile behavior is a new kind of refusal to co-operate with the established social expectations and realities. This orientation transforms a young woman so she looks and feels something like a child. It is a way to escape from the pressure of social expectations and regulations.

The logic of action Cyndi performs is to put Sam in a perfect watching position as an outsider. The outsider can only obtain pleasure through observing her. Sam's focus is to support and watch Cyndi, rather than to imagine being actively involved sexually or romantically with her. Sam's position is like that of a protective elder brother to an under-age sister, albeit with slight sexual connotations. The structural logic continues to exist as the erotic basis for pleasure in guarding another person as a cute object. However, sexual satisfaction can only come from watching, in an imagined controlling sense, the objectified *ke'ai* woman.

Pleasure in looking becomes embarrassment in peeping and the voice of love is full of guilt. Referring to Baudrillard (1990:29), pornographic voyeurism is not sexual voyeurism,

but a voyeurism of representation and its perdition, a dizziness born of the loss of the scene and the eruption of the obscene. A love relationship in this love song has never been established and a romantic desire has never been achieved. The relationship between Cyndi and Sam can be condensed so it becomes a reflection of Taiwanese society not only in terms of its sexual relations, but also junior/senior, guardian/child, and educator/student.

Chapter 6:   The Sexy Star and Case Study — *The Great Artist*

6.1   The sexy star

In their research on Western music video, Pardun and McKee (1995) found that sixty-three per cent of music videos contained sexual imagery and movement. Analysis of the top ten selling CDs conducted by the National Institute on Media in 1999 found that all included at least one song with sexual content and forty-two per cent of the songs contained very explicit sexual content (Rivas et al. 2009). Strasburger's (2005) recent studies include an analysis of sexual content in music video genres, which found that twenty per cent of all genres studied (Rap, Hip-hop, Rock, RnB and Country) had females dancing sexually, 18.6 per cent showed cleavage, and 13.8 per cent had simulated intercourse. In the Western context, at both scholarly and populist levels, many argue that the primary way female singers can succeed in the music industry is to sexually objectify themselves by incorporating sexuality into their persona, lyrics and videos (Andsager & Roe 2003; Gale 2010; Walter 2010).

As I discussed in chapter five, the Taiwanese Mandopop industry does sexualise and objectify its female stars in its own way. Before the mid-2000s, in mainstream Mandopop, Taiwanese feminine generally came to denote women as passive, submissive and *ke'ai*. Jolin Tsai, the Taiwanese Mandopop star being investigated in this chapter, unlike other Mandopop female singers, is arguably the first and the most influential Taiwanese female singer who represents a more 'global' or 'Western' discourse of sexuality on female empowerment through her mass-mediated performances as a young, athletic, sexy, fashionable female pop singer. In recent years, Jolin has mainly been dressed in sexually provocative attire and she is best known for her fast-beat dance songs with sexy dance movements.

Jolin is known as Asia's Dancing Queen due to the diversity of her dancing styles, ranging from pole dancing, ribbon dancing, and gymnastic in recent times. Her live performance and videos are known to involve a range of sexual moves and styles. Her performing attitude is associated with the effect of being confident, sexy and proclaiming. Her femininity is constructed through various aspects of her dancing ability, beauty, glamour, fashion, Western foreignness, and re-representations of herself.

The music genres she spans are also hybrid. While generally falling under the category of Mandopop, she moves from ballads to disco, rhythm-and-blues to rap. The lyrics in her songs often mix Mandarin and English, adding to the aural and cultural hybridity of her songs. Jolin's music videos are mostly mass-produced to be able to promote cultural hybridisation on the one hand and foster connections between various kinds of music on the other.

While Jolin's appearance and attitude are seen as 'feminine', her music, dancing ability and body are seen as distinguished from other performers, such as Cyndi Wang. Jolin offers her body as a to-be-looked-at object whilst refusing the femininity implied by the passive position. Jolin is recognised as a hard-working, self-disciplined performer, who endures and relishes hard training. Female voice and desire are given a crucial role in her recent music, in which does not only attract male fans, but also female.

Another reason Jolin is a sensation among girls and young women is because of her fashionable and trendy styles. Jolin's image is always associated with up-to-date fashion. Jolin has benefitted from the fact that women, rather than men, generally set fashion trends. The fashion, beautiful scenery, beautiful people and clothing on display, and the city lifestyle implied, stimulate global consumerist desire. Every style Jolin appeared in

becomes a trend in East Asia. Her appearance, hairstyle, wardrobe, skin tone, cosmetics, make-up, and even plastic surgery, are the factors that fans try to copy. The impact of Jolin's stardom on fans is to produce a desire to resemble a physical ideal. Jolin's songs and music videos repetitively encourage viewers to reduce the gap between their self-images and Jolin's (idealised) image. The construction of women as the fans of female stars is a form of cultural production and consumption. Jolin's is thus a consumable feminine image whose appearance attracts women to reproduce through consumption.

Jolin is regarded as a one of the biggest names in contemporary Mandopop nowadays. Fourteen years after the release of her first album, *Jolin 1019,* she remains a significant force in Taiwanese Mandopop, having influenced music in China, Hong Kong, Singapore and other East Asian music industries.

Jolin has exhibited hybridity through her performances and characters throughout her career on several levels. It seems that the representation of Jolin is used to negotiate new forms of Taiwanese modernity and femininity. Jolin's approach to representations of sexuality has served to broaden the possibilities for women in Mandopop considerably, although not many performers have employed similar strategies. Jolin's femininity is part of the reproduction of feminine identities made by Taiwanese Mandopop industry. Her music videos thus provide material for a wealth of critical readings and have been the cause of both discussion and controversy.

The case study in this chapter is *The Great Artist*, a hit from Jolin's twelfth album released in 2012. Musically, the song appropriates English, mixing the lyrics, including *yeah, yo,* as well as the hook lines in the chorus, emphasising the disco rhythm and light sexuality. Emotional toil, musing and introspection are further connoted by the song's key, pitch range and notes sung by Jolin. The hybridised genre goes beyond the level of lyrics, album name and Jolin herself. Hybridity can be perceived to a great extent in the main body of

the lyrics as well as the sonic and visual elements. The concept of the song was to make Jolin the subject of her narrative, to draw attention to a woman being self-actualised instead of depending on men. This music video presents Jolin's figure as a function for a woman who intends to refuse to be tied to the patriarchal institution. Jolin's representation shows her as a heroine playing with her own persona.

Though relying intensely on the hybridised 'foreign' and 'global', Jolin arguably does not represent a purely local Taiwanese tradition per se. The music video of *The Great Artist* provides a sufficient basis for extending the analysis to the examination of gender and racial differences. The stardom of Jolin and the creativity of this music video would also be a good choice for discussion of the contemporary exploration of modernity and femininity in Taiwanese Mandopop, as well as showing her as a modern woman in society regarding gender relationships and the ethics of sexuality.

6.2   Case study

Jolin enjoyed twelve years in a well-established career before *the Great Artist* was released in 2012. Slightly different from the previous two case studies, Jolin herself provides meaning to this video, as she carries a trace of self-reference. Our ability to read the textual analysis and its meaning for this case study, *The Great Artist*, has to do with Jolin's existent status as a star. It relies on the acceptance of different discourses surrounding gender issues through other images in her music career.

A brief biography of Jolin

Figure 6-1: Jolin's album covers, from 1st to 12th (from left to right and top down)

Jolin started her singing career at the age of eighteen by taking part in an MTV singing competition and won the top prize in the competition. She then signed a contract with Universal Music. In 1999, at the age of 19, Jolin was dubbed by the media and record company as 'The Girl Next Door' who is young and sweet, and was an instant hit with teenagers, earning her the aforementioned title 'Teenage Boy Killer'. Her first album, *Jolin 1019,* sold 400,000 copies in Asia.

At that time, she was a fresher completing her English Literature major at Fu Jen Catholic University in Taiwan. Along with the big success of her premier album, Jolin reached the first peak in her career when she released her second album, 'Don't Stop'. Jolin became the most famous Taiwanese pop idol during that time.

Jolin signed with Sony Music Entertainment (Taiwan) in 2003 and transformed her image so that it became more dance-oriented, including the hits in her fifth album, *Magic*, *Say Love You* and *Prague Square*. The album was a chart-topper, breaking a Taiwanese pop music record by staying in the top spot for over ten weeks. Jolin's star image began to be related to dance, though her ballad-style vocal quality remains in her light melodic songs. From the debut to her fifth album, Jolin's early image fitted neatly into the stereotype of Taiwanese female celebrities: she was a young, cute, adorable and care-free girl next door.

After she finished the contract with Sony, in 2006, one of Jolin's biggest albums, *Dancing Diva*, was released by EMI Music Taiwan, selling over two million copies in Asia, and Jolin won the Best Mandarin Female Singer at the eighteenth Golden Melody Awards. The album can be seen to evoke one of her most favourable and representative images. She not only showed her feminine styles but also included some gymnastic movements such as ribbon and ballroom dancing. Her dancing image, enhanced by her skilful movement in music videos, has been largely strengthened since the release of this album.

Jolin's eighth album, entitled *Agent J*, was released on 21st September 2007. The album featured *Agent J*, the ballads *Alone*, *Fear Free*, and the dance track *Bravo Lover*, etc. The deluxe version of the album contained a three-part, seventy- minute music movie that cost NT$50 million to produce. Jolin is featured as the leather-clad Agent J to act with Korean actor Kim Jae Won and Hong Kong star Stephen Fung. Jolin had learned new dancing skills like pole dancing and aerial silk ribbon dancing, which amazed everyone in the music video of *Agent J*. From 2006, Jolin's fashionable look, dancing ability, entertainment themes and materialist ideology were beginning to override her music.

In 2009, Jolin went to Warner Music and released her tenth album *Butterfly*. Jolin continued the diversity of her dance style and tried street jazz dance and ballet 'fouette turn'. In 2010, the eleventh album *Myself* was a musical breakthrough for Jolin since most of the songs included in this album are dance songs. She used vogue-style dance as a part of her routines, which emphasises fast posing hand movements.

The Great Artist is one of the tracks on Jolin's twelfth studio album, *Muse*, released on 14th September 2012. The album's first single, *The Great Artist*, was greatly praised for the modernised music video, rap, fast-paced rhythm and shoulder dance moves. The song won Best Song of the Year at the twenty-fourth Golden Melody Awards. It is an intriguing album, providing another sample of Jolin's fashionable and sexy images. The music video presents stunning visual effects, which caused it to be nominated for best Asian Music Video at the MTV European Awards.

The Great Artist

Profile

Artist: Jolin Tsai

Track: The Great Artist (*Da Yishujia*)

Album: Muse

Genre: Disco

Released: 14th September 2012

Video Length: 04:29 (sound track 3:16)

Sectional Divisions: Interlude, Verse A1, Verse B1, Chorus1, Verse A2, Verse B2, Chorus 2, Bridge, Chorus3.

Character	Jolin- princess	Jolin- singer	The male protagonist
Story	Being introduced to participate in the exclusive party. We see the event from her point of view.	Mainly singing and dancing with supporting dancers. The role is finally combined with the role of princess as one.	The male model flirts with a number of models. He presents his new creative product in the second verse. Eventually, Jolin rejects his approach at the end of the video.
Scene & location	The fashion salon	A studio	The fashion salon
Costume	A golden dress	Various dresses, in silver, white, and black	Smart casual black shirt with buttons undone
Time	Evening	Unspecified	Evening
Background figures	White models	Dancers (ambiguous ethnicity- their skin tones are adjusted by facial materials)	International female models

Table 6-1: Summery of music video- *The Great Artist*

Jolin plays the dual role of princess in the salon and singer/dancer of the song in the interior studio. The music video sets the context first before introducing her to the scene. The setting is located at a futuristic-style salon. Jolin is introduced as a princess being invited to an exclusive party. In this community, we follow Jolin's point of view to see the event where international models are gathered. Jolin is obviously of a different race in this context, and is set in contradistinction to others through forms of their representations within the music video world. In the verse and chorus, Jolin mainly dances and sings with a group of dancers.

Inserted in the dancing mode, the drama continues. Jolin sees the male protagonist flirting with many female models. In the second verse, the male model starts to show off his art works and he thus gains female models' hearts. Jolin's attitude toward the male protagonist is one of disrespect instead of worship. In the lyrics, Jolin encourages girls not to sacrifice themselves for men. From the second chorus, the video goes back to Jolin's dance routine so Jolin can continue the song in the dance music mode. At the end of the video, the male protagonist approaches Jolin intending to kiss her. Jolin then slaps him in the face and the male model drops out of the frame dramatically in a slow-motion shot.

The structural boundary is clear in this video, which highlights the song's sectional divisions. Due to its sectional nature and the repetition of the musical narrative dance choreography, I will only include the sequential analysis from the prelude to the end of the first chorus.

Sequential analysis

Prelude (00:00–01:01)

Figure 6-2: Numbered musical notation of prelude in *The Great Artist*

1	Extreme long shot	An extremely large plaza with futuri ㄅ stic decoration.
	Static	
	Location seen	
	Soundscape	
2	Long shot	A full bearded Caucasian man in a high-end suit, standing in the plaza. He then takes out a classy pocket watch from his suit.
	Movement and zoom in	
	A bearded Caucasian	
	Soundscape	
3a	Close up	A hand comes into the shot from the right, holding a classy pocket watch.
	Static	
	A hand with a pocket watch	
	Soundscape	
3b	Close up	The classy pocket watch opens automatically, along with the hologram icons of the sun, moon, wheels, and timer.
	Static	
	A hand with a pocket watch	

	Soundscape	
4	Medium close up	The man hears a mechanical sound and then he puts away his watch and looks up.
	Tilt shot	
	The bearded Caucasian man	
	Soundscape (Off-screen sound from Jolin)	
5	Long shot	A carriage coming from the sky lands on the ground.
	Tracking pan shot	
	A carriage	
	Soundscape (Off-screen sound from Jolin)	
6a	Medium close up	The mechanical carriage stops on the ground.
	Pan tracking shot	
	A carriage	
	Soundscape (mechanical sound from Jolin's carriage)	
6b	Medium close up	The valet holds Jolin's hand and leads her out of the carriage. Jolin's fingers are extended by long and sharp decorated nails.
	Pan tracking shot	
	Jolin's hand and the Caucasian man's hand	
	Incidental music (underscoring) comes in	
7	Close up	Jolin walks down the stairs from the carriage. We see her gold high heels.
	Tracking shot (close)	
	High-heel	

	The sound of Jolin's footstep is in the foreground while music track in the background	
8	Close up	Jolin walks. She wears a gold dress.
	Tracking close shot	
	Jolin seen	
	Soundscape (footstep) and background music	
9	Wide-angle shot	Jolin walks with the valet.
	Tracking long shot	
	Jolin and the Caucasian man's figures seen	
	Soundscape (footstep) and background music	
10a	Wide-angle shot	The door opens automatically
	Zoom in	
	A opening door	
	The sound of door-opening	
10b	Wide-angle shot	We see a group of fashion models having a party in the lobby.
	Zoom in	
	A crowd of models	
	Silence	
11	Medium shot	Two Asian models having a chat.
	Movement	
	Models	
	Silence	

12	Medium shot	One of the oriental models looks toward the camera.
	Movement	
	Models	
	Silence	
13	Long shot	A Caucasian model with a mask looks toward the camera. The extras are Caucasian, too.
	Movement	
	Models	
	Silence	
14	Close up	The Caucasian model looks askance at Jolin.
	Movement	
	Model	
	Silence	
15	Extreme close up	Jolin lip-syncs the lyrics and then she smiles with confidence.
	Static	
	Jolin seen	
	Let me be Muse	
16	Close up	Two Caucasian models are having a chat whilst their attention is occupied towards the camera as Jolin enters.
	Movement	
	Models	
	A new musical track comes in (electronic guitar)	
17	Close up	One of the Caucasian models turns her head towards the camera.
	Movement	

	Model	
	Music track	

18	Close up	A Caucasian male model has a chat with the female models.
	Movement	
	Model	
	Music track	

19	Medium close up	The Caucasian male model and two female models have their attention drawn towards the camera.
	Movement	
	Models	
	Music track	

20	Close up	Another Caucasian male model has his attention drawn towards the camera.
	Movement	
	Model	
	Music track	

21	Wide shot	Jolin walks out with four women and then two men in the background. Jolin's facial expression looks domineering and she looks at the camera with contempt. In the end, Jolin waves her hands and all the background dancers bend their heads.
	Movement	
	Jolin and dancers	
	Music track	

Table 6-2: Details of prelude in *The Great Artist*

Description of the sequence

The strong visual sequence starting with a music-film narrative (with soundtrack from figures' actions) invites the spectators to look the visual details of the prelude for one minute, before the song begins. The video begins with an extreme long shot with no camera movement. The non-moving frame establishes this particular space: a futuristic plaza and building, which has a sense of stability and coherence that helps us to acknowledge the totality of the soundscape where the song belongs. The bright white light of the building, located in a dark space, provides a stark contrast and contributes to the video's modern and urban aesthetic. The designed context of this music video is an avant-garde world where some parts of it are solid but some parts of it are shaped by lasers and light.

In shot 2, the camera zooms in toward a bearded Caucasian man in a high-end suit. He is the first character we see. This figure's action is to stand and wait for Jolin outside the main building. The close up shot (shot 3) of his classy pocket watch with lasers showcases the hybridity, fusing the modern and ancestral traditions together. The timer of the Caucasian man's watch marks the musical time and encourages us to follow sonic sequence.

In shot 4, the sound of Jolin's approach emanates from off-screen and this captures the Caucasian's attention, and a dialogue between the two figures ensues. This shot tends to be alert to what can be imagined but not seen. The significance of the distancing and fluidity of the off-screen narrative, which require imagination and involvement, reside in their power to arouse the viewer's curiosity. This off-screen space is revealed with the use of shot/reverse shot editing, a self-reflective style from the Caucasian man's point of view.

His view mediates between Jolin's invisible world and the viewer's curiosity. As off-screen effects function to create off-screen space, the narrative expands beyond the confines of the frame in our imagination; the Caucasian man's narration becomes subjective. The transmission through him interrelates the spectator with the fictional world within the frame.

As we are forced to imagine what is happening in the off-screen area, Jolin, in a flying carriage, enters the frame top right, and then descends down to the ground. The movement of the carriage is metallic and is accompanied by a high density of mechanical soundtrack. The carriage is in 3D with a futuristic design, so, again, the content puts this music video into an unreal and multi-layered period of time.

In shot 6b, when Jolin's hand is held by the Caucasian man, the melody of the song, played by the orchestra, starts. Embedded in the waveform of sound produced by the orchestra, Jolin appears more classy and authoritative. The long take highlights the broad melodic phrases, which create a narrative. The sound of footsteps is featured in the foreground and the background orchestra seems to be representing Jolin's inner voice.

The tracking shots (shots 8 and 9) follow closely behind Jolin conducting a sense of moving alongside the soundtrack, as well as the sound of Jolin's footsteps. From this point, in its volume and distance, Jolin's sound source takes over as a narrator, directing the drama. We start to follow the contour of the musical line and get to know the sonic world through her experience: the video begins to present her subjective view.

Because the lighting highlights the shimmering, refracting qualities of Jolin's nails, golden dress and high heels, her high-heeled steps (shot 7) and swinging hips carry great weight. The tracking shots enhance the experience of the fantasy world and allude to the themes

of material alienation and fashionable experimentation. The details of Jolin's shiny accessories reflect and discover the beauty of this fashion world.

From shot 10, through a dramatic shift in location and colour, the interlude is divided into clear sectional divisions. We are led by Jolin's figure into the interior setting, an exclusive party where roughly twenty to thirty international models are gathered together. Jolin still does not look at the viewer (Jolin does not face the camera but gazes off camera), but is instead offered up for scrutiny by the viewers, and it is implied that the viewers, from a female subjective viewpoint, are the ones who walk into the party.

The fast cutting from shot 10 to 14 quickly conducts us in what Jolin's/our imaginations see and experience in this specific community. In shot 10, the long shot firstly draws us to the fashionable community. In shots 11 and 12, two Asian female models are featured in the foreground while two Caucasian models are in the background. In shots 13 and 14, the video then cuts to a Caucasian female model dressed in a black mask and feathers while a few other models are blurred in the foreground. Jolin's entrance somehow catches their attention, so their faces gradually turn toward the camera, and thus to Jolin.

In shot 15, Jolin's mouth/pink lipstick is featured in an extreme close up. Since the video is as yet non-vocalized, the confrontation at this moment is quite arresting when the words *Let me be Muse* come straight from her. The extreme close up helps us to witness her inner feelings of pride and ambition. She claims power and authority over these models. Her spoken action not only draws the viewers' attention to her feelings about participating in the party, but also connotes Jolin as a pop diva within this community.

The instrumental soundtrack is amended after Jolin's voice emerges in shot 15. From shot 16, the rapid electronic guitar sounds give a rough quality to the group of models we see.

The visuals speed up through fast cutting. In shot 16, two Caucasian female models are having a chat and then one of them gives Jolin a sidelong glance. In shot 17, another Caucasian model with short white hair stares down at Jolin. In shots 18, and 19, three models of different ethnicities and genders have a chat with wine glasses and then look at Jolin. In shot 20, a Caucasian male model with smoky-effect makeup around the eyes looks sideways at Jolin. The narrative begins from shot 15 to the end of the prelude, highlighting the tension between the models and Jolin, which fits within the unfolding sequence.

Structural characteristics

The opening, picturing a huge building located in the plaza with futuristic decorations, provides a way for us to quickly identify what genre this song belongs to and where we are. The special effects and the modern city are connected by the narrative linking of each shot to the next and to the whole, and can be enjoyed as a spectacle.

This exotic space locates Jolin within her own star space to launch her song. The implication of 'difference' is preserved. Jolin's arrival is like a princess's; her valet is ready to pick her up from the carriage. In the first part (from shots 1-9), the camera begins with a wide shot and moves to an over-the-shoulder shot to close ups of certain details including Jolin's high heels, her golden dress and golden decorations on her hand, which allows the viewer to create an ever-widening base of knowledge about plot and characters. These details reflect shared notions about materialism and femininity, which give a clue to the second stage of the prelude.

In the second part of the prelude, Jolin walks into a party where diverse models are gathered. To advance the story, there are shots of objects, such as models' high heels, fans, feather dresses, glasses of champagne, masks and crowns. These revealed visual materials are diverse and 'foreign'. Sonic layers provide extra sources of exoticness. The

Western classical music performed by the orchestra moves towards a more hybrid conception of art across media boundaries. The musical cues structure spatial relations and define the meaning of the images. Our cultural associations provide cues to us that the classical orchestra is elegant and tasteful. The large-scale Western music accompanying Jolin's path, suggest a unified bourgeois subject. With idle aristocrats, ambitious models and a certain aristocratic feminism, the whole world of arrangements mimics the image of a salon (French: Salon de Paris), where the space possesses the features of classicalism and bourgeois subjects. It signifies a cultural hub, disseminating good manners and sociability. As the narrative is centred on the models' community in a salon, these figures might be people who are invested in the modernity of urban life. They might represent figures who are civilised, glamorous and sophisticated.

This fusion of French salons is set in a futuristic-designed world. The models' are draped in high-end fashion costumes. This fashion can embody a global culture of consumerism, but at the same time include Jolin, the Taiwanese pop star, in this context. As Jolin does not face the camera and we are following her figure entering the scene, Jolin's subjective experience is thus established. Visually, Jolin is marked in the international field of vision, through her point of view. The salon setting and models' reactions seem to be a projection of Jolin's own psyche. There are a number of good-looking young men in the music video but they are not viewed in voyeuristic shots from Jolin's perspective. Instead, Jolin (and Jolin's projection of her own psyche) is the one who is being 'checked out' by all the other models. A passivity in the image of her is implied by the despising tone of the questioning, 'who's that girl?' among the other models.

Jolin is portrayed as a beautiful goddess. Her gold dress and high-heels demonstrate that her body is valuable, to be consumed by others. She wears a high cut skirt, high heels and backless costume that are meant to be sexually alluring. Her body is highly decorated, with extended nails, gold-adorned legs and feet, pink lipstick, fine make up and ginger

hair, suggesting an allegory of fetishistic pornography. This appearance puts her directly into a sexual role, draws on a specific stereotype of a dominatrix princess. We don't see her face but we know she is valued for her body, based on the idea the sexual objectification. The camera guides us to gaze at her body and movement. Socially or cinematically, it is the semiotic activity of a patriarchal psyche, which represents Jolin as an object for the construction of male subjectivity and sexuality. In this exclusive world, the white people observe Jolin visually: what shapes Jolin's shifting image is the external white gaze on herself. Seeing herself alongside diverse models, seen in the eyes of white beholders, is what allows her to be seen differently.

We should further read this psychic process of identification within the broader cultural and social dimensions of Taiwanese identification. The foreignness is arguably a source of viewing pleasure in the prelude. The director attaches importance to the display of a fantasyland that does not exist in reality. The provision of a fantasy world constructs a reception space and position for Jolin; this is the space of identification throughout the narrative. They provide real images of beauty in a spectacle of modernity. The gradual disclosure of the details gives the song an ideological slant. The viewers might share a similar orientation towards capitalist-consumerist modernity that can be imagined as a future, or the Western future.

This exoticism allows the Mandopop viewers to distance themselves from the video's events, characters, and behaviours and remain with Jolin. The structure of the point-of-view allows viewers to engage with Jolin, watching and following the events from her point of view. The idea of 'identification' is quickly adopted in the process. Gender differences could produce different and conflicting identifications but a general cultural construction of identities can be shared in acknowledgement and moral value with Jolin according to the editing sequences and types of shots.

As we are led by Jolin's figure through tracking shots to the scene, we should not deny the subjectivity and experience of female viewers. An active female identification can be achieved in the sequence. The female viewers are guilded through the text and in turn reconstruct the text from the beginning of the music video.

VERSE A1 (01:02-01:20)

Figure 6-3: Numbered musical notation of verse A1 in *The Great Artist*

22	Extreme long shot	Jolin waves her hands from up to down and the rest of the dancers lower their heads down at the same time.
	Movement (zoom in and out)	
	Jolin seen	
	'His eyes, blue, look like he just got back from Aegean Sea'	
23	Long shot	Joline waves her elbows in front of her face.
	Movement (zoom in and out)	
	Jolin seen	

	(*'His eyes, blue, look like he just got back from Aegean Sea'*)	
24	Medium shot	Jolin bends over backwards and then forward.
	Movement	She performs pelvic thrusting which is meant to elicit sexual arousal.
	Jolin seen	The background artists do similar actions but facing the side.
	'The upper part of his body, is like a poet's; the lower part of his body, is like a wanderer'	
25	Close up	Jolin performs lip-syncing. Her body is moving while her face stays still.
	Movement	
	Jolin seen	
	'You love his mystery; you love his danger, yeah'	
26	Medium shot	Jolin waves both her hands as if throwing something away. The male dancers in the background wave their hips and the foreground female dancers crouch first and then stand to dance.
	Movement	
	Jolin seen	
	'Love his decadence; love his uniqueness'	
27	Close up	Jolin gestures for the dancers to approach and then flings her right palm.
	Movement	
	Jolin seen	
	(*'Love his decadence; love his uniqueness'*)	
28	Medium shot	Jolin withdraws her hands and the female dancers reach their hands toward Jolin; the male dancers
	Movement	

	Jolin seen	stand in line in the background.
	'The beast in his heart is even more wild than the Picasso's'	
29	Close up	Jolin and dancers shake their heads. The dancers hand touch Jolin's body.
	Tilt down	
	Jolin seen	
	'The demons in his heart are wilder than those in Picasso'	
30	Medium close up	The female dancers leave Jolin. One of the male dancers approaches Jolin from behind.
	Zoom in	
	Jolin seen	
	'His peach blossoms are more vibrant and numerous than the ones painted by Takashi Murakami' [69]	
31	Medium shot	Jolin turns her head towards him and lifts her right hand over her shoulder as if to say 'go away'.
	Movement	
	Jolin seen	
	(*His peach blossoms* [70] *are more vibrant and numerous than the ones painted by Takashi Murakami'*)	
32a	Close up	Jolin reaches her left hand to the left side.

---

[69] Takashi Murakami is an internationally prolific contemporary Japanese artist.

[70] Peach blossoms is a metaphor referring to admiration a man receive from women.
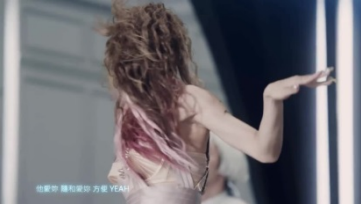
	Tracking shot	
	Jolin seen	
	'He loves your obliging way; loves your easy nature, Yeah'	
32b	Close up	Another male dancer then catches her hand. Jolin, then, swings his hand away.
	Tracking shot	
	Jolin seen	
	(*'He loves your obliging way; loves your easy nature, Yeah'*)	
33	Long shot	Jolin lowers her hand.
	Pan shot	
	Jolin seen	
	'Dares to be angry but daren't say the words'	

Table 6-3: Details of verse 1 in *The Great Artist*

Description of the sequence

The cuts showcase the dance routine from an extreme long shot (shot 22), long shot (shot 23), medium shot (shot 24), and close up (shot 25); Jolin's face is eventually foregrounded. The four shots together underscore a leap and guide us as to the salient features of the song. The extreme long shot captures the complete setting so we are introduced to the overall arrangement of the song; the viewers might attend to the micro-rhythm. Jolin's performance of lip-sync constitutes counterpoints that take viewers close to her emotional intensity. The editing, along with the dancers' movements following the beat pattern on 2nd and 4th is easy to follow, so the effect can be keenly felt.

The concentration of the dancing energy derives from squeezing the dancers into an interior imperial palace. Jolin is placed front and centre among the dancers on display to sing and dance, suggesting her popularity. Her body moves from side to side so we see her arms clock to the beat. In shot 25, the close up gives a portion of soundtrack with Jolin's face. It possesses its own rhetoric, which serves a grounding function. The shot leaves us with just Jolin's face and grasps hold of the main hook '*You love his mystery; you love his danger, yeah*'. The seductive glow of fascination enacted through the performances in this video is mesmerising. The distortion by low camera angle invests Jolin with a sense of unreachability and unapproachability. The back-lighting gives Jolin a halo effect, and front-lighting highlights her white and flawless skin. This use of lighting points to the virginal and pure nature of her figure. At the same time, conventional close-ups of Jolin's legs and face in the high-cut, white-silver dress integrate a mode of eroticism into the narrative. The golden hue sedates the image. The intense use of a lurid and over-exposed white tone narrates the viewer's desire towards the performers.

From shots 26-33, Jolin is mainly shot in medium close ups: face, head or detail shots. Some of the time (shot 27 and shot 32), the video shows us her hand and elbow, as well as every curl of her curvy hair, crystal nails, accessories, and eyelids. These personal perspectives, which highlight her credentials through dress, ornamentation and hairstyle, give viewers a point of identification and connote intimacy with her and her views.

The camera then keeps lingering around Jolin from different angles but the background dancers are always passing through. We can only glance at the dancers' movements. While Jolin always dances on beat, the background dancers move slightly out of sync with the music as if possessing their own sense of time.

In shot 29, Jolin's breaking body (being cropped) encourages us to search for the supplying context from the music. We then pay attention to the lyrics '*The demons in his heart are wilder than those in Picasso. His peach blossoms are more vibrant and numerous than the ones painted by Takashi Murakami'.* The lyrics and Jolin's speedy vocal delivery provide a particular insight into a poetic dimension of language so her defiance and hardness stand out.

Towards the end of the first verse, the camera starts to dart in and out over the dancers. In shot 32a, when Jolin jams her hand in front of the camera, we are ordered to pay attention; a male dancer then catches her hand and intends to kiss it, but Jolin rejects him. In shot 33, while Jolin stands there, the background dancers keep moving, thereby helping to continue the flow of the image against the music. Since the background dancers dance out of phase, we are aware that Jolin is not singing to them. However, their bodies are turned towards Jolin most of the time. They are always aware Jolin is singing, though Jolin remains unapproachable. The background dancers thus seem to be from a lower class than Jolin. Jolin performs lip-sync and demonstrations, and the background dancers act as the receptive followers. A dialectical structure of leadership and fellowship is formed.

Structural characteristics

According to Shelton (1981: 39) the performative images of aberrant and erotic females can be seen as a sanctified vehicle for voyeurism. Jolin's look of chic styles, beautiful and sharp legs, slender body lines, and wavy ginger hair are employed to signify her objectification. The white tonal colour that signifies purity and virginity helps Jolin's sexiness become counterbalanced with her Barbie-doll appearance. Her varnished nails, long sweeping hair, slinky, high cut dress and stiletto heels can serve in a fetishisation process. The points-of-view structure directs vision to Jolin's desirable body. The camera's perspective fetishises Jolin's curves, which reminds us of the classic cinematic 'male gaze'.

Despite the voyeuristic tendencies in the video, Jolin is not simply appearing as a passive to-be-looked-at object. Jolin gains her power among men through her sexiness, and also gains her power among girls through her fashion-sense and self-confidence. The choreography imposes a sense of intense authority on Jolin. Jolin stands front and centre, appearing as a leader of the group. Her voice has a greater power than the other figures (she is the only figure who has sound in the sequence). These background dancers sometimes do not face the camera, and they look uncanny. Since they possess a different force to the music, Jolin's tempo stands out from the crowd. She demonstrates, and the background dancers receive and follow.

The dialectical structure, the leadership and fellowship, between Jolin and the extras can be perceived as the dialectical structure between Jolin and her fans. She reveals the superficiality of men and blames girls for being self-disparaging. The lyrics are clearly scripted for Jolin, extracted from her by an external agency but she acts like she is not instructed by the video production. Narrating the music video, the world seems to be Jolin's own creature. We are convinced that Jolin draws on her own emotion and experience through her verbal expression and movement.

VerseB1 (01:21-01:41)

(6m) 555 55 5 5555 | (5/6) 555 55 5 5555 | (6m) 555 5566 x (5/6) 0x |

盤去拼 貼背 叛 他不是梵 谷也不 是莫 內 他的模特 兒卻都 從來不缺 少 啊

(4) 056 6666 xx xx | (4) 6666 66 xx xx | (5)(6m¹¹) 0 0.6 66 16 | 022 222 222 22 (6m) 666 666 771 76. | (虛唱) 06

面對妳他裝的乖的 乖的 背對妳卻亂來 壞的 壞的 Ne. never stop 他只想蒐集更多芭比娃娃

Figure 6-4: Numbered musical notation of verse B1 in *The Great Artist*

34	Medium shot	Jolin walks into the party with her tireless valet.
	Slow motion movement (tracking)	
	Jolin seen	
	'You trick yourself into believing that he's an artist'	
35	Medium close up	Jolin walks into the party with her tireless valet.
	Slow motion movement (tracking)	
	Jolin seen	
	('*You trick yourself into believing that he's an artist'*)	
36	Medium close up	Jolin nods to another model with a nod and smile. A Caucasian model looks at her.
	Slow motion movement (tracking)	
	Jolin seen	
	'You give him a palette of colours to make a collage of betrayal'	
37	Medium shot	All the models check Jolin out when she walks into the scene. There are three Caucasian models on the
	Slow motion movement (tracking)	

	Jolin seen ('*You give him a palette of colours to make a collage of betrayal*')	left side and two oriental models on the right.
38	Medium close up	Jolin shows her confident smile. The two oriental models in the background turn their heads away.
	Slow motion movement (tracking)	
	Jolin seen	
	(*He is not Van Gogh; nor he is Monet*)	
39	Medium shot	As Jolin keeps walking, she draws attention from different people.
	Slow motion movement (tracking)	
	Jolin seen	
	('*He is not Van Gogh; nor he is Monet*')	
40	Long shot	A Caucasian male model is flirting with two Caucasian female models. A long legged model wearing a corset sock puppet vest walks through in the corset sock puppet vest.
	Movement (zoom in)	
	A male model surrounded by female models	
	(*Though he never lacks models, huh*)	
41	Medium Close up	Jolin notices the male model and she withdraws her smile.
	Movement (tracking)	
	Jolin seen	
	'*To your face he pretends to be goody good*'	
42	Close up	Close up shows the intimacy between the male model and the female models.
	Movement	
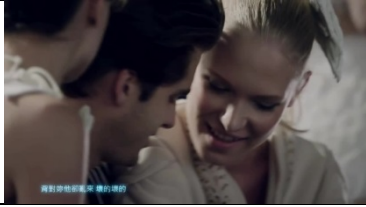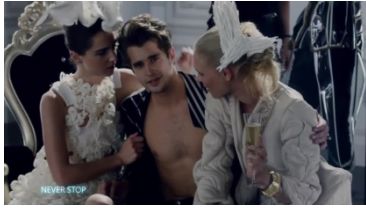
	A male model surrounded by female models	
	'But when his back is turned; he starts messing around, bad bad'	
43	Medium shot	The male model looks towards the camera and notices Jolin approaching
	Movement	
	Male model seen	
	'Ne ne ne Never stop'	
44	Medium close up	Jolin moves on and turns her face towards the front with a smile.
	Movement (tracking)	
	Jolin seen	
	'He just wants to collect more Barbies'	

Table 6-4: Details of verse B1 in *The Great Artist*

Description of the sequence

Verse 2 switches back to the shade of the prelude's black tone setting. Jolin is back to the participant role in the action-oriented space, in which the narrative of the prelude continues. This role, following the context of the prelude, does not allow other background models to move into her contemplative space; she is isolated, glamorous and sexualised in the display so all the other models look at her.

The party, time and place Jolin walks into are rendered incomplete. However, editing determines how we perceive these images. The long tracking shots (shots 34-39) in slow motion, with the camera placed at a low angle and mounted with a wide-angle lens, create a sense of peripheral vision, allowing the viewer to notice elements beyond the

melody and beat. Some editing off the beat creates a rhythmic counterpart to the beat pattern and brings out the cross-rhythms through Jolin's movement in slow motion.

We see the background models' chattering, drinking and gesticulation while Jolin behaves with fine gestures when she walks among them. The images are slightly divergent; Jolin moves more slowly than the music, leading to a seductive and hypnotic effect. Her figure is isolated and highlighted by black mattes at the bottom, right and left of the frame. Tinted by the deep metallic black, Jolin's figure is pushed farther back in the frame. Along with the slow motion, which reflects Jolin's relaxed attitude to walking into a crowd of models, her movement becomes solemn and subdued.

The background action is supposed to have sound but the meaning is muted by the musical track; along with the succession of the interior sequence, our attention shifts to Jolin's inner world and thought. Jolin is shot out of sync with the music so her action reflects her own activity without the sound of her inner world. Simultaneously, her vocal provides direct access to her point of view. All these settings designate Jolin as the object of spectacle, helping to strengthen her erotic role played through fantasy.

In shot 40, the long take cuts to a point-of-view shot from Jolin's place, showing a male model, the male protagonist, flirting with female models (40), and then to a reverse shot of Jolin (41). This is a classic subject-object construct. The editing maintains the shot/reverse shot structure with Jolin and the lead male model in separate frames and functions to signify the collapse of harmony between the two figures. In shot 42, we see rows of women's legs. They appear as possessed of sexuality. Meaning is conveyed between Jolin and the lead male model in shots 42 and 43. The image implies that the male protagonist has a casual relationship with multiple models. High-angle shots are adopted as Jolin's view and give a sense of her power and mobility.

This combination creates tension and signifies that these lines, '*To your face he pretends to be goody good. But when his back is turned; he starts messing around, bad bad*', are loud, aggravated opinions and not casual or informal observations, nor are they sweet and lingering musings. The negative connotation of this structure is confirmed by Jolin in shot 44 when she turns her head back to the camera (away from the male protagonist) and is ready to deliver her further messages in the first chorus.

Structural characteristics

One male model (the male protagonist) moving among a group of female models reaffirms the sexism of male privilege and desire. The Caucasian female models wear skirts that are short, sitting low on their posteriors. A few close ups emphasise the voluptuousness of models' legs and hips in the foreground while the male protagonist is flirting with another two Caucasian models in the background. The Caucasian female models are objectified as sexual objects by the male protagonist's gaze.

Jolin is the only female figure that rejects being objectified by the male protagonist. When Jolin and the male protagonist's eyes come to meet each other, Jolin's figure, via the shot/reverse shot and point-of-view shot, makes clear for the viewer that there is something happening between these two. This shot arrangement guides us through the major part of the narrative, and so our perspective on the event of the narrative corresponds to her figure. In this initial narrative, the subject is Jolin, and the object of her gaze is the lead male model, and the surrounding female models. The sequence offers an identification with an active point of view, allowing female viewers to rediscover their own sexual identities. In shot 44, the male model's affirmation of his masculinity through his irresolute gaze is denied ironically when Jolin moves her vision away from him. Jolin's role is to break the ideal of sexual standards that reward sexually outgoing men. Jolin's ideal supports dissatisfaction with gender stereotypes and men's superiority over women.

Her campaign discourses construct women as being able to be more assertive, rational and independent of men.

However, the male protagonist is not represented in an entirely weak position. From the beginning of the verse 2, Jolin's existence is as an object of exchange between all the figures in the scene. Jolin's golden outfit and hairstyle stand out against other models. She wears an elegant dress and is crowned in gold, and she has a lot of jewellery that glitters and jingles as she walks. Her hands are laden with rings and her nails are decorated with crystal. Jolin gives an impression of enjoying being a woman of fashion. Her walking gesture shows that she enjoys being seen by others and her figure is displayed as part of the whole fashionable decoration. When Jolin's eyes fall on the male protagonist's, her gaze is singularly unerotic, so she displays no real enthusiasm for looking. On the other hand, the male protagonist's gaze is active with a pleasured smile and assumes a voyeuristic position. His phallocentric assertion produces scopophilia, by using Jolin as an object of sexual stimulation through sight as well as the image seen. This point-of-view enables us to share the male character's gaze, so Jolin becomes an objectified erotic object existing in this music video as a recipient of the male gaze, as well as everybody else's gaze.

The way the act of looking upon Jolin has been constructed gives a satisfying sense of omnipotence. Jolin not only acts as the agent of a desiring gaze but also becomes the desirable object. Foreign models, men or women, engage with her evolving sexual fantasy. The unresolved binaries of pleasure/hatred, self/other, masculine/feminine, and subject/object are entangled in the form between the seer and their seen.

Chorus 1(01:42-02:01)
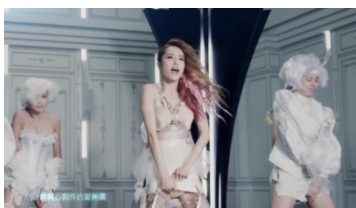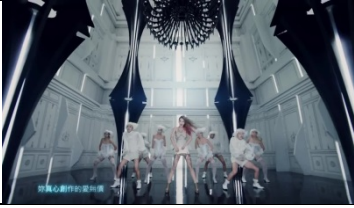
Figure 6-5: Numbered musical notation of chorus 1 in *The Great Artist*

45	Long shot	The dancers and Jolin wave their arms to the rhythm of the music. She raises her arms in the air as she sings 'wake up,' in the same way you might stretch your arms in the morning after waking up.
	Zoom in	
	Jolin seen	
	'Wake up, you're the great artist'	
46	Close up	Jolin bends her left arm and swings her right arm around.
	Tilt	
	Jolin seen	
	('*Wake up, you're the great artist*')	
47	Low angle medium shot	The dancers shuffle, and their shoulders move up and down.
	Movement dolly shot	
	Jolin seen	
	'*The love from the bottom of your heart is priceless*'	
48	Long shot	The dancers' bodies move in a rapid pendulum-like movement.
	Zoom out	

222

	Jolin seen ('*The love from the bottom of your heart is priceless*')	
49	Long shot Moving circular track Jolin seen '*Wake up, stop being a philanthropist*'	The dancers and Jolin raise their arms in the air, as Jolin sings 'wake up'. She swings her leg around by about 90 degrees.
50	Low-angle close up Moving tilt shot Jolin seen ('*Wake up, stop being a philanthropist*')	The dancers and Jolin move their shoulders up and down, and swing their arms around.
51	Medium shot Static Jolin seen '*You really don't love him that much*'	They swing their arms so both hands are above their heads. They move their arms in the same motion as if they are using exercise weights.
52	Long shot Moving circular track Jolin seen ('*You really don't love him that much*')	She moves both her hands to the top of her head, in the kind of love heart position.
53	Close up Movement	Close up on background dancers shaking their chests to the rhythm of the music.

	Extras seen	
	'Love is the kiss of the goddess Muse'	
54	Medium close up	Jolin swivels around to the right, kisses her hand, swivels back to the left, and blows that kiss away.
	Movement	
	Jolin seen	
	('Love is the kiss of the goddess Muse')	
55a	Low-angle long shot	They start punching the air in different directions.
	Moving dolly shot	
	Jolin seen	
	'Everyone deserved to be tattooed with love'	
55b	Low-angle long shot	They bend their bodies down.
	Moving dolly shot	
	Jolin seen	
	'Go get it, go get it'	
56	Low-angle close up	And then up and down.
	Movement	
	Jolin seen	
	('Go get it; go get it')	
57	Long shot	They bend their bodies up and down.
	Static	

	Jolin seen	
	(*Go get it, go get it*)	
58	Long shot	They put their arms up in the boxing position.
	Zoom out	
	Jolin seen	
	'*The kind of beauty will lead to the Birth of Venus*'	
59	Close up	
	Movement	
	Jolin seen	
	(*The kind of beauty will lead to the Birth of Venus*)	

Table 6-5: Details of chorus 1 in *The Great Artist*

Description of the sequence

In the chorus, the camera starts whipping around and the pace of editing increases. The fast cutting keeps us focused on the beat. A long series of medium, low-angle shots, which lack stability, make the soundtrack seem to buoy up Jolin. The dancers trail after the music and move in the same way in response to the music. The arrangement grants more autonomy so the music seems to take over.

Low-angle shots are used more extensively in the chorus in order to reproduce the relationships between the viewers and the dancers on the stage. The low-angle shots confer authority upon the dancers and assert their sexual charisma. Jolin is placed in the centre as a means to establish centrality, stability and importance when they move in the

same formation. Half of the time, Jolin only dances without addressing the viewers (shots 46, 47, 50, 54, 55, 56, 57). Sometimes, she acknowledges the viewers and breaks the fourth wall. By addressing the camera (shots 45, 48, 49, 51, 52, 58 and 59), she suggests power and demands a response to her facial expressions, her falling forwards and her moving image.

Towards the end, a number of dolly shots and tracking shots edited together build towards key moments. In shot 59, the close up grasps the hook and emphasises the image being highlighted for the viewers' attention. This is a moment for us to memorise. This isolated gesture adds a fetish appeal when Jolin sings '*The kind of beauty will lead to the Birth of Venus'*. Her ginger hair and brown-eyed look at the camera exert an underlying duality that she is Venus.

Structural characteristics

'*Wake up'*, '*go get it'*: the lyrics adopt English words in the hook lines. English lyrics are not only used to make rhythmic intonations, but also as a way to express a message that is more aggressive, assertive and liberal. English words serve aesthetic purposes and as a means to avoid some of the linguistic restrictions of the Mandarin being the daily language in Taiwan. English words may serve to provide a discursive space for young fans to assert their self-identity, to create new meanings, as well as to challenge authority and reject the older generation's conservatism. By adopting this linguistic strategy, Jolin is more mobile in offering a channel where a woman can express her desire that may be not culturally rooted in the Taiwanese traditional paradigm.

In the visual sequence, the camera frequently catches Jolin's armpit, legs, and hips in close up. The film language and Jolin's outfits suggest that she is a woman with sex appeal, and they work in a way to allow for the male viewers' gaze, with her as a sexualised object. However, Jolin is not merely passively displayed there for the gaze.

There are two major factors that have transformed Jolin's stardom into a powerful leadership role, which authorises her to proclaim the value of pure love and show disdain for men's casual attitudes. Firstly, Jolin is being worshiped by the background dancers, in a way that suggests she is Venus and the rest are the worshipers. Jolin's Venus image embodies her glamour and goddess. Jolin is presented as making the choice to embrace her own sexuality. That is to say, Jolin is aware of her sexuality but it is presented as narcissistic.

Secondly, Jolin's to-be-looked-at-ness is compensated for by the suggestion of action in the choreography. Jolin might emphasise the motion of her bare legs and central body movement, but the choreography doesn't simply imply simulation of sexual acts, such us pelvic thrusts, or self-touching in sexually inviting ways. The choreography borrows from jazz dance, while hip- hop steps also feature prominently. Our familiarity with movement sensitises the connection between the dance and music. The combination of masculine moves, waving her fist, lifting her arm, and spreading her legs, with her established stardom, play on images of feminine power. Every time the hook line '*Wake up, you are a great artist*' appears, Jolin repeats the same dance movement: she pulls her arms behind her as a way to demonstrate 'wake up'. Repetition of the hook line and its movement help to focus our attention on the narrative trajectory.

This type of Jolin's dance movements demonstrates that she is capable of expertly displaying power through the hard-moving, tough, powerful, heroic and strength-demonstrating movements. The moment gives access to a virtual reality in the sense that Jolin embodies masculinity and actualises the imaginary heroin. The sexual tension is featured through a form of contest-like gestures. The choreography, along with the lyrics, implies that Jolin is fighting the tradition of male superiority. The feminine power movement is designed as a message to liberate the traditional attributes to a given

female figure, and create new potentialities out of which new perceptions of sexuality, products of fantasy from both genders' perspectives, can be embodied on screen.

However, the setting also carefully restricts Jolin's representation from being too 'wild'. The package of masculine identity is firstly reduced by the screen image of her red lips, low cut dress, decorated accessories and objectified body. Dressing in the same white dresses, the synchronising dance moves of the female dancers in the foreground resemble a performance like showgirls on the stage performing for men. Additionally, the self-contained space with luminescence frames the performing bodies. We can hardly see any showdown on Jolin because of the extreme white tone lighting on her over-stylised outfit. Although the dancers have strength in their performing bodies, the mechanised and standardised choreography forces them into robotic movements.

The tight frame and space thereby restrict the figures from being too wild. Our sense of confinement is reinforced by the mix of close up shots, or wide-angle shots with telephoto lenses. Jolin's figure, the one that is most privileged, is calmed down by her fixed position. Her hair without any moisture, stays on her left side and never covers her face. Her sweat wouldn't be seen on her flawless white tone skin, there is no unruly movement that could happen in this dance sequence. Jolin's Taiwanese heritage is whitened by the lurid and over- exposed white tone, and the white outfits in the white environment. The colour of her figure signifies purity and fragility that is associated with her proclaiming an ideal image of Venus, the desirable but unattainable figure. She is the one who is well-mannered and properly adjusted.

6.3   Chapter conclusion

Having given a detailed analysis of the representations in Jolin's *The Great Artist* music video, the conclusion that follows covers the structural characteristics of the music video

(6.4.1), a discussion on Female subjectivity, identity and male gaze (5.4.2) and then final concluding thoughts are offered (5.4.3).

6.3.1 Structural characteristics

The core of this music video contains a few major figures: Jolin, the Caucasian male protagonist, a group of foreign models, and ethnicity-undefined background dancers. Apparently, the foreignness of the video is personalised by Jolin. The placement of Jolin's foreignness deposits her in the realms of capitalist, consumerism-driven modernity. This is even evident in Jolin herself, as her body embodies the standard of 'white beauty', with light skin, ginger curvy hair and brown eyes, which are associated with the Roman goddess, Venus.

With links to the Western aesthetic preoccupation, Jolin has feminised herself in a Western context. The visualisation of the foreignness has authorised the proliferation of Jolin's sexual images, projected onto another, a foreign place. Foreignness has been used to mobilise the ideals of fashion, modernism, and liberalism. If Jolin were set in the same ethnic and racial context, it would not be mobilised to promote the new virtue of femininity.

It is because of foreign elements and cultural distance, forming a double-standard towards Jolin's sexual appearance and liberal message, that this appears more acceptable in the Taiwanese context. On the other hand, the superiority of foreignness is not fully accepted in the concept of the music video. By rejecting the Caucasian male protagonist's approach at the end of the video, Jolin rejects a possible reading of how she herself, and Taiwanese Mandopop, is a subculture of the West. In this structural logic, she uses foreignness as a way to retain the song's mainstream value but also rejects it in the end, in order to show her uniqueness. A possible reading here is that Jolin absorbs positive

things Western but makes them her own. The seeming substitute product for the Western model is made first by imitating and then indigenising to adapt to the Mandopop market.

Figure 6-6: Final scene in *The Great Artist*. Jolin slaps the male protagonist

Within the music video world, physical and racial differences are mobilised to construct Jolin as different by juxtaposing her with the white community. The narratives show that Caucasian models display their bodies in ways that Jolin would not. In the party scene, the foreign models' bodies are more available to be reached by the male protagonist, while Jolin's body is more hidden and untouchable. The finding suggests that Caucasian female models are being featured as sex objects while Jolin's sexuality is being depicted in more demure ways. In other words, the music video secures Jolin's privilege by portraying white female models as 'easy' and 'superficial' in their function while Jolin is positioned as being responsible for the moral restriction of sexual behavior.

Subsequently, even though Jolin appears physically as a sexual doll, Jolin is not perceived as 'whorish' in her portrayal. One can sense that Jolin's sexuality is not wild, but deliberately controllable and restrained. In the verse, although the male protagonist sees her as an object based on 'having fun', Jolin's subjectivity is not simply superficially available to his gaze. She does not dedicate herself to a charming man just to gain his love and be his partner. Instead, her action is to keep her outward glamorous figure and sexuality without falling in love with him. Jolin's eroticism is not subjected to the male gaze alone. Subsequently, she is not a passive object of affection, but is characterised as an active sensual force. Her generative energy, star status and feminine psyche are depicted to be beyond his reach. The representation of Jolin is as something different and unattainable.

According to the lyrics, Jolin is only attainable through romantic love and marriage. Jolin insists on taking the initiative to strive for true love and a serious relationship. Jolin proclaims the 'free to love' idea, but she consistently disdains the ideal of 'sexual liberation' or 'casual dating'. Jolin promotes the traditional values that have greater emphasis on the portrayal of serious relationships and sexual morality, such as being faithful to love.

By situating the idealised image of hybridised femininity occupied by a Taiwanese female star, the music video reflects a new trend. Jolin provides a prominent example of a female and feminist-oriented Mandopop music video that creates a new space for women's music in the mainstream, blending feminist themes and traditional concepts with popular interest. The construction and representation of Jolin resembles a binary structure of East and West. The hybridised text in the music video is in a safe place in performing a self-acknowledged submission to traditional Taiwanese culture on the one hand and to the globalization of Western culture on the other.

6.3.2　Female subjectivity, identity and male gaze

Jolin's presence in the narrative allows the music video of *The Great Artist* to be a melodrama of her sexuality. The camera, from the beginning, focuses on Jolin's figure, the princess, to discover what she wants. Throughout the music video, even though Jolin is sexy, so she might be the recipient of the male gaze, Jolin clearly has independent vocal energy as well as an independent image.

A possibility for a strong female narrative voice exists in *The Great Artist*. The excess of recurring images in the *mise-en-scène* prompts us to see Jolin as a star and thus to identify with this fictional character Jolin plays. The operations on Jolin's narrative, including Jolin's position, her character's development, narrative, events, and point-of-view shot, create a space for the viewer to experience identification on a psychological and emotional level. In the chorus, the dance sequence additionally provides a means for spectator experience through Jolin's body movement. By dancing, or imagining dancing with the same choreography and form, the fans can transform themselves and imagine being like her. The construction of Jolin makes a strong demand for female subjectivity, for articulation of female independence, and serves a normative function to the extent that she is read as a role model, contributing to the construction of the ideal of Taiwanese feminine attractiveness.

Centred around the viewers' and the camera's look, *The Great Artist* offers identificatory pleasure with one's on-screen likeness and ego ideal from the object of the gaze. Identifying with Jolin in the music video places the viewer in another's subject position, engaging an empathetic response. Young women, in particular, use music videos to learn about themselves, involving musical selection, clothing and lifestyle choices as well as issues concerning empowerment and responsibility such as sexuality (see Sun and Lull 1986; Tiggemann and Slater 2004). The viewers can enjoy the elements of fantasy and imagination without the roots of realism.

As De Lauretis (1989: 25) states, femininity can be viewed as more than a male construct as it is pluralistically positioned. *The Great Artist* is not a radical or angry feminist music video, but it registers the feminist theme of the identity quest. The qualities that Jolin possesses are embodied in one who is strong, open-minded and has her own ideals in relation to romantic relationships and beauty.

Jolin's sexual function represents her as highly feminine and sexy in appearance by wearing sexy clothes and showing her bare legs and cleavage. Wearing a gold dress, gold high heels, a high cut skirt and backless costume, Jolin appears as a perfect figure whose body is stylised and fragmented by the camera operation and lighting. During the sequence in the verse, her power among other figures mainly comes from this physical appearance, so the rest of the foreign figures consistently 'check her out'. The exhibitionism in the sense of displaying Jolin, to raise the sexual pleasuring, implies that knowledge is to be secured through pleasurably looking.

Jolin sexually objectifying herself might be interpreted by some audiences as empowered, because she is making the choice to embrace her own sexuality. Jolin's existent stardom, indeed, allows her this authority. The use of sexual objectification of her own body conveys the message that sexual objectification is a path to liberation. She plays on fetishism of fashion in order to demonstrate her success.

There is a problem, however, with the nature of the constitution of femininity and female power through sexuality. As Oware (2009) has claimed, female artists' portraying themselves as sex objects, serve to undermine and disempower their agency. In the narrative, although the male protagonist can't physically possess Jolin's body, he, and all the other spectators relish the sexual vision of her body. Subsequently, the music video

allows sexual desire for Jolin, whether the opposite sex or the same sex. We see her as an erotic object to-be-looked-at from voyeuristic and fetishistic perspectives. Jolin's body is valued predominantly for its use by others, which is known to be the conceptual definition of sexual objectification (Fredrickson & Roberts 1997: 174).

Objectification theory proposes that sexual objectification of women's bodies teaches women to internalise an outsiders' perspective of the self, such that they come to see themselves as objects to be evaluated by others, a tendency called self-objectification (Aubrey and Frisby 2011). Jolin fulfils her desire through her sexual autonomy, while male viewers can be affirmed by being temporarily the object of her seduction. This form of music video empowers us to watch in a controlling sense to objectify her on the screen because she is filmed quite conventionally. The male spectator can fix his fantasies with a sense of representative power in this music video world. The position is as if the viewers project their repressed desire onto her figure. This ostensibly woman's song imbues Jolin's exhibited presence on the screen with voyeuristic eroticism.

The objectification of Jolin's body is reinforced in this audio-visual apparatus. By watching the music video of *The Great Artist*, one can tell that Jolin is a construct, rather than a natural entity presented to her viewers. Jolin herself represents the juxtaposition of image suggesting an ironic play on the Jolin/Venus binary. She is dominant in her performance and words, and is clearly sexually in charge, though she is simultaneously subordinate in her fetish costume, with her Barbie doll face, and her vulnerable princess presentation. The binary image in turn is being connected with pornography, putting Jolin into a role of a dominatrix princess. This association with pornography exudes a form of female suppression long existent in the history of the male constitution.

The venues, the futuristic French salon, metropolis, fashion runway, and post-modern palace adorned with luxury decorations, are all architectural in the sense that they are

not natural environments but artificial, manufactured and built ones. The video's episodes are structured around self-contained sequences without a real root. In fact, even the human figures we see in this video, the foreign models, seem to lack an organic root with Jolin, the Taiwanese singer. The background dancers who dance with Jolin, with white hair, uncertain gender, ambiguous ethnicity (their skin tones are adjusted by facial materials), as if being dehumanised, construct a community without its organic features.

The interaction between Jolin's figure and this 'unreal' world not only limits and frame the possibilities of Jolin's performance, but also functions to equate Jolin with a modern ornament, or a shallow image-conscious narcissist. Although she claims her independence, we are conscious that she is a fashionable product of an artificial, imaginary and industry-made diva who has little psychological depth. We marvel at this immense skill of the performing figure, of her fashion and beauty, with a sense of fun about her over-decorated style in these audio-visual clichés. Therefore, Jolin becomes an empty feminist form or idea existing in name only.

If it was a purely feminist music video, Jolin could have been shown in adventures that did not revolve around sexual attraction for the male protagonist. She could have been shown as humanly frail but not just femininely sexy. However, rather than displaying her culture and real predicament, the music video of *The Great Artist* positions Jolin as a fashionable object of both genders' desire. The character Jolin plays is positioned in a European-style salon and the leading Caucasian man in the salon is attracted to her exotica. Thus, she is displaced as pure exotica to the Western gaze so her power to challenge Taiwanese patriarchy is structurally weaker. Jolin seems unable to express herself of her own accord, but rather seems to rely on being checked out by dressing herself in a high-end fashionable wardrobe in order to present her image of 'empowerment'. Her feminism primarily relies on consumerism as a means of pursuing whatever she wants, achievable through her mastery of consumer culture.

The over-packing of Jolin's power representation, by projecting upon her figure all the decorated objects, spectacular scenes and unrelated figures onto her figure, reinforces the traditional representation of male/female differences as reducible to body parts, which are exclusively sexual in function. Jolin does not so much 'look at' something specifically throughout the music video. She does not even look for something. Therefore, it is observable that she is not positioned as a searcher. She just displays herself in a feminist form. Just as John Berger states, 'men look at women and women watch themselves being looked at' (1972: 47). Eventually, she does not find her unconditional love or emotional fulfilment. She imagines her body as fragmented for the pleasure of both sexes. She is reduced to an icon, as erotica, but also as a threat.

6.3.3   Concluding thoughts

In Jolin's music career, she has not been known for contributing her thoughts, song-writing, video making, or wardrobe design to her work. She has been primarily worthy for display, a figure assembling new fashion and diverse dance genres. There emerges a gap that divides what Jolin is from the function that she performs. The fashion, dance and music are attached to her figure without her organic parts. The core dimension of herself that is constitutive of her subjective is no longer accessible because of the excessive attachments.

Jolin is not her actual self. Jolin is a fashionable doll; a doll who keeps changing her style for society under the forces of capitalism. Jolin's representation is a symbolic mandate she puts on. In other words, we do not see Jolin as Jolin because she is Jolin in herself; Jolin is Jolin only because we see her as such, as a signifier without the signified. She demonstrates her strength and power without any sensible reason; she does that only because her representation in Mandopop is as one who is feminine, sexy, and fashionable.

236

In the structural logic, the modern Taiwanese femininity in her music becomes a construct rather than an essential, natural and inborn trait of a biological woman. Her representation actually reaffirms the traditional, pre-modernist notion of femininity that requires woman to be sexually desirable and emotionally vulnerable in order to conceal the emptiness of being artificial and contrived in the postmodern world. The standardisation around her modern femininity is not only the concealment of sexual struggle, but it is an inevitability in the capitalist world. Displaying herself through a Western gaze constitutes an interpretation that Taiwanese Mandopop, in terms of modernity and ethnicity, is deprived of power; it is a subaltern in the world of modern nations.

I would not wish to conclude this chapter by suggesting that Jolin's portrayal of femininity is simply a display to be looked at with pleasure and that her image should be confirmed as a form of sexuality from an exclusively masculine standpoint. One could argue that *The Great Artist* does not display Jolin as a passive and incapable figure because she is clearly depicted as being capable of dancing and singing at a highly skilled level. Additionally, Jolin's portrayal is not simply an allure of screened sexual activity. With sales of millions of copies in her career, there is a suggestion that Jolin has found a wider level and range of communication, with both men and women. Jolin, indeed, challenged traditional Mandopop stars' representations of femininity, which have been analysed in the previous two chapters. Jolin's approach to sexuality has served to broaden the possibilities for women considerably in Mandopop as well as in Taiwanese society.

Richard Middleton (1990) states that popular music is central to the construction of identity, and Dyer (1987) states that the star represents what our experience is and how we would love to be. Jolin, as a modern superstar in Taiwan, plays a role in shaping new attitudes towards femininity among female audiences. The identity of modern Taiwanese

women is not just dependent on man's identity. The representation of Jolin possesses aspects that give rise to processes of social change and challenges to gender identity. In offering these challenges, Jolin seems to claim her role in the formation of modern Taiwanese values by criticising the Taiwanese patriarchal ideals of femininity (discussed in chapter four) and subordinate *ke'ai* character (discussed in chapter five).

The question I have raised here in the conclusion section is whether Jolin has finally become free to be herself. Is Jolin knowingly in control? Has she really challenged the patriarchal system in Taiwanese Mandopop industry?

Although the music video of *The Great Artist* embodies idealistic femininities, the sequential analysis has shown that Jolin's representation still stands far from avoiding a self-conscious subversion of mainstream culture and patriarchal discourses. The patriarchal binary that formed such underlying oppositions between men and women as looking/being looked at, girl should look like girl/boy should look like boy, or subjectivity/objectivity has clearly not changed. Being feminine, fashionable, well-adjusted and materialistic, the music video keeps Jolin sexually, socially and politically subservient. Her music video is not yet an example of free female artistic expression. The video constructs her vacuous and vague expressions, but the structural logic is saturated by the normalisation of male-dominated culture. Jolin is a feminist representation in the sense that she is in charge of the materialism, fashion, and physiological attractiveness over men.

The issues which have characterized Jolin's image in her music career have never departed from her appearance, such as the size of her breasts, the colour and curliness of her hair, the fitness of her body, or the fashionable nature of her wardrobe. Because Jolin is conventionally defined by her body, she can barely challenge the cultural construction of sexuality. Her legacy to Taiwanese Mandopop is to demonstrate that women can

express individualism, based on their outer beauty, consumerism and materialism. The logic of action in Jolin's representation, an active role and being a victor, can be seen as a cover-up for the submissive, vulnerable, and superficial treatments of women in reality.

Chapter 7:   Conclusion

In this chapter, I recapitulate the arguments and issues covered in the above case studies in order to address my research goals and questions in two central ways: I conclude the structural characteristics of the three music videos; and I discuss the three different representations in Taiwanese discourse, chronologically. Finally, I will stress the limitations of the research and recommend potential directions for future studies.

7.1   What was learned — structural characteristics

Understanding — a collective sadness

Understanding, by Winnie Hsin, deals with the familiar and nostalgic images with which Taiwanese audiences are associated. There is a commercial nostalgia present for old-time Taiwan. In this music video, singing with a sorrowful expression to the audience in close ups, the sense of sadness is established between Winnie and the audience throughout the song. *Understanding* connects and identifies with Winnie's own emotional past, unearthed by memory. The entire sadness of the music video embedded in 'Old Taiwan' imagery, provides a seductive spectacle of a past that evokes nostalgia. Winnie's trauma is revealed on an individual level as well as at the level of a social body, and then, this builds a connection with the trauma felt by the whole of society.

The final sequences (chorus 2 and chorus 3) of the music video features the male protagonist's bittersweet experience, involving a mix of sadness and wistful joy. The narrative firstly highlights his emptiness and loneliness, and eventually shows the way he see his woman as a never-betrayed home, shelter and utopia, as well as his unreachable nostalgia. Winnie's sadness and tragedy were thus romanticised and viewed as the living culture that triggers viewers' collective memory. Winnie's sadness became a key aesthetic in the structure.

In *Understanding*, it is the encompassment of well-practiced modesty, a controlled public face, longing for love and vulnerability that defines Winnie's star representation. Her sadness is seen by her male protagonist as nostalgia, and then it becomes a collective memory to celebrate and cherish the sadness and melancholy of the female figure. She is seen as an embodiment of nostalgia that symbolises a distinctive ingredient in the modern invention of tradition that offers a sense of community and identity.

The music video embellishes her tragedy and sadness, by constructing a virtuous female figure with the characters of fidelity, stability and constancy. The audiences celebrate Winnie's mythology, of a female star who embodies the angelic martyr, and being an earth mother who tolerates and forgives man's guilt. Winnie is positioned as an object within a masculinised cultural subjectivity; she self-consciously plays with the expectation of the cultural gaze. By accepting these cultural demands, her character is detached from rational thinking and emotion, using rather a mother's tolerance towards men. The representation of the melancholic woman can thus be deified and enshrined.

Love You — a spectacle of cuteness

Chapter five outlined the case study of Love You in which Cyndi Wang is featured as a 'cute' star. The sequential analysis found that Cyndi is mainly featured as careless, clumsy, and helpless, being unable to deal with everyday life. The emphasis on Cyndi's submissive action denies the subject human agency and instead relegates her to the status of an objectification. Cyndi is not viewed for her true nature, but is filtered so as to be viewed as an adolescent student and infantilised character. Cyndi exaggerates cuteness, by looking and acting in an infantile way that is radically divorced from the real world.

In the music video, Cyndi is attractive but lacks a libidinal agency of her own. Cyndi can barely function in narratives without Sam, the rapper and male protagonist, because she has little subjective content. The agent of the view in the video is Sam, an adult male in a

242

voyeuristic position. The avenue of fictive subject-object play between the 'cute' figure Cyndi and Sam is the key to understanding how cuteness is consumed as eroticism.

The aesthetic of cuteness, with 'innocent' behaviour, is found to be a seductive and manipulative aesthetic that arouses Sam's, and viewers', sympathies. Cyndi's logic of action in the music video is such that she is the one who is always searching for her guardian. Her cuteness, through the engagement of being submissive, subservient and disarmed, offers a space for the viewer as a provider of satisfaction. Cyndi's cuteness evokes sentiment that is linked to empathy. The structural relationship between Cyndi, the commodified representation of cuteness in an artificial world, and Sam, the verbal narrator, shows that Cyndi is being created by her creator, as an animate object that is to be treasured and cherished. Eventually, Cyndi became an infantilised commodity that is linked to the image of fetishistic cuteness.

The Great Artist — a modern woman empowered with sexiness, foreignness and hybridity

Compared to Cyndi, Jolin Tsai presents a sexier personification, being physically adorned with crystal nails, elongated eyelashes, spectacular jewelry, and more revealing clothing, and even with larger breasts. The sexy female star, being stronger and more sexually suggestive, trends off the innocent cute female star and, in comparison with the passive cute star, draws focus as a kind of super-heroine.

Even though Jolin is widely perceived to be 'sexy', the sequential analysis found that Jolin was not featured as 'whorish' in her representation. Jolin does not loosely flirt with the camera, and the representation of her sexuality is as one who possesses the 'appropriate' qualities of education and grace. She is conditioned in the designed white-tone interior studio, European salon, and high-end runway, and her figure is the one that is most privileged and calmed by her fixed position. In the narrative, she is more like a sexy figure

who spontaneously demonstrates her ideals, dance skills and fashionable style. Eventually, she becomes an icon of both the femme fatale and the feminist.

The Great Artist is a music video that adapts postmodernism's beloved hybridity, and Jolin's image in it is primarily associated with European culture and global fashion. In the examination, what marks Jolin's images as an 'inbetweener' is her adaption in relation to the representations of the white Western women as liberal, modern, and feminine 'others'. In the visual and sonic sequence, the music video presents a Westernised culture, but in the interplay with the lyrics, it presents aspects of Confucian culture, such as attending to *qing* (pure and absolute love, compassion or attachment) and the commitment to a love/sex relationship. Combining traditional virtues and modern female qualities, the hybridised image of Jolin presents her as talented, moral, faithful, hard-working and beautiful. She represents an ideal that a modern Taiwanese woman is the one who has career-mindedness and self-regard, while simultaneously being dedicated to a serious relationship. Jolin offers an idealised buffer space to reconcile the conflicting discourses between traditional women, being too soft and dependent on men, and superwomen, being too tough and completely independent from men.

Jolin represents the possibility for feminist intervention in and resistance to the Taiwanese patriarchal system. However, I also discussed the problem of constituting her femininity and female power through self-sexual objectification. The over-packing of Jolin's power portrayal, by presenting all the decorated objects, spectacular scenes, and unrelated figures through her figure, reinforces the traditional representation of male/female differences as reducible to bodily parts, which are exclusively sexual in function.

Jolin's alleged 'liberation' is exclusively linked to her body's objectification and commodification. Being displayed as an erotic object for the Caucasian figures within the screen story, and the direct recipient off-screen, Jolin is complicit in a voyeuristic framing

244

of the gaze. This self-objectification empowers her 'modernised' femininity, but ultimately reinforces patriarchal notions that value women primarily for their bodies, encouraging them to accept and even endorse this perception themselves. As a result, the notion of empowerment present in her music video represents a 'false' sense of liberation and Jolin becomes a powerless feminist form existing in her name and body, but in reality as an iconic and erotic objectification.

7.2   What was learned — women's representations in a cultural discourse

In the case studies, each singer is considered alone as well as in relation to the other singers. A detailed textual analysis on the music videos of *Understanding*, *Love You* and *The Great Artist* provided new music video research material, while the exploration of singers Winnie Hsin, Cyndi Wang and Jolin Tsai provided new understanding for reading Taiwanese female representation in these cultural texts. The three case studies made evident the complex interactions between commodification and artistry, conformity and resistance.

These factors all come together to expose changing strategies in Taiwanese cultural production and the shifting statuses of women in the political economy of contemporary Taiwan. When they are understood as the construction between historical social movement and individual identity, the ideological and social changes in Taiwanese Mandopop, including the changing image of femininity and the rise of feminist thought, allow for a wider scope in their discussion.

Winnie — self-sacrifice to satisfy the society

Woman A plays an important domestic role as a working mother who can maintain a comfortable home for her family, while Winnie, a female pop star, takes on the role of provider, healer, and forgiver of men. The fate of Winnie is not simply to illustrate the tragic fate of the female figure but is also evident in Taiwanese patriarchal discourses.

Understanding is a music video presenting a form that is wrapped in past scenes and emotions through Winnie's painful story. With the distinctive operation of long shots and long takes where the figures appear to be small and humble in the frames, this music video is filmed in a 'Taiwanese-style' aesthetic. Without highlighting the figures' bodily features, the representations focus more on their cultural gender instead of their biological sex. This structure brings with it a traditional moral formation and set of values.

This female persona formed by gender difference is not a natural born or free choice, but an institutional and social expectation interacting with the self to shape women's identity. Winnie follows a conventional story of self-sacrifice, infused with maternal love and unrequited feminine generosity. This theme and gender construction in *Understanding* is not alien to Taiwanese culture. The structural logic of Winnie's story, from enduring some amount of hardship (suffering), eliminating karma (forgiving) and then observing ethical behavior (*wù*),[71] perfectly incarnates the core concepts of Buddhism, which include the ideals of endurance, forgiveness, and fate.

Understanding forces the disjunction between the semiotic structure of disciplinary Buddhism and that of Winnie's own characteristic theme into a productive interaction. In the narrative, the female protagonist is formed under the pressure of severe training to carry out assigned tasks. She is seen as just being borrowed and used as women that have typically been used in the traditional Chinese context — made primitive, appropriated and sacrificed. This character fits neatly with traditional expectations of how a wife should properly assert her virtue in Taiwanese society.

Through her suffering and forgiveness, her character has been sublimated within the cultural order. The cinematic strategy for this representation reveals the way ideal

---

[71] *wù* meaning insight. In the Chinese language, the word 'understanding' (*líng wù*) is itself a Chinese Buddhist concept. In order to realize *wù* the potential in this lifetime and beyond, one must transform one's karma (yè zhàng) through enduring hardship (Buddhist practice).

Taiwanese women, who originated from a Confucian and Buddhist culture, bear the burdens of cultural negation and psychological pains.

Winnie's existence serves to make the world a more comfortable place for men. The narrative of *Understanding* reinforces the display of woman from a male perspective, by being considerate in allowing the man to fulfil his desire. The structural logic solidifies the silent status and traditional figure of Taiwanese woman. The seemingly new female star role in *Understanding* thus reconsolidates the cultural expectations placed on the female figure: to take hardship, accept fate, and then forgive. This woman eventually re-strengthens society's desire to neutralise and tame her by shaping and coding the Chinese figure of femininity, and the maternal virtues of selflessness and sacrifice.

Cyndi — cuteness as rebellion

Although a cute figure, displaying vulnerability, helplessness, and passivity, was typically perceived as powerless, the logic of action in Cyndi's 'cute' behaviour is found not to obey the traditional virtuousness of Taiwanese woman, and instead, to challenge and deconstruct it. Staying in a girl's school, a youthful and all-female subculture, the representation of cuteness shows a woman's yearning for lost childhood and innocence. By acting childishly, this woman recovered her own childhood emotions and mentality. The interpretation of infantilisation is shown as a rejection of growing up and the preference for remaining childlike. Cyndi's logic of action allows a reading that she is to receive and consume things without labouring to produce them.

Acting in infantilised manner is in dramatic contrast with representations of Taiwanese women of the older generation. By mimicking childhood, this woman can temporarily escape from the social demands of her reality and she becomes able to protect herself from the disciplines of adulthood, such as marriage and labour, thereby staying in the uniformed school life and in the realms of innocent man-woman relationships. Acting like

a child on purpose, an act of defiance and resistance against becoming an adult, thus becomes a form of rebellion.

Similarly to the logic of action in Western pop cultures, such as the hippies of post-war America who embodied a conscious, aggressive and sexually provocative rebellion, the 'cute' expression of this demure and indolent little rebellion represents a similar rejection of the present world and its social structures in another form, more befitting the producers and recipients of this text in this time and context. Cyndi sends a message to her fans about being an ideal woman by showing how to behave with 'cuteness' as a means of communicating with men and wider society. The fans want to own the 'cuteness', care for the 'cute' object, and to embody the 'cuteness' themselves.

In the contradiction between the rejection of dominant women and the emerging desire for modernisation, Taiwanese women subvert the traditional patriarchal control of women's sexuality, and introduce a new concept of female identity, by consistently labeling and displaying themselves as child-like. The cute engagement presented by mainstream pop allows young women to remain free, unmarried and young. The cute engagement ensures that Taiwanese women can retain ownership of their self-image and female alliance in the male dominated society, where they are demanded to be enduring (*ren nai*), hard-working, self-disciplined, and good mothers to the family, as the character in Winnie Hsin's video represents. The cute engagement separates Taiwanese young women from traditional values of femininity, a separation which can be seen as a desire to be liberated from the bond of Confucianism associated with the oppressed older generation.

Jolin — a 'good' feminist

Jolin challenged the two previous types of femininity by incorporating more foreign elements and revealing more of her physiological features. Jolin provides ideals of physical beauty and liberal behaviour for women by choosing a form of subjectivity that is based on bourgeois capitalism and modernism, beyond the Confucian framework of

Taiwan. The foreign elements in the music video have been used to mobilise the ideals of hybridised feminism, modernism, and liberalism.

The negotiation of Taiwanese female identity in the context of globalisation can be a major issue in the study of Jolin's representation. Similarly to the substantive transformations brought by socioeconomic developments and feminist movements in Western societies,[72] there has been an increasing number of women receiving higher education and participating in occupational work in Taiwan, which empower them with better socioeconomic mobility and financial independence. The traditional gender role boundaries between men and women have been destabilised. As Taiwanese women change their reality, so too must the imagery and symbolic roles embodied in the pop industry in which they perform also change.

The so-called Confucian virtues of women, of being restrained, conservative and obedient, are all being challenged in Jolin's image. Jolin's stardom, through promotion of a type of globalised consumer lifestyle, matches the spread of global consumerism and expansion of the feminism. Her image possesses the modern woman's qualities, such as physical abilities, independence, and perfectionism. She encourages women to be in charge of romantic situations and enjoy their sense of uniqueness and authority over men. Jolin also places emphasis on individual choice over one's lover, pursuit of love, and modern consumerist desire. The representation of Jolin enables the young woman to desire, identify and embrace capitalist consumerism as a representation of her future.

In this music video, we have seen global culture being incorporated as a component of Taiwanese Mandopop and the new musical identity. The scenario that Jolin stepped into is a capitalist formation where she is sold as a Taiwanese feminist commodity. Taiwanese

---

[72] See Bourdieu: 2001.

women seem to be disposed at the crossroad of tradition and modernity. This music video world is a projection of a dream of contemporary society, and Jolin is a portrait of Taiwanese women's dreams and fantasies (who has both career and love), thus representing an 'appropriate' feminist expression. These ideals are remembered as offering pleasure to female viewers as something they lack and desire.

The consumption of idealised Taiwanese feminism provides temporary relief from the contradictory tensions between traditional femininity and modern Western feminism. It shows a form of Taiwanese feminist, based on a hybridisation of modern (pursuit of love, materialism, being successful and a perfectionist) and traditional values (sexual morality and pure love). As Taiwanese women continue to experience conflicting demands from society, Taiwanese Mandopop seems to continue to have a role in consumption, construction and exploration of modern Taiwanese femininities.

7.3 Study limitations and provision of direction and areas for future research

Writing on the theoretical dialogue between film studies, music video studies, cultural studies, feminism, psychoanalytic theory and postmodernism, this thesis sets out to investigate Taiwanese Mandopop female stars and their representation in the music videos seen in the Mandopop industry. Benefitting from the methodologies of music video developed by scholars such as Kaplan (1987), Goodwin (1993), Bjornberg (1994), Cook (1998) and Vernallis (2004), the thesis is capable of investigating how visual and musical representations work, and how they manufacture meaning. The new adaption of objective hermeneutics, using sequential analysis, is something beyond the methodologies laid down by the aforementioned scholars. Following the real sequence of each music video within the analysis, I have paid attention to the details of event articulation and coordination according to the text's own order. By tracing a number of threads from the musical, lyrical, and visual elements that form the semantic chain reactions and structure of the video, I have explored intersections of meaning between and among these areas, so as to reflect star representation in relation to the wider

society. A link to how the representations relate to cultural tradition and social transformation has thus been investigated.

While Taiwanese female representations are created according to a combination of factors and for multiple reasons, the main findings of this research represent a specific issue about 'how female stars are featured in the Taiwanese Mandopop music videos'. This study has shown that textual analysis is a critical framework and interdisciplinarity can be engaged with to offer new and critical perspectives on Taiwanese Mandopop. In the academic category of music video study, I have interrogated new materials, which have previously received little or no scholarly attention.

I have brought gender to the forefront of my analysis, updating academic discourses on women and music video, which have, until now, mainly been examined in Western music videos. The case studies have shown various femininities represented within the Taiwanese Mandopop music video world. The research has thus addressed current limitations in the category of women and music video, such as the lack of consideration of different ethnic, national, linguistic, and socio-historical discourses.

The research has also expanded on previous Chinese pop studies by moving beyond its preoccupation with political issues or media culture within the greater China discipline. This study has contributed to sociological studies of Taiwanese Mandopop by investigating the significance of its texts and female representations within its discourse. The result of this research thus permits a series of further analytical comparisons to be mapped in a wider global context.

The research is possibly limited by the diverse nature of the features studied, as there are certain issues and areas of research that are important, but I have not intended to cover in this thesis. Firstly, the weakness of textual analysis is in need of further direct

questioning to examine the positioning of fans in relation to the level of feminine/feminist identity. Although the method of psychoanalysis in my analysis can give a snap shot of the dialectical relationship between the audio-visual text and the spectator, it cannot provide detailed information on specific issues they encounter. The direct questioning of fans within this confined group as to their own conscious understanding of the subjectivities investigated may provide a clearer picture of fan groups and identity construction.

In doing this, other research could also expand the study to other socio-cultural discourses through the study of fan groups. The category of 'Taiwanese Mandopop music video and female star' is not universally fixed; instead, it exists in accordance with differences between readers' identities and social inequalities. Different social groupings could, potentially, interpret completely different things from the same art form.[73] The gendered power relations in the Taiwanese context may be different from other contexts, even in the reading of the same music video text. As Middleton suggests (1990:10-33), the understanding of Taiwanese Mandopop can take account also of the interchanges, appropriations and resistances between Taiwan and other regions; it can be seen as fields of conflict, negotiation and articulation, in which styles, themes, meanings and interpretations — by both audiences and artists — are in a complex and continual process of flux and evolution.

While this study has uncovered some interesting findings regarding depictions of women's bodies, sexualities, behaviours and femininities, it would be problematic for me to claim that I have gained a complete picture of contemporary Taiwanese Mandopop music video's relationship with its image of female stars (though their popularities and commercial success suggest that they are a large part of it). Due to the fact that I focus on

---

[73] For example, Brown and Shulze (1990) show the different interpretations and reading positions between African American and White American audiences viewing Madonna's music videos.

the most popularised and commercially successful artists, I acknowledge that the criteria failed to include some creative female artists who have not achieved such commercial success. I must admit, and as I have stated at the beginning of the thesis, the three music videos were selected for their indicative qualities, their ability to encapsulate the types of Taiwanese cultural divisions that have interested me, rather than because I honour the aesthetics of their forms. The positions the three female stars occupy the spectrum of distinguished representation, including the melancholy figure, the 'cute' figure and the 'sexy' figure, which are aligned as idealised femininity.

Taiwanese women are encouraged to assimilate such images, which are promoted as essential in representing their capacities. As the three female representations in this research are highly referential, other researchers can enlarge the discussion on the interplay of meanings in music videos as they relate these findings to other works and artists.

For example, it would be interesting to focus on depictions of female representations in male singers' music videos. The result of that future study could provide an illuminating point of comparison. Furthermore, it would be useful to carry out a similar study of female representation in Taiwanese TV dramas or films as a separate point of enquiry. Those future studies could add significant dimensions to the question of patriarchal positioning of the popular female subject in a broader context in the wider Taiwanese entertainment industry.

I have only analysed three distinguished types of representation of female pop singers in Mandopop music videos by and about Taiwanese female characters, from the self-conscious perspective of feminism, theories of subjectivity and desire, as well as the modernist/postmodernist trajectory. These themes are significant in offering a unique forum for exploring and questioning gendered star representation in Taiwanese cultural contexts. However, I would admit that the genre of Taiwanese Mandopop is far more

complex than the selected cases suggests. The female star images in Taiwanese Mandopop do not fit neatly into three types, and they may also constantly shift. Further diachronic, chronological or more comparative case studies are obviously needed to achieve further understanding of the dynamics of female representation in the wider industry. The three case studies have refined the definitions of Taiwanese Mandopop and enriched the characteristics of female stars as they appear in Taiwanese Mandopop. Other music videos and other female pop stars may, of course, be selected to trace other paths.

Despite the limitations of this study, this research process has provided detailed examination of an analytic assertion, and related this to larger questions of social values and gendered perspectives. This thesis has made its journey to show that the three subjectivities are re-negotiated through patriarchal discourses that are complex and prolific in their representations of femininity, feminism and creativity in the context of Taiwanese Mandopop music video.

A symbolic interface has emerged from each structural characteristic between music video and social change within popular music production in Taiwan. It should be of no surprise, then, that many perspectives emerged and were explored in the study. The thesis has given a glimpse into the diversity and complexity of Taiwanese Mandopop music videos and their representations of women. These findings thus shed light on the characteristics of a hitherto under-researched area of popular world music study. In doing so, this research contributes original, timely and contextual insights to the fields of film studies, feminism and cultural studies, while also contributing to the knowledge and understanding of pervasive female representations in the music videos of the popular and influential Taiwanese Mandopop industry.

Bibliography

English

Adorno, T.W. (1941) 'On Popular Music', *Studies Philosophy and Social Sciences*, vol. 9, pp. 17-48.

Adorno, T.W. (1976) *Introduction to the Sociology of Music*, New York: The Seabury Press.

Adorno, T.W. (1978) 'On the Fetish Character in Music and the Regression of Listening', in Arato, A. and Gebhardt, E. *The Essential Frankfurt School Reader*, Oxford: Blackwell.

Adorno, T.W. (1987) *Philosophy of Modern Music*, London: Sheed & Ward.

Adorno, T.W. (1991) *The Culture Industry: Selected Essays on Mass Culture*, London and New York: Routledge.

Adorno, T.W. (1992) *Quasi Una Fantasia*, London and New York: Verso.

Adorno, T.W. (1996) *Mahler: A Musical Physiognomy*, Chicago: University of Chicago Press.

Adorno, T.W. (1997) *Aesthetic Theory*, Minneapolis: University of Minnesota.

Agawu, V.K. (1991) *Playing with Signs: A Semiotic Interpretation of Classical Music*, Princeton: Princeton University Press.

Agawu, V.K. (2009) *Music as Discourse: Semiotic Adventures in Romantic Music*, New York: Oxford University Press.

Ahern, E. (1975) 'The Power and Pollution of Chinese Women', in Wolf, M. and Witke, R., eds. *Women in Chinese Society*, Stanford: Stanford University Press.

Allen, B. (1990) 'Musical Cinema, Music Video, Music Television', *Film Quarterly*, vol. 43, no. 3, pp. 2-14.

Andrade, T. (2008) *How Taiwan Became Chinese: Dutch, Spanish, and Han Colonization in the Seventeenth Century*, New York: Columbia University Press.

Andreas, S. (2000) 'Sound, Protest and Business – Modern Sky Co. and the New Ideology of Chinese Rock', *Berliner China Hefte*, vol. 19, no. 2, pp. 40-64.

Andsager, J. and Roe, K. (1999) 'Country Music Video in Country's Year of the Woman', *Journal of Communication*, vol. 49, no. 1, pp. 69-82.

Andsager, J. and Roe, K. (2003) 'What's Your Definition of Dirty, Baby? Sex in Music Video ', *School of Journalism and Mass Communications*, vol. 7, pp. 79-96.

Aubrey, J.S. and Frisby (2011) 'Sexual Objectification in Music Videos: A Content Analysis Comparing Gender and Genre', *Communication Research Reports*, vol. 26, pp. 271-284.

Aufderheide, P. (1986) 'Music Videos: the Look of the Sound', *Journal of Communication*, vol. 36, no. 1, pp. 5-78.

Baranovich, N. (2003) *China's New Voices – Popular Music, Ethnicity, Gender and Politics, 1978-1997*, Berkeley: University of California Press.

Barlow, T. E. (1993) *Gender Politics in Modern China: Writing and Feminism*, Durham: Duke University Press.

Barme, G. (1995) 'To Screw Foreigners is Patriotic: China's Avant-Garde Nationalists', *The China Journal*, vol. 34, pp. 209-234.

Barme, G. (2009) 'China's Flat Earth: History and 8 August 2008', *The China Quarterly*, vol. 197, pp. 64-86.

Barme, G. and Jaivin, L. (1992) *New Ghosts, Old Dreams: Chinese Rebel Voices*, New York: Time Books.

Barme, G. and Minford, J. (1998) *Seeds of Fire: Chinese Voices of Conscience*, 2nd edition, New York: Hill and Wang.

Barthes, R. (1967) *Elements of Semiology*, New York: Hill and Wang.

Barthes, R. (1973) *Mythologies*, St Albans: Paladin.

Barthes, R. (1977a) *Elements of Semiology*, New York: Hill and Wang.

Barthes, R. (1977b) *Image- Music- Text*, London: Hill and Wang.

Barthes, R. (1981) 'Theory of the Text', in Young, R. (ed.) *Untying the Text: A Post-Structuralist Reader*, London and New York: Routledge.

Barthes, R. (1986) *The Responsibility of forms: Critical Essays on Music, Art, and Representation*, New York: Hill and Wang.

Barthes, R. (1993) *Mythologies*, London: Vintage.

Bateson, G. and Mead, M. (1942) *Balinese Character: A Photographic Analysis*, New York: Special Publication of the New York Academy of Sciences.

Baudrillard, J. (1988) *Selected Writings*, Cambridge: Polity.

Baudrillard, J. (1990) *Seduction*, New York: St. Martin's.

Bayton, M. (1990) 'How Women Become Musicians', in Frith, S. and Goodwin, A. (ed.) *On Record: Rock, Pop and the Written Word*, London: Routledge.

Bayton, M. (1992) 'Out on the Margins: Feminism and the Study of Popular Music', *Women: a Cultural Review*, vol. 3, no. 1, pp. 51-59.

Beebe, R. and Middleton, J. (2007) *Medium Cool: Music Video from Soundies to Cellphones*, Durham: Duke University Press.

Bellour, R. (2000) *The Analysis of Film*, Bloomington: Indiana University Press.

Benjamin, W. (1973) 'The Work of Art in the Age of Mechanical Reproduction', in Arendt, H. (ed.) *Illuminations*, London: Fontana.

Benjamin, W. (1979) 'Paris – Capital of the Nineteenth Century', in Demetz, P. (ed.) *Walter Benjamin, Reflections*, New York: Harcourt Brace Jovanovich.

Berger, J. (1972) *Ways of Seeing*, Harmondsworth: Penguin.

Berland, J. (1986) 'Sound, Image, and Social Space: Rock Video and Media Reconstruction', *Journal of Communication Inquiry*, vol. 10, no. 1, January, pp. 34-47.

Berland, J. (1993) 'Sound, Image, and Social Space: Music Video and Media Reconstruction', in Frith, S., Goodwin, A. and Grossberg, L. (ed.) *Sound and Vision: The Music Television Reader*, London: Routledge.

Bettig, R. (1996) *Copyrighting Culture: The Political Economy of Intellectual Property*, Oxford: Westview Press.

Birdwhistell, J.D. (2001) 'Ecological Questions for Daoist Thought: Contemporary Issues and Ancient Texts', in Norman, G., James, M., and Liu, X. (ed.) *Daoism and Ecology: Ways Within a Cosmic Landscape*, Cambridge: Harvard University Press.

Björnberg, A. (1992) 'Music Video and Semiotics of Popular Music', Proceedings of the Second European Music Analysis Conference, Trent, 379-388.

Björnberg, A. (1994) 'Structural Relationships of Music and Images in Music Video', *Popular Music*, vol. 13, no. 1, pp. 51-74.

Blake, A. (1993) 'Madonna the Musician', in Lloyd, F. (ed.) *Deconstructing Madonna*, London: B.T. Batsford.

Bordwell, D. (1985) *Narration in the Fiction Film*, Madison: University of Wisconsin Press.

Bordwell, D. and Thompson, K. (2009) *Film Art: An Introduction*, 9th edition, Reading: Addison- Wesley.

Bosco, J. (1994) 'The Emergence of a Taiwanese Popular Culture', in Rubinstein, M.A. (ed.) *The Other Taiwan: 1945 to the Present*, London and New York: M. E. Sharpe.

Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*, Cambridge: Harvard University.

Bourdieu, P. (1990) *In Other Words: Essays Towards a Reflexive Sociology*, Cambridge: Polity.

Bourdieu, P. (1990) *The Logic of Practice*, Cambridge: Polity.

Bourdieu, P. (2001) *Masculine Domination*, Cambridge: Polity.

Boym, S. (2001) *The Future of Nostalgia*, New York: Basic Books.

Brace, T. (1991) 'Popular Music in Contemporary Beijing: Modernised Cultural Identity', *Asian Music*, vol. 2, no. 2, pp. 43-66.

Brace, T. and Paul, F. (1992) 'Rock and Roll on the New Long March: Popular Music, Cultural Identity, and Political Opposition in the People's Republic of China', in Garofalo, R. (ed.) *Rockin' the Boat - Mass Music and Mass Movements*, Boston: South End Press.

Brackett, D. (1995) *Interpreting Popular Music*, Cambridge: Cambridge University Press.

Braudy, L. and Cohen, M. (2004) *Film Theory and Criticism: Introductory Readings*, 6th edition, New York: Oxford University Press.

Britton, A. (2004) *Katharine Hepburn: Star as Feminist*, New York: Columbia University Press.

Broughton, S. and Ellingham, M. (1999) *The Rough Guide to World Music*, 2nd edition, London: Rough Guides.

Brown, J.D. and Schulze, L. (1990) 'The Effects of Race, Gender and Fandom Audience Interpretations of Madonna's Music Videos', *Journal of Communication*, vol. 40, no. 2, pp. 88-102.

Brown, J. and Campbell, K. (1986) 'Race and Gender in Music Videos: the Same Beat but a Different Drummer', *Journey of Communication*, vol. 36, no. 1, pp. 94-106.

Brown, M.E. and Fiske, J. (1987) 'Romancing the Rock – Romance and Representation in Popular Music Videos', *One Two Three Four — A Rock'n Roll Quarterly*, vol. 5, pp. 61-73.

Bulbeck, C. (1994) 'Sexual dangers: Chinese Women's Experiences in Three Cultures: Beijing, Taipei, and Hong Kong', *Women's Studies International Forum*, vol. 17, no. 1, pp. 95-103.

Burns, L. and Lafrance, M. (2002) *Disruptive Divas: Feminism, Identity, and Popular Music*, London: Rouledge.

Buruma, I. (1984) *Behind the Mask: On Sexual Demons, Sacred Mothers, Transvestites, Gangsters and Other Japanese Cultural Heroes*, New York: Meridian.

Carruthers, A. (2001) 'National Identity, Diasporic Anxiety, and Music Video Culture in Vietnam', in Yao, S. (ed.) *House of Glass: Culture, Modernity, and the State in Southeast Asia*, Singapore: Institute of Southeast Asian Studies.

Chan, A. (1985) *Children of Mao: Personality Development and Political Activism in the Red Guard Generation*, Seattle: University of Washington Press.

Chanan, M. (1994) *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*, London and New York: Verso.

Chang, B. G. (1986) 'A Hypothesis on the Screen: MTV and/as (Postmodern) Signs', *Journal of Communication Inquiry*, vol. 10, no. 1, pp. 70-73.

Chang, N. S. (1991) *The Fall of Folk Songs: Observing the Relationship Between Taiwan Intellectuals and Popular Culture in the 1970s*, Taipei: Times.

Chang, H. C. (2001) 'From "orphan of Asia" to "Moses Coming out of Egypt": A Metaphorical Analysis of the Transformation of Taiwan's Political Identity', in Collier, M. (ed.) *Transforming communication about culture: Critical new directions*, Thousand Oaks: Sage.

Chang, B. Y. (2004) 'From Taiwanisation to De-sinification Culture Construction in Taiwan Since the 1990s', *China Perspectives*, vol. 56, no. 34.

Chang, B. Y. (2006) 'What's in A Name? The Nationalisation of Traditional Opera in Taiwan', *Studies in Ethnicity and Nationalism (Special Issue: Nations and Their Pasts)*, vol. 6, pp. 89-104.

Chang, M. K. and Hsiao, H. -H. (1987) 'College Students' Ties to 'China' and to 'Taiwan'', *China Tribune*, vol. 25, no. 1, pp. 34-53.

Chao, L. and Myers, R. (1994) 'The First Chinese Democracy: Political Development of the Republic of China in Taiwan, 1986-1994', *Asian Survey*, vol. 24, no. 3, pp. 213-230.

Chaudhuri, S. (2006) *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Laurentis, Barbara Creed*, New York and London: Routledge.

Chen, S. S. Y. (1994) *State-Press Relations in Taiwan: The Shifting Boundaries of Control*, Thesis (PhD), University of Stirring.

Chen, Y. S. (2004) 'Taiwan's National Identity is Split in Two', *Taipei Times*, vol. 25, no. 12, October, p. 8.

Chen, S. W. (2007) *The Music Industry and Popular Song in 1930s and 1940s Shanghai, A Historical and Stylistic Analysis*, Thesis (PhD), University of Stirling.

Cheng, H. (1997) 'Holding up Half of the Sky: A Sociocultural Comparison of Gender Role Portrayals in Chinese and U.S. Advertising', *International Journal of Advertising*, vol. 16, pp. 295-319.

Chow, R. (1993) *Writing Diaspora*, Bloomington: University of Indiana Press.

Chua, B. H. (2001) 'Pop Culture China', *Singapore Journal of Tropical Geography*, vol. 22, pp. 113-121.

Chun, A. (1994) 'From Nationalism to Nationalizing: Cultural Imagination and State Formation in Post-war Taiwan', *Australian Journal of Chinese Affairs*, vol. 31, pp. 49-69.

Chun, A., Rossiter, N. and Shoesmith, B. (2004) *Refashioning Pop Music in Asia: Cosmopolitan Flows, Political Tempos and Aesthetic Industries*, London and New York: Routledge Curzon.

Clarke, E. (2005) *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*, New York: Oxford University Press.

Coker, W. (1972) *Music and Meaning: A Theoretical Introduction to Musical Aesthetics*, New York: Free Press.

Constable, C. (2008) *Thinking in Images: Film Theory, Feminist Philosophy, and Marlene Dietrich*, London: British Film Institute.

Cook, N. (1987) *A Guide to Musical Analysis*, London: Dent.

Cook, N. (1994) 'Music and Meaning in the Commercials', *Popular Music*, vol. 13, pp. 27-40.

Cook, N. (1998) *Analysing Musical Multimedia*, New York: Oxford University Press.

Cook, N. (2001) 'Theorizing Musical Meaning', *Music Theory Spectrum*, vol. 23, no. 2, pp. 170-195.

Cui, S. (2003) *Women through the Lens: Gender and Nation in a Century of Chinese Cinema*, Honolulu: University of Hawaii Press.

Cutietta, R. (1985) 'Using Rock Music Videos to Your Advantage', *Music Educators Journal*, vol. 71, no. 6, pp. 47-49.

Dant, T. (1996) 'Fetishism and the Social Value of Objects', *Sociological Review*, vol. 44, no. 3, pp. 495-516.

de Kloet, J. (2001) *Red Sonic Trajectories: Popular Music and Youth in Urban China*, Amsterdam: Academisch Proefschrift.

de Kloet, J. (2002) 'Rock in a Hard Place: Commercial Fantasies in China's Music Industry', in Donald, S.H., Keane, M., and Hong, Y. (ed.) *Media in China: Consumption, Content and Crisis*, London: Routledge Curzon.

de Kloet, J. (2005) 'Authenticating Geographies and Temporalities: Representations of Chinese Rock', *Visual Anthropology*, vol. 18, pp. 229-255.

de Kloet, J. (2005) 'Popular Music and Youth in Urban China – The Dakou Generation', *The China Quarterly*, vol. 183, pp. 609-626.

de Kloet, J. (2011) 'Blowing in the China Wind: Engagements with Chineseness in Hong Kong's Zhongguofeng Music Videos', *Visual Anthropology*, vol. 24, pp. 59-76.

De Lauretis, T. (1989) *Technologies of Gender: Essays on Theory*, London: Film and Fiction.

Denisoff, R. (1991) *Inside MTV*, New Brunswick and London: Transaction Publisher.

DeNora, T. (1995) *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792–1803*, Berkeley: University of California.

Denzin, N. K. (2004) 'Reading Film: Using Photos and Video as Social Science Material', in U. Flick, E. von Kardoff and I. Steinke (ed.) *A Companion to Qualitative Research*, London.

Diane, R. and Watson, P. (2005) 'Naughty Girls and Red Blooded Women: Representations of female heterosexuality in music video', *Feminist Media Studies*, vol. 5, no. 1, pp. 51-63.

Dibben, N. (1999) 'Representations of Femininity in Popular Music', *Popular Music*, vol. 18, pp. 331-355.

Dickinson, K. (2000) *Music, Video and Synaesthetic Possibility*, Thesis (PhD), University of Sussex.

Dickinson, K. (2007) 'Music Video and Synaesthetic Possibility', in Beebe and Middleton (ed.) *Medium Cool: Music Videos from Soundies to Cellphones*, Durham: Duke University Press.

Donald, Keane, M. and Yin, H. (2002) *Media in China: Consumption, Content and Crisis*, London: Routledge Curzon.

Donnelly, K.J. (2001) *Pop Music in British Cinema*, London: British Film Institute.

Donnelly, K.J. (2005) *The Spectre of Sound: Music in Film and Television*, London: British Film Institute.

Donnelly, K. J. (2007) *British Film Music and Film Musicals*, Basingstoke: Palgrave.

Donnelly, K. J. (2014) *Occult Aesthetics: Synchronization in Sound Film*, Oxford: Oxford University Press.

Dreyer, J. T. (2003) 'Taiwan's Evolving Identity', *Woodrow Wilson Center Asian Program Special Report*, vol. 114, pp. 4-10.

Driscoll, C. (2002) *Girls: Feminine Adolescence in Popular Culture and Cultural Theory*, New York: Columbia University Press.

Dunsby, J. and Whittall, A. (1987) *Music Analysis in Theory and Practice*, London and Boston: Faber.

Dyer, R. (1979) *Stars*, London: British Film Institute.

Dyer, R. (1987) *Heavenly Bodies: Film Stars and Society*, Basingstoke: Macmillan.

Dyer, R. (1993) *The Matter of Images*, New York: Routledge.

Dyer, R. (1997) *White*, London: Routledge.

Eastman, J. (2004) 'Special Issue: Crazy for Color; The Basics', *The Los Angeles Times*, 8 January, p. 2.

Ellingham, M., McConnachie J, and Broughton, S. (2002) *World Music: The Rough Guide, Volume 2; Latin & North America, Caribbean, India, Asia and Pacific*, New York: Rough Guides Ltd.

Emerson, R. (2002) '"Where My Girls At?" Negotiating Black Womanhood in Music Videos ', *Gender and Society*, vol. 16, no. 1, February, pp. 115–135.

Emmett, C.J. (2002) *On the Aesthetics of Music Video*, Thesis (PhD), University of Leeds.

Erens, P. (1990) *Issues in Feminist Film Criticism*, Bloomington: Indiana University Press.

Evans, H. (1997) *Women and Sexuality in China: Dominant Discourses of Female Sexuality and Gender Since 1949*, New York: Continuum Publishing Co.

Feld, S. (1984) 'Communication, Music, and Speech about Music', *Yearbook for Traditional Music*, pp. 1-18.

Feldman, H.J. (1991) 'The Republic of China on Taiwan Today, in *Taiwan: The Great Step Forward*, 2nd edition, Taipei: Kwang Hwa Publishing Company.

Fischer, L. (1996) *Cinematernity: Film, Motherhood, Genre*, Princeton: Princeton University Press.

Fiske, J. (1986) 'MTV: Post-Structural Post-Modern', *Journal of Communication Inquiry*, vol. 10, no. 1, pp. 74-79.

Fiske, J. (1988) *Understanding Popular Culture*, 1988: Unwin Hyman.

Fiske, J. (1989) *Reading the Popular*, Cambridge: Cambridge University Press.

Fitts, M. (2008) ''Drop It Like It's Hot': Culture Industry Laborers and Their Perspectives on Rap Music Video Production', *Meridians: feminism, race, transnationalism*, vol. 8, no. 1, pp. 211-235.

Flick, U. (2009) *An introduction to Qualitative Research*, 4th edition, Los Angeles: SAGE.

Foucault, M. (1970) *The Order of Things: An Archaeology of the Human Sciences*, New York: Routledge.

Foucault, M. (1977) *Discipline and Punish: The birth of the prison*, London: Penguin.

Foucault, M. (1978) *A History of Sexuality*, Harmondsworth: Penguin.

Fran, M. (2003) 'The perfect lie: Sandee Chan and Lesbian Representability in Mandarin Pop Music', *Inter-Asia Cultural Studies*, vol. 4, pp. 264-280.

Fredrickson, B.L. and Roberts, T. (1997) 'Objectification Theory: Toward Understanding Women's Lived Experiences and Mental Health Risks', *Psychology of Women Quarterly*, vol. 21, pp. 173-206.

Freud, S. (1959) *Group Psychology and the Analysis of Ego*, New York: Norton.

Freud, S. (1962) *Three Essays on the Theory of Sexuality*, London: Hogarth Press.

Freud, S. (1976) *The Interpretation of Dreams*, Harmondsworth, Middlesex: Penguin Books.

Freud, S. (1977) *On Sexuality: Fetishism*, Harmondsworth, Middlesex: Penguin Books.

Freud, S. (1986) *Group Psychology and the Analysis of the Ego*, London: Hogarth Press.

Friedlander, P. (1991) 'China's 'Newer Value' Pop: Rock-and-Roll and Technology on the New Long March', *Asian Music*, vol. 22, no. 2, pp. 67-81.

Frith, S. (1982) *Sound Effects*, New York: Pantheon.

Frith, S. (1988) *Music for Pleasure: Essays in the Sociology of Pop*, New York: Routledge.

Frith, S. and Goodwin, A. (1990) *On Record: Rock, Pop and the Written Word*, London and New York: Routledge.

Frith, S. and Goodwin, A. (1993) *Sound and Vision: The MTV Reader*, London and New York: Routledge.

Frith, S. (1996) *Performing Rites: On the Value of Popular Music*, Oxford: Oxford University Press.

Frith, K., Shaw, P. and Cheng, H. (2005) 'The Construction of Beauty: A Cross- Cultural Analysis of Women's Magazine Advertising', *Journal of Communication*, vol. 55, no. 1, March, pp. 56-70.

Fung, A. (2000) 'Feminist Philosophy and Cultural Representation in the Asian Context', *The International Journal of Communication Studies*, vol. 62, no. 2, pp. 153-165.

Fung, A. (2007) 'The Emerging (National) Popular Music Culture in China', *Inter-Asian Cultural Studies*, vol. 8, no. 3, pp. 425-437.

Fung, A. (2008) 'Western Style, Chinese Pop: Jay Chou's Rap and Hip-Hop in China', *Asian Music*, vol. 39, no. 1, pp. 69-90.

Gale, J. (2010) 'Sexualisation', (paper presented at the Bratz, Britney and Bralettes seminar), Adelaide.

Gali, D. and Jean, H. (1995) *Gender, race, and class in media: a text-reader*, Thousand Oaks, CA: Sage.

Garofalo, R. (1993) 'Whose world, What Beat: the Transnational Music Industry, Identity, and Cultural Imperialism', *World of Music*, vol. 35, pp. 16-32.

Gendron, B. (1986) 'Theodor Adorno Meets the Cadillacs', in Modleski, T. (ed.) *Studies in Entertainment*, Bloomington. Indiana: Indiana University Press.

Gilbert, P. and Taylor, S. (1991) *Fashioning the Feminine: Girls, Popular Culture and Schooling*, Sydney: Allen and Unwin.

Gladney, D. (1994) 'Representing nationality in China: Refiguring majority/minority identities', *The Journal of Asian Studies*, vol. 53, no. 1, February, pp. 92-123.

Gold, T.B. (1988) ''Just in Time!' China Battles Spiritual Pollution on the Eve of 1984', *Asian Survey*, vol. 24, no. 9, September, pp. 947-974.

Gold, T.B. (1993) 'Go with Your Feelings: Hong Kong and Taiwan Popular Culture in Greater China', *The China Quarterly*, vol. 136, December, pp. 907-925.

Goodwin, A. (1987) 'Music Video in the (Post) Modern World', *Screen*, vol. 28, no. 3, pp. 36-55.

Goodwin, A. (1993) *Dancing in the Distraction Factory: Music Television and Popular Culture*, London and New York: Routledge.

Goodwin, A. and Joe, G. (1995) 'World Beat and the Cultural Imperialism Debate', in Sakolsky, R. B., and Ho, F.W. (ed.) *Sounding Off: Music as Subversion/ Resistance/ Revolution*, New York: Autonomedia.

Gorbman, C. (1987) *Unheard Melodies, Narrative Film Music*, London: BFI and Indiana University Press.

Gow, J. (1990) 'The Relationship Between Violent and Sexual Images and the Popularity of music videos', *Popular Music and Society*, vol. 14, no. 4, pp. 1-10.

Gow, J. (1992) 'Music Video as Communication: Popular Formulas and Emerging Genres', *The Journal of Popular Culture*, vol. 26, no. 2, pp. 41-70.

Gow, J. (1996) 'Reconsidering Gender Roles on MTV: Depictions in the Most Popular Music Videos of the Early 1990s', *Communication Reports*, vol. 9, no. 2, pp. 152-162.

Grossberg, L. (1997) *Dancing in Spite of Myself: Essays on Popular Culture*, Durham: Duke University Press.

Guo, N.H. (1992) 'The Electronic, Information and Telecommunications Industry in Our Country', *Industry of Free China*, vol. 78, no. 5, pp. 1-6.

Guy, N. (2002) 'Republic of China National Anthem on Taiwan: One Anthem, One Performance, Multiple Realities', *Ethnomusicology*, vol. 46, no. 1, pp. 96-119.

Guy, N. (2005) *Peking Opera and Politics in Taiwan*, Urbana and Chicago: University of Illinois Press.

Hamm, C. (1979) *Yesterdays: Popular Song in America*, New York and London: W. W. Norton.

Hamm, C. (1991) 'Music and Radio in the People's Republic of China', *Asian Music*, vol. 2, pp. 1-42.

Hamm, C. (1995) *Putting popular music in its place*, Cambridge: Cambridge University Press.

Hannerz, U. (1991) 'Scenarios for Peripheral Cultures', in King, A.D. (ed.) *Culture, Globalization and the World- System*, London: Macmillan.

Harding, H. (1993) 'The Concept of 'Greater China': Themes, Variations and Reservations', *The China Quarterly*, vol. 136, December, pp. 660-686.

Harris, D. (2000) *Cute. Quaint, Hungry and Romantic: The Aesthetics of Consumerism*, Cambridge: Da Capo.

Harrison, S. S. (1990) 'Taiwan after Chiang Ching-kuo', in *The Republic of China on Taiwan Today*, Taipei: Kwang Hwa Publishing Company.

Haskell, M. (1973) *From Reverence to Rape: The Treatment of Women in the Movies*, New York: Holt, Rinehart and Winston.

Hebdige, D. (19779) *Subculture: the Meaning of Style*, London: Routledge.

Held, D. (1980) *Introduction to Critical Theory: Horkheimer to Habermas*, Cambridge: Polity.

Hermalin, A., Liu, P. K. C. and Freeman, D.H. (1994) 'The Social and Economic Transformation of Taiwan', in Thornton, A. and Lin, H. -S. (ed.) *Social Change & the Family in Taiwan*, Chicago: University of Chicago Press.

Ho, C. -H. (1991) *Speak Taiwanese Hokkien*, Taipei: Taipei Language Institute.

Ho, W. -C. (2000) 'The political meaning of Hong Kong Popular Music: A Review of Sociopolitical Relations Between Hong Kong and the People's Republic of China Since the 1980s', *Popular Music*, vol. 19, pp. 341-353.

Ho, W. -C. and Law, W. -W. (2002) 'Music Education in Taiwan: The Dynamics and Dilemmas of Globalization. Localization and Sinophilia', *The Curriculum Journal*, vol. 13, no. 3, pp. 339-360.

Ho, W. -C. (2003) 'Between Globalisation and Localisation: A Study of Hong Kong Popular Music', *Popular Music*, vol. 22, pp. 143-157.

Ho, T. -H. (2003) *The Social Formation of Mandarin Popular Music Industry in Taiwan*, Thesis (PhD), Lancaster: Lancaster University.

Ho, T. -H. (2009) 'Taike Rock and its Discontent', *Inter-Asia Cultural Studies*, vol. 10, no. 4, pp. 565-584.

Ho, W. -C. (2006) 'A Historical Review of Popular Music and Social Change in Taiwan', *Journal of Social Science*, vol. 34, no. 1, pp. 120-147.

Ho, W. -C. and Law, W. -W. (2006) 'Challenges to Globalisation, Localisation, and Sinophilia in Music Education: A Comparative Study of Hong Kong, Shanghai, and Taipei', *British Journal of Music Education*, vol. 23, no. 2, pp. 217-237.

Ho, W. -C. (2007) 'Music and Cultural Politics in Taiwan', *International Journal of Cultural Studies*, vol. 10, no. 4, pp. 463-483.

Hodge, R. and Kress, G. (1988) *Social Semiotics*, Cambridge: Polity.

Hofstede, G. (1997) *Cultures and organizations: Software of the mind*, New York: McGraw- Hill.

Holdstein, D.H. (1985) 'Music Video Structure and Messages', *Jump Cut*, vol. 29, no. 1, pp. 13-14.

Hollinger, K. (2006) *The Actress: Hollywood Acting and the Female Star*, New York and London: Routledge.

Hsieh, J. F. -S. (2004) 'National Identity and Taiwan's Mainland China Policy', *Journal of Contemporary China*, vol. 13, no. 40, pp. 479-490.

Hsiung, J. -C. (2001) *Twenty-First Century World Order and The Asia Pacific: Value Change, Exigencies, and Power Realignment*, New York: Palgrave Macmillan.

Hsu, T. -H. (1989) *Colourful Ethnic Music of Taiwan*, Taipei: Council for Cultural Planning and Development. Executive Yuan.

Huang, W. (1993) *The Value System of Taiwanese*, Taipei: Qianwei Chubanshe.

Huang, H. (2001) 'Yaogun Yinyue: Rethinking Mainland Chinese Rock and Roll', *Popular Music*, vol. 20, no. 1, pp. 1-11.

Huang, L. -L., Liu, J. –H, and Chang, M. (2004) '"The Double Identity" of Hokkien Chinese: A Dilemma of Politics and Culture Rooted in History', *Asian Journal of Social Psychology*, vol. 7, no. 2, pp. 149-168.

Hurley, J. M. (1994) 'Music Video and the Construction of Gendered Subjectivity', *Popular Music*, vol. 13, pp. 327-338.

Hwang, O. (2006) 'The Ascent and Politicization of Pop Music in Korea: From the 1960s to the 1980s', in Howard, K. (ed.) *Korean Pop Music: Riding the Wave*, Folkestone: Global Oriental.

Iwabuchi, K. (2002) *Recentering Globalization: Popular Culture and Japanese Transnationalism*, Durham: Duke University Press.

Jacques, A. (1997) *Noise: the Political Economy of Music*, Minneapolis: University of Minnesota Press.

Jaivin, L. (1996) 'Hou Dejian and the Rise of Pop Music in Taiwan in the Seventies', *Chime*, no. 9, pp. 118-123.

Jameson, F. (1991) *Postmodernism, or, The Cultural Logic of Late Capitalism*, Durham: Duke University Press.

Jian, M. R. (2005) 'The Meaningful Track of Taiwanese Music Production', vol. 5, pp. 10-12.

Jones, A. F. (1992) *Like a knife: Ideology and Genre in Contemporary Chinese Popular Music*, Ithaca: East Asia Program, Cornell University.

Jones, A. (1994) 'The Politics of Popular Music in Post-Tiananmen China', in Jeffrey N. Wasserstrom and Elizabeth J. Perry (ed.) *Popular Protest and Political Culture in Modern China*, 2nd edition, Boulder: Westview Press.

Jones, A. (2001) *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*, Durham and London: Duke University Press.

Jullien, F. (2007) *The Impossible Nude: Chinese Art and Western Aesthetics*, Chicago: University of Chicago Press.

Kalinak, K. M. (1992) *Settling the Score: Music and the Classical Hollywood Film*, Madison: University of Wisconsin Press.

Kaplan, E. A. (1983) *Women and Film: Both Sides of the Camera*, New York and London: Routledge.

Kaplan, E. A. (1987) *Rocking Around the Clock: Music, Television and Consumer Culture*, York and London: Methuen.

Kaplan, E. A. (1992) *Motherhood and Representation: The Mother in Popular Culture and Melodrama*, New York and London: Routledge.

Kaplan, E. A. (1993) 'Madonna Politics: Perversion, Repression, or Subversion? or Masks and/as Mastery.', in Schwichtenberg, C. (ed.) *The Madonna Connection: Representational Politics, Subcultural Identities and Cultural Theory*, Boulder : Westview.

Kaplan, E. A. (1997) 'Whose Imaginary: the Televisual Apparatus, the Female Body, and Textual Strategies in Select Rock Videos on MTV', in Kemp, S., and Squires, J. (ed.) *Feminisms*, Oxford: Oxford University Press.

Keazor, H. and Wubbena, T. (2010) (n.d) *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*, Bielefeld: transcript Verlag.

Kinder, M. (1984) 'Music Video and the Spectator: Television, Ideology and Dream', *Film Quarterly*, vol. 38, no. 1, pp. 2-15.

Kinsella, S. (1997) 'Comments on McVeigh', *Journal of Material Culture*, vol. 2, no. 3, pp. 383-387.

Kinsella, S. (2000) *Adult Manga: Culture and Power in Contemporary Japanese Society*, Richmond: Curzon.

Kinsella, S. (2002) 'What's Behind the Fetishism of Japanese School Uniforms?' *Fashion Theory: The Journal of Dress, Body & Culture*, vol. 6, no. 2, pp. 215-238.

Koai, K. -W. (1996) *Television Regulation in Taiwan, 1962-1995: State Control, Media Autonomy and Regime Transition*, Thesis (PhD), London School of Economics and Political Science.

Kress, G. and Leeuwen, T. (1996) *Reading Images: The Grammar of Visual Design*, London: Routledge.

Krims, A. (2000) *Rap Music and the Poetics of Identity*, Cambridge: Cambridge University Press.

Kruse, H. (1999) 'Gender', in Swiss, T., and Horner, B. *Key Terms in Popular Music and Culture*, Massachusetts: Blackwell.

Kuhn, A. (1985) *The Power of Image: Essays on Representation and Sexuality*, London: Routledge and Kegan Paul.

Kuhn, A. (1994) *Women's Pictures: Feminism and Cinema*, London: Verso.

Kuo, H.H., and Mark, L.L. (1990) 'Evolution and Revolution in Chinese Music', in E. May (ed.) *Musics of Many Cultures*, Berkeley: University of California Press.

Lacan, J. (1978) *The Four Fundamental Concepts of Psychoanalysis*, New York: Norton.

Laing, D. (1985) 'Music Video: Industrial Product, Cultural Form', *Screen*, vol. 26, no. 2.

Langer, S. K. (1953) *Feeling and Form*, London: Routledge and Kegan Paul.

Lee, T. -D., and Huang, Y. -F. (2002) '"We are Chinese" – Music and Identity in Cultural China', in Donald, S. H., Keane, M., and Hong, Y. (ed.) *Media in China: Consumption, Content and Crisis*, London: Routledge Curzon.

Lee, A. H. -C. (2006) 'The Influence of Governmental Control and Early Christian Missionaries on Music Education of Aborigines in Taiwan', *British Journal of Music Education*, vol. 23, no. 2, pp. 205-216.

Leiss, W., Kline, S., and Jhally, S. (1997) *Social Communication in Advertising: Persons, Products and Images of Well-Being*, 2nd edition, New York: Routledge.

Leng, S. (1991) 'The Shock of Hong Kong and Taiwan Popular Songs', *Popular Music and Society*, vol. 15, pp. 23-32.

Lewis, L. (1990) *Gender Politics and MTV: Voicing the Difference*, Philadelphia: Temple University Press.

Lewis, L. (1992) *The Adoring Audience. Fan Culture and Popular Media*, London and New York: Routledge.

Lewis, L. (2010) 'White Thugs & Black Bodies: A Comparison of the Portrayal of African-American Women in Hip-Hop Videos', *The Hilltop Review*, vol. 4, no. 1, pp. 1-17.

Liang, H. and Stobbe, U. (1994) 'Cui Jian and the birth of Chinese rock Music', in North, J. (ed.) *China Avant-Garde: Counter-Currents in Art and Culture*, New York: Oxford University Press.

Lin, E. (2002) 'From the Fringes to the Mainstream – New Taiwanese Music Booming', *Sinorama Magazine*, vol. 27, no. 6, pp. 26-31.

Lin, S. L. -C. (2003) 'Toward a New Identity: Nativism and Popular Music in Taiwan', *China Information*, vol. 17, no. 2, pp. 83-107.

Liu, G. (1987) *A Brief Analysis of the Cultural Revolution*, New York: M. E. Sharpe.

Liu, M. and Hung, L. -C. (2003) 'Identity Issues in Taiwan's History Curriculum', *International Journal of Educational Research*, vol. 37, pp. 567-575.

Lo, Y. -H. (1998) 'Reading the A-Mei phenomenon', *Global View Magazine*, vol. 140, February, pp. 118-122.

Lochhead, J., and Auner, J. (2002) *Postmodern Music, Postmodern Thought*, New York: Routledge.

Lockard, C. A. (1998) *Dance of Life: Popular Music and Politics in Southeast Asia*, Honolulu: University of Hawaii Press.

Longhurst, B. (2007) *Popular Music and Society*, 2nd edition, Cambridge: Polity Press.

Louis, R. (1998) 'Freud and Fetishism: Previously unpublished minutes of the Vienna Psychoanalytic Society', *Psychoanalytic Quarterly*, vol. 57, pp. 147-166.

Ma, J. (2015) *Sounding the Modern Woman: The Songstress in Chinese Cinema*, Durham: Duke University Press.

Mabey, R. (1969) *The pop process*, London: Routledge.

Majumdar, N. (2009) *Wanted: Cultured Ladies Only! Female Stardom and Cinema in India, 1930s–1950s*, Urbana: University of Illinois Press.

Manuel, P. (1988) *Popular Musics of the Non-Western World: An Introductory Survey*, Oxford: Oxford University Press.

Marubbio, M. E. (2006) *Killing the Indian Maiden: Images of Native American Women in Film*, Lexington: University Press of Kentucky.

Mask, M. (2009) *Divas on Screen: Black Women in American Film*, Urbana and Chicago: University of Illinois Press.

Mason, R. (2009) 'Problematising Multicultural Art Education in the Context of Taiwan', *Compare*, vol. 39, pp. 455-468.

Matlock, J. (1993) 'Masquerading Women, Pathologized Men: Cross- Dressing, Fetishism and the Theory of Perversion, 1882-1935', in Apter, E., and William, P. (ed.) *Fetishism as Cultural Discourse*, Ithaca: Cornell University Press.

Matusitz, J. (2009) 'Chinese Rock and Pop Music: A Semiotic Perspective', *Asia Europe Journal*, vol. 7, no. 3, pp. 479-490.

Maynard, M. and Taylor, C. (1999) 'Girlish Images Across Cultures: Analysing Japanese Versus U.S Seventeen Magazine Ads.' *Journal of Advertising*, vol. 28, no. 1, pp. 39-48.

Mayne, J. (1993) *Cinema and Spectatorship*, London: Routledge.

McClary, S. (1993) 'Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms's Third Symphony', in Solie, R. *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Berkeley: University of California Press.

McClary, S. and Walser, R. (1990) 'Start Making Sense! Musicology Wrestles with Rock', in S. Frith and A. Goodwin. *On Record*, New York: Pantheon Books.

McClary, S. and Walser, R. (1991) *Feminine Ending: Music, Gender, and Sexuality*, Minnesota: University of Minnesota Press.

McCracken, G. (1988) *Culture and Consumption*, Bloomington and Indianapolis: Indiana University Press.

McGee, K. (2012) 'Orientalism and Erotic Multiculturalism in Popular Culture: From Princess Rajah to the Pussycat Dolls', *Music, Sound, and the Moving Image*, vol. 6, no. 12, pp. 209-238.

McHugh, K. and Sobchack, V. (2004) 'Introduction: Recent Approaches to Film Feminisms', *Signs*, vol. 30, no. 1, pp. 1205-1207.

McLuhan, G. (1964) *Understanding Media*, New York: McGraw-Hill.

McLuhan, G. (1967 (1964)) *The Medium is the Massage: An Inventory of Effects*, 1st edition, New York: CBS Record.

McVeigh, B. (2000) 'How Hello Kitty Commodifies the Cute, Cool and Camp: 'Consumutopia' verses 'Control' in Japan', *Journal of Material Culture*, vol. 5, no. 2, pp. 225-245.

Mercer, K. (1993) 'Monster Metaphors: Notes on Michael Jackson's Thriller', in Frith, S., Goodwin, A. and Grossberg. L. (ed.) *Sound and Vision: The Music Video Reader*, New York: Routledge.

Mezur, K. (2001) 'Fleeting Moments: The Vanishing Acts of Phantom Women in the Performances of Dumb Type', *Women and Performance: A Journal of Feminist Theory*, vol. 12, no. 1, pp. 189-206.

Mezur, K. (2005) *Beautiful Boys/Outlaw Bodies: Devising Kabuki Female-Likeness*, New York: Palgrave Macmillan.

Saso, M.R. (1972) *Taoism and the Rite of Cosmic Renewal*, Pullman: Washington State University Press.

Michel, C. (1994) *Audio-Vision: Sound on Screen*, New York: Columbia University Press.

Middleton, R. (1990) *Studying Popular Music*, Philadelphia: Open University Press.

Middleton, R. (1993) 'Popular Music Analysis and Musicology: Bridging the Gap', *Popular Music*, vol. 12, no. 2, pp. 177-190.

Middleton, R. (2000) *Reading Pop: Approaches to Textual Analysis in Popular Music*, Oxford: Oxford University Press.

Middleton, R. (2001) 'Pop, Rock, and Interpretation', in Frith, S., Straw, W., and Street, J. (ed.) *The Cambridge Companion to Pop and Rock*, Cambridge and New York: Cambridge University Press.

Millerson, G. (1999) *Television Production*, Boston: Focal Press.

Mitchell, J. (1990) *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis*, London: Punguin.

Mittler, B. (1997) *Dangerous tunes: The politics of Chinese Music in Hong Kong, Taiwan and the People's Republic of China since 1949*, Harrassowitz: Wiesbaden.

Modleski, T. (2005) *The Women Who Knew Too Much: Hitchcock and Feminist Theory*, New York and London: Routledge.

Monelle, R. (1992) *Linguistics and Semiotics in Music*, Edinburgh: Harwood Academic Publishers.

Monelle, R. (2000) *The Sense of Music*, Bloomington: Indiana University Press.

Moore, A. (1993) *Rock: The Primary Text. Developing a Musicology of Rock*, Buckingham and Philadelphia: Open University Press.

Moore, A. (2012) *Song Means: Analysing and Interpreting Recorded Song*, Surrey: Ashgate.

Morin, E. (2005) *The Stars*, 1st edition, Minnesota: University Of Minnesota Press.

Morse, M. (1986) 'Post-Synchronizing Rock Music and Television', *Journal of Communication Inquiry*, vol. 10, no. 1, pp. 15-28.

Moskowitz, M. L. (2009) 'Mandopop Under Siege: Culturally Bound Criticisms of Taiwan's Pop Music', *Popular Music*, vol. 28, no. 1, pp. 69-83.

Moskowitz, M. L. (2010) *Cries of Joy, Songs of Sorrow: Chinese Pop Music and its Cultural Connotations*, Honolulu: University of Hawai'i Press.

Moskowitz, M. L. (2011) 'The Power of the Popular', in Moskowitz, M. L. (ed.) *Popular Culture in Taiwan: Charismatic Modernity*, New York: Routledge.

Moskowitz, M. L. (2014) 'Seeing Sound: Perhaps Love, YouTube, and Hong Kong's Cultural Convergence', *Visual Anthropology*, vol. 27, pp. 149-165.

Movin, L. and Öberg, M. (1990) *Rockreklamer*, Viborg: Amanda.

Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', *Screen*, vol. 16, no. 3, pp. 6-18.

Mulvey, L. (1989) 'Chapter: "Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by King Vidor's Duel in the Sun (1946)"', in *Visual And Other Pleasures*, Bloomington: Indiana University Press.

Naremore, J. (1990) *Acting in the Cinema*, Berkeley: University of California Press.

Ned, A. (1996) 'Rock under the red flag — Recollecting ten years', *Music Colony*, vol. 16, no. 8, pp. 12-13.

Negus, K. (1990) *Popular Music: Between Celebration and Despair*, Newbury Park, CA: Sage.

Negus, K. (1992) *Producing Pop*, London: Edward Arnold.

Negus, K. (1996) *Popular Music in Theory: An Introduction*, Hanover: Wesleyan University Press.

Nietzsche, F. (1967) *The Birth of Tragedy and The Case of Wagner*, New York: Vintage Books.

Nonini, D. and Ong, A. (1997) 'Introduction', in Ong, A. and Nonini, D (ed.) *Ungrounded Empires: The Cultural Politics of Modern Chinese Transnationalism*, New York: Routledge.

Ogawa, M. (2004) 'Japanese popular music in Hong Kong: What does TK present?', in Chun, A., Rossiter, N., and Shoemith, B. (ed.) *Refashioning Pop Music in Asia: Cosmopolitan Flows, Political Tempos and Aesthetic Industries*, New York: Routledge Curzon.

Oware, M. (2009) 'A ''Man's Woman''? Contradictory Messages in the Songs of Female Rappers, 1992–2000', *Journal of Black Studies*, vol. 39, pp. 786-802.

Pardun, C. J. and McKee, K. B. (1995) 'Strange Bedfellows: Symbols of Religion and Sexuality on MTV', *Youth and Society*, vol. 26, pp. 438-449.

Peirce, C.S. (1985) 'Logic as Semiotic: The Theory of Signs', in Innis, R.E. (ed.) *Semiotics: An Introductory Anthology*, Bloomington: Indiana University Press.

Penn, G. (2000) 'Semiotic Analysis of Still Images', in Bauer, M. W. and Gaskell, G. (ed.) *Qualitative Researching with Text, Image and Sound. A Practical Handbook*, Thousand Oaks: Sage.

Petro, P. (2002) *Aftershocks of the New: Feminism and Film History*, New Brunswick, NJ: Rutgers University Press.

Pieterse, N. (2001) 'Hybridity, So What? The Anti-Hybridity Backlash and the Riddles of Recognition', *Theory Culture & Society*, vol. 18, pp. 219-246.

Platt, K. (1998) 'Gloom Gives Way to Bloom in Chinese Art Scene', *Christian Science Monitor*, vol. 90, no. 148, p. 1.

Polan, D. (1986) 'S/Z /MTV ', *Journal of Communication Inquiry*, vol. 10, no. 1, January, pp. 48-54.

Roman, J. (1968) 'Language in relation to other communication systems', in Jacobson, R. (ed.) *Selected writings II*, Mouton: The Hague, PP. 697-708.

Railton, D. and Watson, P. (2005) 'Naughty girls and Red Blooded women: Representations of Female Heterosexuality in Music Video', *Feminist Media Studies*, vol. 5, no. 1, pp. 51-63.

Railton, D. and Watson, P. (2011) *Music Video and the Politics of Representation*, Edinburgh: Edinburgh University Press.

Rawnsley, G. D. and Rawnsley, M. -Y. T. (2001) *Critical Security, Democratisation, and Television in Taiwan*, London: Ashgate Press.

Rawnsley, G. D. and Rawnsley, M. -Y. T. (2003) *Political Communications in Greater China: The Construction and Reflection of Identity*, London: Routledge Curzon.

Reichertz, J. (2004) 'Objective Hermeneutics and Hermeneutic Sociology of Knowledge', in Flick, U., Kardorff, E.v. and Steinke, I. (ed.) *A Companion to Qualitative Research*, London: Sage.

Reisz, K. (1988) *The Technique of Film Editing*, Boston: Boston Focal Press.

Rivas, G. D. and et.al (2009) 'Impact of Music, Music Lyrics, and Music Videos on Children and Youth', *Pediatrics*, vol. 124, no. 5, pp. 1488-1494.

Robertson, R. (1990) 'After Nostalgia? Wilful Nostalgia and the Phases of Globalization' ', in Turner, B. (ed.) *Theories of Modernity and Post-Modernity*, London: Sage.

Robson, C. (2001) *Men In Wonderland: the Lost Children of the Victorian Gentleman*, Princeton and Oxford: Princeton University Press.

Rodger, G. (2004) 'Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox', *Popular Music*, vol. 23, no. 1, January, pp. 17-29.

Rosar, W. H. (2001) 'The Dies Irae in Citizen Kane: Musical Hermeneutics Applied to Film Music', in Donnelly, K. J. (ed.) *Film Music Critical Approaches*, New York: Continuum.

Rosen, M. (1973) *Popcorn Venus: Women, Movies and the American Dream*, New York: Coward, McCann, Geoghegan.

Russell, C. (2008) *The Cinema of Naruse Mikio: Women and Japanese Modernity*, Durham, NC.

Van Sickel, R. W. (2005) 'A World without Citizenship: On (the Absence of) Politics and Ideology in Country Music Lyrics, 1960–2000 ', *Popular Music and Society*, vol. 28, no. 3, pp. 313-331.

Samei, M. B. (2004) *Gendered Persona and Poetic Voice: the Abandoned Woman in Early Chinese Song Lyrics*, Lanham: Lexington Books.

Sandel, T. (2003) 'Linguistic Capital in Taiwan: The KMT's Mandarin Language Policy and Its Perceived Impact on Language Practices of Bilingual Mandarin and Tai-gi Speakers', *Language in Society*, vol. 32, no. 4, pp. 523-551.

Sangren, S. P. (1993) 'Female Gender in Chinese Religipus Symbols: Kuan Yin, Ma Tsu, and the 'Eternal Mother'', *Signs*, vol. 1, pp. 4-25.

Sangren, S. P. (2000) *Chinese Sociologics: An anthropological Account of the Role of Alienation and Social Reproduction*, London: Athlone.

Saussure, F. D. (1959) *Course in general linguistics*, New York: McGraw-Hill.

Schafer, M. (1992) 'Music, Non-Music, and the Soundscape', in Paynter, J. (ed.) *Companion to Contemporary Musical Thought*, New York: Routledge.

Seaman, G. (1981) 'The Sexual Politics of Karmic Retribution', in Ahern, E. and Gates, H. *The Anthropology of Taiwanese Society*, Stanford: Stanford University Press.

Seidman, S. A. (1992) 'An Investigation of Sex- Role Stereotypying in Music Videos', *Journal of Broadcasting & Electronic Media*, vol. 36, pp. 209-216.

Sherman, B. L. and Dominick, J.R. (1986) 'Violence and Sex in Music Videos: TV and Rock and Roll', *Journal of Communication*, vol. 36, no. 1, pp. 79-93.

Shih, S. -M. (1998) 'Gender and a New Geopolitics of Desire: The Seduction of Mainland Women in Taiwan and Hong Kong Media', *Signs*, vol. 23, no. 2, pp. 287-319.

Shimizu, C. P. (2007) *The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene*, Durham: Duke University Press.

Shiokawa, K. (1999) 'Cute but Deadly: Women and Violence in Japanese Comics', in Lent, J. (ed.) *Themes and Issues in Asian Cartooning: Cute, Cheap, Mad, and Sexy*, Bowling Green: Bowling Green State University Press.

Simmel, G. (1971) 'The Metropolis and Mental Life', in Donald, L. (ed.) *On Individuality and Social Forms*, Chicago: University of Chicago Press.

Snow, L. W. (1972) *China on Stage: American Actress in the People's Republic*, New York: Random House.

Spence, J. D. (1999) 'Testing the Limits'', The Search for Modern China', in Spence, J.D. *The Search for Modern China*, 2nd edition, New York: W. W. Norton.

Steiner, L. (1988) 'Oppositional Decoding as an Act of Resistance', *Critical Studies in Mass Communication*, vol. 5, no. 1, March, pp. 1-15.

Steiner, L. (2005) 'South African Music After Apartheid: Kwaito the 'Party Politic' and the Appropriation of Gold as a Sign of Success', *Popular Music and Society*, vol. 28, pp. 333-357.

Stokes, D. (1999) 'Chinese Rock in the Western Eye ', *antiTHESIS*, vol. 10, pp. 86-103.

Straw, W. (1988) 'Music Video in its Context: Popular Music and Post-Modernism in the 1980s ', *Popular Music*, vol. 7, no. 3, pp. 247-266.

Studlar, G. (1988) *In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic*, Urbana: University of Illinois Press.

Sullivana, J. (2011) 'Is Taiwan Studies in decline?', *The China Quarterly* , vol. 207, pp. 706-718.

Sun, S. (1996) 'Why were they banned? Tracing the history of banned songs in Taiwan', *Chinatimes*, October.

Sun, S. -W. and Lull, J. (1986) 'The Adolescent Audience for Music Videos and Why They Watch', *Journal of Communication*, vol. 36, pp. 115-125.

Sutton, R. A. (2002) 'Local, Global or National? Popular Music on Indonesian Television', in Parks, L. and Kumar, S. (ed.) *Planet TV: A Global Television Reader*, New York: New York University Press.

Tagg, P. (1979) *Kojak- 50 Seconds of Television Music: Toward the analysis of Affect in Popular Music*, Goteborg: Thesis (PhD), Musikvetens-Kapliga inst., Goteborgs University.

Tagg, P. (2000) 'Analysing popular music: theory, method, and practice' Oxford: Clarendon.

Tagg, P. (2013) *Music's Meanings: A Modern Musicology for Non-Musos*, New York: Mass Media Music Scholar's Press.

Tam, P. -W. (2000) 'Mandarin Pop Swings into US ', *Wall Street Journal Europe*, vol. 3, April.

Tan, S. (1991) 'The Historical Design of Taiwanese Popular Music', *Unitas*, vol. 82, August, pp. 72-80.

Tan, C. -B. (2000) 'Socio-Cultural Diversities and Identities', in Hing, L.K. and Beng, T.C. (ed.) *The Chinese in Malaysia,* New York: Oxford University Press.

Tarasti, E. (1994) *Theory of Musical Semiotics*, Bloomington: Indiana University Press.

Taylor, J. E. (2004) 'Pop Music as Postcolonial Nostalgia in Contemporary Taiwan ', in Chun, A., Rossiter, N. and Shoemith, B. (ed.) *Refashioning Pop Music in Asia: Cosmopolitan Flows, Political Tempos and Aesthetic Industries*, London: Routledge Curzon.

Taylor, J. E. (2008) 'From Transnationalism to Nativism? The Rise, Decline and Reinvention of a Regional Hokkien Entertainment Industry', *Inter-Asia Cultural Studies*, vol. 9, no. 1, pp. 62-81.

Thompson, J. O. (1978) 'Screen Acting and the Commutation Test', *Screen*, vol. 19, no. 2, pp. 55-70.

Thompson, E. (2002) 'Rocking East and West: The USA in Malaysian Music', in Craig, T. and King, R. (ed.) *Global Goes Local: Popular Culture in Asia*, Vancouver: USB Press.

Tiggemann, M. and Slater, A. (2004) 'Thin Ideals in Music Television: A Source of Social Comparison and Body Dissatisfaction', *International Journal of Eating Disorders*, vol. 35, no. 1, pp. 48-54.

Treat, J. W. (1993) 'Yoshitomo Banana Writes Home: Shojo Culture and the Nostalgic Subject', *Journal of Japanese Studies*, vol. 19, no. 2, pp. 353-387.

Trong, S. T. (2009) *Becoming Taiwanese*, Thesis (MA), University of Southern California.

Tsai, W. -T. (2002) 'History of Taiwanese Pop Songs', *Sinorama Magazine*, May.

Tsai, E. (2007) 'Caught in the Terrains: An Inter- Referential Inquiry of Trans-Border Stardom and Fandom', *Inter-Asia Cultural Studies*, vol. 8, no. 1, pp. 137-156.

Tsurumi, E. P. (1984) 'Colonial Education in Korea and Taiwan', in M., R.H. and R.P., M. (ed.) *The Japanese Colonial Empire*, Princeton: Princeton University Press.

Tudor, A. (1974) *Image and Influence: Studies in the Sociology of Film*, New York: St. Martin's Press.

Vernallis, C. (2004) *Experiencing Music Video: Aesthetics and Cultural Context*, New York: Columbia University Press.

Vernallis, C. (2013) *Unruly Media: YouTube, Music Video, and the New Digital Cinema*, Oxford: Oxford University Press.

Walby, S. (1990) *Theorizing Patriarchy*, Basil: Blackwel.

Walser, R. (1993) 'Forging Masculinity: Heavy Metal Sounds and Images of Gender', in Frith, S., Goodwin, A. and Grossberg, L. *Sound and Vision The Music Video Reader*, London: Routledge.

Walser, R. (1993) *Running With the Devil: Power, Gender and Madness in Heavy Metal Music*, Middletown: Wesleyan University Press.

Walter, N. (2010) *Living dolls: The return of sexism*, Great Britain: Virago.

Wang, G. (1986) 'Popular Music in Taiwan', *Critical Studies of Mass Communication*, vol. 3, no. 3, pp. 366-368.

Wang, S. -H. (1998) 'Radiating: A-Mei fires up Taipei', *Business Weekly*, vol. 19, January, pp. 90-92.

Wang, Y. -Y. (1999) 'Transnationalizing the Local: The rock Records Story', *Asian Journal of Communication*, vol. 9, no. 2, pp. 99-115.

Imaginations in Taiwan ', *Theory, Culture & Society*, vol. 17, no. 4, pp. 93-117.

Wang, J. -C. (2001) *The Transition of Popular Music in Taiwan toward Globalisation in The 1980s and 1990: An Analysis of the Process, Characteristics, Theoretical and Social Implications*, Thesis (MA), State University of New York at Baffalo.

Wang, L. -J. (2004) 'Multiculturalism in Taiwan: Contradictions and Challenges Cultural Policy', *International Journal of Cultural Policy*, vol. 10, pp. 301-318.

Wang, P. (2007) 'Restoration and Innovation in Fang Wenshan's China Wind Lyrics', *Educational Study*, vol. 2, no. 2, pp. 50-53.

Ward, M., Hansbrough, E. and Walker, E. (2005) 'Contributions of music video exposure to black adolescents' gender and sexual schemas', *Journal of Adolescent Research*, vol. 20, no. 2, pp. 143-166.

Wasserstrom, J. (2002) 'Backbeat in China', *Nation*, vol. 275, no. 1, pp. 41-45.

Whiteley, S. (1997) 'Seduced By the Sign: An Analysis of the Textual Links Between Sound and Image in Pop Videos', in Whiteley, S. (ed.) *Sexing the Groove: Popular Music and Gender*, London: Routledge.

Wildschut, T., Sedikides, C. and Arndt, J. (2006) 'Nostalgia: Content, Triggers, Functions', *Journal of Personality and Social Psychology*, vol. 91, no. 5, pp. 975-993.

Williams, R. (1990 (1975)) *Television, Technology and Cultural Form*, London: Routledge.

Williamson, J. (1978) *Decoding Advertisements*, London: Marion Boyars.

Willis, P.E. (1978) *Symbolism and Practice: A Theory for the Social Meaning of Pop Music*, Birmingham: University of Birmingham.

Winckler, E. (1994) 'Cultural Policy in Postwar Taiwan ', in S. Harrell and C.C. Huang (ed.) *Cultural Change in Postwar Taiwan*, Boulder, Colo: Westview Press.

Witzleben, J. L. (1999) 'Cantopop and Mandopop in Pre-Postcolonial Hong Kong: Identity Negotiation in the Performances of Anita Mui Yim-Fong', *Popular Music*, vol. 18, no. 2, pp. 241-257.

Witzleben, J. L. (2002) 'China: A Musical Profile', in Provine, R., Tokumaru, Y. and Witzleben, J.L. (ed.) *The Garland Encyclopedia of World Music. East Asia: China, Japan, and Korea*, New York: Routledge.

Wollen, P. (1986) 'Ways of Thinking About Music Video (and Postmodernism)', *Critical Quarterly*, vol. 28, no. 1, March, pp. 167-170.

Wong, V. (1999) 'Taiwan Unseats Hong Kong as a New Music Centre', *Billboard*, vol. 111, no. 32, August, pp. APQ-1-2.

Wong, J. (2003) 'Taiwan's Popular Music Advances to Mainland China – New Developments and Predicaments for Popular Music on Both Sides of The Straights ', *Publishing Almanac Editorial Board*, pp. 152-157.

Wong, J. (2003) 'Taiwan's Popular Music Advances to Mainland China- New Development and Predicament for Popular Music on both Sides of the Straights', *Publishing Almanac Editorial Board*, pp. 152-157.

Worden, A. (1991) 'Despair and Hope: A Chang- sha Chronicle', in Unger, J. (ed.) *The Pro-Democracy Protests in China: Reports from the Provinces*, Sydney: Allen and Unwin.

Worth, T. (2009) 'Best Bets, Global: Strait to Stardom', *Billboard*, 24 January.

Wu, Y. -S. (2004) 'Taiwanese Nationalism and Its Implications: Testing the Worst-case Scenario', *Asian Survey*, vol. 44, no. 4, pp. 614-625.

Xu, Z. (1993) *On the Taiwanese People*, Taipei: Shibao Wenhua.

Yahuda, M. (1996) *The International Politics of the Asia-Pacific, 1945-1995*, London and New York: Routledge.

Yang, I. (1992) 'The History of Popular Music in Taiwan', *Popular Music and Society*, vol. 18, pp. 55-66.

Yang, M. (1997) 'Massmedia and Transnational Subjectivity in Shanghai: Notes on (re)Cosmopolitianism in a Chinese Metropolis', in Ong, A. and Nonini, D. (ed.) *Ungrounded Empires: The Cultural Politics of Modern Chinese Transnationalism*, New York: Routledge.

Yang, Y. -F. (1997) 'Solving the Puzzle of Chang Hui-Mei's Fame', *The Journalist*, vol. 530, pp. 115-118.

Yano, C. (2000) 'The Marketing of Tears: Consuming Emotions in Japanese Popular Song', in Craig, T. (ed.) *Japan Pop! Inside the World of Japanese Popular culture*, New York and London: M. E. Sharpe.

Yano, C. (2004) 'Panic Attacks: Anti-Pokemon Voices ', in Tobin, J. (ed.) *Pikachu's Global Adventure; The Rise and Fall of Pokemon*, Durham: Duke University Press.

Yomota, I. (2007) *On 'Kawaii'*, Taipei: Commonwealth Publishing Group.

Zak, A. (2001) *The Poetics of Rock: Cutting Tracks, Making Records*, Berkeley: University of California Press.

Zhou, Q. -Y. (1996) *Sound of Domination and Protest of Taiwanese Popular Music in 1990s: Sex Politics, Identity, and Popular Culture*, Thesis (MA), Soochow University.

Zuckerkandl, V. (1956) *Sound and Symbol: Music and External World*, London: Routledge.

Foreign Language

Chamberland, R. (1991) 'L'art du vidéoclip ou la chanson en images' (The Art of Music Video or Song in Pictures), *Québec français*, vol. 82, pp. 52-54.

Chang, C.W. and Ho, T.H. (2000) *The Development of Mandarin Music and Culture in Post-war Taiwan: A Symptomatic Investigation* (台灣唱片工業的發展軌跡：一個徵兆性的考察), Taipei: Yaun-Liu Press.

Chen, W. Y. (1996) 'Melancholy of Taiwanese Literature- A Case Study of Ye Shi Tao' (論台灣文學的「悲情」—以葉石濤為例), in Recent Hundred Years History of Taiwan Conference (台灣近百年史研討會論文).

Chen, Y. (2000) *Love is Like a Love Song: Love Strategy in Popular Music* (愛如情歌：流行歌曲裡的愛情攻略), Guangzhou: Southern Daily Publishing House.

Detlef, G. (1994) *Die Welt als Text* (The world as text), Frankfurt: Suhrkamp.

Forsman, M. (1991) 'Bilder av musik – om rockvideons formspråk (Pictures of Music – on the Form-Language of Rock Video)', *Ung Film*, vol. 9, pp. 4-9.

Haupert, B. (1994) 'Objektiv-hermeneutische Fotoanalyse am Beipiel von Soldatenfotos aus dem zweiten Weltkrieg' (Objective hermeneutics analysis on Example of soldiers Photos from the Second World War), in D.Garz (ed.) *Die Welt als Text*, Frankfurt: Suhrkamp.

Jheng, H. -L. and Guo, L. -J (2002) *The Trace of Sound in Taiwan* (臺灣的歷史), Taipei: Yushanshe Press.

Ke, Y. and Zhang, J. (1995) *Mass Media's Women, Women's Mass Media – Part One* (媒體的女人・女人的媒體), Taipei: Shuoren Publishing House.

Laabidi, M. (2004) 'Le langage du corps féminin dans le vidéoclip de rap et la sexualisation précoce des jeunes filles' ('The language of the female body in the rap music video and early sexualization of girls), *Québec français*, vol. 132, pp. 49-51.

Li, S. -F. (1999) *100 Post-war Events in Taiwan* (台灣史 100 件大事), Taipei: Yushanshe Press.

Nercolini, M. J. and Holzbach, A. D. (2009) 'Videoclipe em tempos de reconfigurações' (Music Video on reconfigurations times), *Revista FAMECOS*, vol. 39, pp. 50-56.

Oevermann, U. (1984) 'Zur Sache. Die Bedeutung von Adornos methodologischem Selbstverständnis für die Begründung einer materialen soziologischen Strukturanalyse' (Down To Business. The Significance of Adorno's Methodological Self-Understanding for the Creation of a Substantive Structural Analysis of Sociology), in von Friedeburg, L. and Habermas, J. (ed.) *Adorno-Konfrerenz*, Frankfurt: Shurkamp.

Oevermann, U., Allert, T. and Konau, E.a.K.J. (1979) 'Die Methodologie einer "objektiven Hermeneutik" und ihre allgemeine forschungslogische Bedeutung in den Sozialwissenschaften' ('The Methodology of Objective Hermeneutics and the Overall Research Logical Meaning in the Social Sciences), in Soeffner, H. -G. *Interpretative Verfahren in den Sozial- und Textwissenschaften* (Interpretative Methods in the Social Sciences and Text), Stuttgart: Metzler.

Schneider, G. (1985) 'Strukturkonzept und Interpretationspraxis der objektiven Hermeneutik' ('Structural Logic and Interpretative Practice of Objective Hermeneutics), in Juttemann, G. (ed.) *Qualitative Forschung in der Psychologie* (Qualitative Research in Psychology), Weinheim: Beltx.

Strøm, G. (1989) 'Musikkvideo (Music Video)', Oslo: Samlaget.

Wang, J. -H. and Jhai, H. -Y. (2003) *Sociology and Taiwanese Society* (社會學與台灣社會), Taipei: Jyuliou Press.

Warmack, L.F. (2006) *Taiwan: Divorce Rate Rises- Divorce Rate Rises as More Women Stop Toleratting Unhappy, Unfaithful Unions*, [Online], Available: http://www.international-divorce.com/Taiwan:-Divorce-Rate-Rises [15 May 2015].

Xiao, P. and Su, Z. (1999) *Conceptions of the Value of Love in Taiwan's Pop Music: 1989–1998* (揭開風花雪月的迷霧：解讀台灣流行音樂中的愛情世界: 1989–1998), Thesis (MA), Zhong Shan University.

Xu, X. (2002) 'Independent Report – Taiwan music Dominates the World's Chinese Music Market' (獨家報導台灣音樂稱霸全求華人市場), *Wealth* (財訊), vol. 246, pp. 323-327.

Ye, F. (1965) *Hou Han Shu* (History of the Later Han 後漢書), Beijing: Zhonghua Shuju.

Ye, L. (2001) *Thinking of Taiwanese Records: 1895–1999* (台灣唱片 思想起：1895-1999), Lujou: BoYang Wenhua.

Zeng, H. (1998) *Examining Taiwanese Society through Popular Songs' lyric* (由流行音樂的歌詞演變來看台灣的社會變遷), Taipei: Guiguan.

Zhuang, Y. -M. (1995) *Tracing Taiwanese Songs* (台灣歌謠思想起), Taipei: Qianwei Publishing Company.

Internet Resources

Chen, C. B. (2001) *Remapping Taiwan Musically: the Use of Translocal/Transnational Elements and the Narratives of Local Experience in Jutopi's Music*, [Online], Available: https://www.zotero.org/groups/taiwanese_music/items/itemKey/WPD2KEV8 [15 May 2015].

China Times 7 November 1996 (1986) *The China Times*, 7 November, [Online], Available: http://thechinatimes.com/ [15 May 2015].

Gao, P. (2007) *Music, Interrupted*, 11 Jan, [Online], Available: http://taiwanreview.nat.gov.tw/ct.asp?xItem=24780&CtNode=119 [14 May 2015].

International Federation of the Phonographic Industry *International Federation of the Phonographic Industry*, [Online], Available: http://www.ifpi.org/ [2015].

Middleton, R. (1996) *''Over and Over'': Notes towards a Politics of Repetition. Surveying the Ground, ChartingSome Routes*, [Online], Available: http://www2.hu-berlin.de/fpm/textpool/texte/middleton_notes-towards-a-politics-of-repetition.htm [14 May 2015].

Moore, A. (2005) *The Persona-Environment Relation in Recorded Song*, 4 November, [Online], Available: http://www.mtosmt.org/issues/mto.05.11.4/mto.05.11.4.moore.html [14 May 2015].

Peeters, H. (2004) *The Semiotics of Music Videos: It Must Be Written in the Stars*, May, [Online], Available: http://www.imageandnarrative.be/inarchive/issue08/heidipeeters.htm [13 May 2015].

Yang, L. -C. (2011) *Song and life in Taiwan*, 3 December, [Online], Available: http://www.twcenter.org.tw/e02/20011203.htm [15 May 2015].

http://www.guangming.com.my/ (2014) *Cyndi Wan in Plastic Surgery*, 4 Sep, [Online], Available: http://ent.sinchew.com.my/node/51828?tid=29 [15 May 2015].

Music Video Resources

Understanding (Rock Records)

Love You (Avex Taiwan, 2004)

The Great Artist (Warner Music Taiwan, 2012)

Musical Notation Resources

Taiwan Music Book 003 (*zuì xīn pái hang 003*) (1994) 71-72

Taiwan Music Book 072 (*zuì xīn pái hang 072*) (2004) 71-72

Taiwan Music Book 124 (*zuì xīn pái hang 124*) (2012) 60-61

Appendix 1: Lyrics and English translation, *Understanding*

<u>Verse A1</u>

我以為我會哭

I thought I would cry

但是我沒有

but I didn't

我只是怔怔望著你的腳步

I just looked at your steps

給你我最後的祝福

wishing you all the best

這何嘗不是一種領悟?

Isn't it a kind of Understanding?

讓我把自己看清楚

Making me see myself clearly

雖然那無愛的痛苦

Although the pain of being without love

將日日夜夜在我靈魂最深處

will day and night be in the deepest part of my soul

<u>Verse A2</u>

我以為我會報復

I thought I would get revenge

但是我沒有

but I didn't

當我看到我深愛過的男人

I saw the man I used to love passionately

竟然像孩子一樣無助

became helpless like a child

這何嘗不是一種領悟

Isn't it a kind of Understanding?

讓你把自己看清楚

Making me see myself clearly

被愛是奢侈的幸福

Being loved is a luxurious happiness

可惜你從來不在乎

Unfortunately, you never cared

Verse B1

啊！　一段感情就此結束

Ah~ a relationship is finished now

啊！　一顆心眼看要荒蕪

Ah~ a heart is left in ruins

我們的愛若是錯誤

If our love was a mistake

願你我沒有白白受苦

I hope that at least we did not suffer in vain

若曾真心真意付出

If we ever gave our hearts sincerely

就應該滿足

We should be satisfied

Chorus 1

啊！　多麼痛的領悟

Ah! What a sorrowful Understanding

你曾是我的全部

You used to be my everything

只是我回首來時路的每一步

It's just that, looking back to our journey, every step

都走的好孤獨

I walked was so lonely

啊！多麼痛的領悟

Ah! What a sorrowful Understanding

你曾是我的全部

You used to be my everything

只願你掙脫情的枷鎖

I only hope that you can now get rid of the shackles'

愛的束縛

ties of love

任意追逐

chase freely

別再為愛受苦

Don't suffer for love anymore'

Verse A3

(Repetition of Verse A1)

Verse B2

(Repetition of Verse B2)

Chorus 2

(Repetition of Chorus 1)

Chorus 3

(Repetition of Chorus 1)

Appendix 2: Lyrics and English translation, *Love You*

Yo Yo Yo Yo Cyndi Baby, What's Wrong With Me? 愛你 (Cyndi's voice)

yo yo yo yo Cyndi baby, what's wrong with me? love you

Yo Yo Cyndi Baby, What's Wrong With Me?

yo yo Cyndi baby, what's wrong with me?

Cyndi, Give Me Your Love, You Make Me Sneeze All the Time

Cyndi, give me your love, you make me sneeze all the time

Now now 怎麼我一直狂打噴嚏

Now now… why do I sneeze crazily all the time

在凌晨三點二十六分 let me sing let me sing a song 陪妳入睡

It's 03:26 am, let me sing let me sing a song. Accompanying you to sleep.

What is love 嗯哼我正在聽 妳要什麼都 say yes

What is love uh…I am listening and say yeah to whatever you want.

Cyndi I really do love you so

Cindy I really love you so

Verse 1

如果你突然打了個噴嚏那一定就是我在想你

If you suddenly sneeze, that is because I am missing you

301

如果半夜被手機吵醒 啊那是因為我關心

If you wake up from the ring of the phone in the middle of the night, ah that is because I am concerned.

常常想 你說的話是不是別有用心

I am always wondering about the meaning of your words

明明很想相信 卻又忍不住懷疑

I really want to believe but I still cannot help doubting it

在你的心裡 我是否就是唯一

In your heart, am I the only one?

愛 就是有我常煩著你

Love, is me annoying you all the time

Chorus 1
Ho~baby 情話多說一點

Oh Baby say more sweet words to me

想我就多看一眼

Find me if you really miss me

表現多一點點 讓我能 真的看見

Show me some more messages so I can see the signs

oh~~Bye 少說一點

Oh say fewer byes

想陪你不只一天

I want to be with you more than just one day

多一點 讓我 心甘情願~~愛你

More signs to let me be willing to love you

Verse 2

喜歡在你的臂彎裡胡鬧

I Like playing in your arms

你的世界是一座城堡

Your world is a castle

在大頭貼畫滿心號

My photos full of hearts and stars

貼在手機上對你微笑

I'll stick on your phone to smile at you

常常想 我說的話你是否聽得進去

I often wonder, do you listen to the things I say

明明很想生氣 卻又止不住笑意

Obviously I want to get angry but cannot stop smiling

Oh~在我的心裡 你真的就是唯一

愛 就是有我常賴著你

Love, is me relying on you all the time

Chorus 2

多一點 讓我 心甘情願~~愛你

(Repetition of Chorus 1)

<u>Bridge</u>

就這樣 一天多一點 慢慢地累積感覺

Just like this, day by day, we can slowly build up our feelings

兩人的世界 就能夠貼近一點

Both of our worlds can get a little closer

Ho~baby 情話多說一點

Oh Baby say more sweet words to me

想我就多看一眼

Find me if you really miss me

表現多一點點 讓我能 真的看見

Show me some more messages so I can see the signs

Chorus 3

(Repetition of Chorus 1)

Chorus 4

(Repetition of Chorus 1)

Appendix 3: Lyrics and English translation, *The Great Artist*

<u>Verse A1</u>

他眼神 湛藍 像從 愛琴海邊 剛歸來

His eyes, blue, look like he just got back from Aegean beach

上半身 像詩人 下半身像 流浪漢

The upper part of his body, is like a poet's; the lower part of his body, is like a wanderer

妳愛他 神秘 愛他 危險 Yeah

You love his mystery; you love his danger Yeah

愛他 頹廢 愛他的優越

Love his decadence; love his uniqueness

他心裡的野獸 比畢卡索更 狂野

The demons in his heart are wilder than those in Picasso

桃花比村上隆 畫的更氾濫 鮮豔

His peach blossoms are more vibrant and numerous than the ones painted by Murakami Takashi

他愛妳 隨和 愛妳 方便 Yeah

He loves your obliging ways; loves your easy nature Yeah

敢怒不敢言

Dares to be angry but daren't say the words

Verse B1

妳自我催眠 他是藝術家

You trick yourself into believing he's an artist

妳給他色盤 去拼貼背板

You give him a palette of colours to make a collage of betrayal

他不是梵谷 也不是莫內

He is not Van Gogh; nor he is Monet

他的模特兒 卻都從來不缺少 Huh

Though he never lacks models, Huh

面對妳他裝的 乖的 乖的

To your face he pretends to be goody good

背對妳他卻亂來 壞的壞的

But when his back is turned, he starts messing around, bad bad

Ne Ne Ne Ne Ne Never Stop

Ne Ne Ne Ne Ne never stop

他只想蒐集 更多 芭比娃娃

He just wants to collect more Barbies

Chorus 1

Wake Up 妳是 大藝術家

Wake Up You are the great artist

妳真心創作的愛 無價

The love you created from the bottom of your heart is priceless

Wake Up 別再做慈善家

Wake Up Stop being a philanthropist

妳其實 沒有那麼 愛他

You really don't love him that much

愛是謬思女神的吻

Love is the kiss of the goddess Muse

誰都應該被寵愛 紋身

Everyone deserves to be tattooed with love

Go Get It; Go Get It

Go get it; go Get It

那種美能讓 維納斯誕生

That kind of beauty will lead to the birth of Venus

Verse A2

妳無需 忍受他的 人在曹營 心在漢

You need not tolerate his wandering heart (a person is serving in the Cao camp while his heart is leaning towards the Han camp" - a Chinese idiom describing disloyalty)

要學會 放下不甘 戒掉母性犯濫

You need to learn to put down your unwillingness and get rid of your maternal instincts (hint: the tendency to sacrifice)

他要妳 讓讓 妳就 讓讓 Yeah

He wants you to give in so you give in Yeah

說的愛妳 只是嚷嚷

the 'love you' he says are just empty words

他的 博愛 始終沒有極限

His universal love all along has no limits

複製 謊言 瓶頸不曾出現

Replicating lies, the end has never appeared (means you can never stop him from lying)

妳該說再見 就說再見 Yeah

You should say goodbye when you need to say goodbye Yeah

千萬別留戀

Never ever look back

Verse B2

(Repetition of Verse B1)

Chorus 2

(Repetition of Chorus 1)

Bridge

美不美麗 不是安迪沃荷 能決定

Beautiful or not cannot be determined by Andy Warhol

大藝術家 要有屬於自己的感性

The great artist should have her own perception

愛過就要 擁有勇敢放手 的淡 定

When love has passed, you need to be calm when bravely letting go

大藝術家 會讓愛情再文藝復興

The great artist will again let there be a Renaissance of love

Do It Now

Do it now

Chorus 3

(Repetition of Chorus 1)

Appendix 4: Numbered musical notation, *Understanding*

Appendix 5: Numbered musical notation, *Love You*

Appendix 6: Numbered musical notation, *The Great Artist*