

Under the Spotlight: Examining Objectification of Women in The Music Video 'Work From Home' by Fifth Harmony ft. Ty Dolla \$ign

Alvin Hikmah¹, Rizky Viko Pratama², Syifa' Hasna Nur Azizah³, Wistiani Putri Diah Pitaloka⁴

¹⁻⁴Program Studi S1 Sastra Inggris, Universitas Islam Negeri Raden Mas Said Surakarta,
Jl. Pandawa Pucangan, Kartasura, Sukoharjo, Jawa Tengah

Email: alvinhikmah42@gmail.com , vikovikart16@gmail.com , hasnasyifa432@gmail.com ,
wistianiputri12@gmail.com

Abstract: Women's objectification within the media could be a reoccurring point, especially in music recordings where ladies are as often as possible decreased to sexual objects. This inquire about looks at the objectification of ladies in Fifth Harmony's music video "Work From Domestic" with Ty Dolla \$ign. Employing a subjective strategy and substance examination, the consider looks at how ladies are depicted in uncovering clothing, provocative moving strategies, and camera points that emphasize their physical characteristics. The combination of verses and pictures sustains ancient previously established inclinations, suggesting that women's worth is based on their physical allure and sexuality. The inquire about employments hypotheses such as the Male Look, Objectification Hypothesis, and Sexual orientation Part Development to look at how these pictures impact social conclusions of ladies. The comes about demonstrate that the representation of ladies The music video fortifies inconvenient sexual orientation measures, diminishes women's self-esteem, and keeps up societal weights. The ponder advocates for more prominent favorable pictures of ladies within the media, focusing differences and aptitude. The results of these discoveries highlight the require for more break even with and aware depictions of ladies in well known culture.

Keywords: Women's objectification, Gender stereotypes, Media representation, Music video

Abstrak: Objektifikasi perempuan dalam media dapat menjadi hal yang terus berulang, terutama dalam rekaman musik di mana perempuan sering kali direduksi menjadi objek seksual. Penelitian ini membahas objektifikasi perempuan dalam video musik Fifth Harmony "Work From Domestic" dengan Ty Dolla \$ign. Dengan menggunakan strategi subjektif dan pemeriksaan substansi, penelitian ini melihat bagaimana perempuan digambarkan dengan pakaian yang tidak tertutup, strategi gerakan yang provokatif, dan titik kamera yang menekankan karakteristik fisik mereka. Kombinasi syair dan gambar mempertahankan kecenderungan kuno yang sudah ada sebelumnya, yang menunjukkan bahwa nilai wanita didasarkan pada daya pikat fisik dan seksualitas mereka. Penelitian ini menggunakan hipotesis hipotesis yang digunakan seperti Hipotesis Penampilan Pria, Hipotesis Objektifikasi, dan Pengembangan Bagian Orientasi Seksual untuk melihat bagaimana gambar-gambar ini berdampak pada kesimpulan sosial tentang wanita. Hasil penelitian menunjukkan bahwa representasi wanita dalam video musik memperkuat langkah-langkah orientasi seksual yang tidak nyaman, mengurangi harga diri wanita, dan menjaga bobot sosial. Penelitian ini menganjurkan untuk lebih menonjolkan gambar-gambar wanita yang baik di media, dengan memfokuskan perbedaan dan bakat. Hasil dari penemuan ini menyoroti perlunya lebih banyak lagi penggambaran yang seimbang dan sadar akan penggambaran perempuan dalam budaya yang sudah dikenal luas.

Kata kunci: Objektifikasi perempuan, Stereotip gender, Representasi media, Video Musik

1. INTRODUCTION

The representation of women as objects in the media has been an important issue for a long time. Women are frequently portrayed as sexual objects rather than as individuals with profound personalities and diverse skills. Objectification as the act that separates a woman's body and body parts from her functionality or personality (Fredrickson & Roberts, 1997). The problem cuts across various types of media, including advertising, film, television and music. Music videos, which are typically viewed by a wide audience and are often visually appealing, provide a clear example of this type of objectification. This issue of objectification is prolific and is propelled in part by the music industry, which frequently depicts women in an objectifying light that diminishes their physical appearance rather than their talent, personality, or accomplishments. The phenomenon is pervasive in pop music, hip-hop, electronic dance music, and a variety of other genres, covering many years of music culture.

The analysis of how women are objectified in music videos is extremely interesting. Women are objectified by showing sexual images, such as women wearing very limited clothing dancing or engaging in sexual behaviours. The camera demonstrates a woman's body and face in certain ways in order to objectify her. The universality of these visual images, which don't serve to showcase an artist's skill or the music video's narrative, are nothing more than visual images to market the music video to an anticipated male audience. Women who engage in work in the performing arts communities are more likely to be subject to sexism, need to show a certain body image, perform behaviours associated with being seductive, and are more likely to come under the gaze of the male viewer. But it's not just using images to objectify women. Objectification also involves using stereotypes or extremely limited examples of what it means to be a woman. These visual images operationalize and reproduce harmfully stereotypical gender attitudes about women, like women are passive, submissive, or ingested only in male relationships that also undermine women's confidence and promote the culture of inequality between both sexes. (Aubrey & Frisby, 2011).

In 2016, the music video "Work From Home" by Fifth Harmony featuring Ty Dolla \$ign demonstrates clear objectification of the female. The video presents the members of Fifth Harmony in various scenarios that highlight their sex appeal, drawing on shorter clothing options and doing sensual dance moves. There is a that presents the women in a labor and sensual context, utilizing lyrics and visuals to present them in a sexual manner. When examining objectification, there are several takeaways from this video that are worth considering. The video for "Work From Home" sees elements of hard work alongside elements of sensuality; there is a stark contradiction of what it means to be a worker and in possession of a sexual body. It is a reinforcement of the stereotypes that make the representation of women a representational, physical representation. The video generated widespread and mixed critical and popular attention, which reflected tensions related to the representation of women in popular culture and media.

Of particular concern is the impact on young audiences. The video could have important repercussions for how young girls and teenagers view themselves and their roles within

society, given that Fifth Harmony have a significant teenage following. It could potentially have negative impacts on their self-esteem and body image by presenting women as sexual objects, promoting negative gender stereotypes. Thus "Work From Home" transcends just being a music video that is currently popular at the current time, to become a critical example of how to recognize, discuss and combat the objectification of women that is widespread in contemporary media culture. The identification and discussion of the impacts associated with this objectification is important because representation matters. It is necessary to identify and recognize these impacts, in order to help change idea, and ultimately, educate newer generations of the importance of not only valuing oneself, but others without being so hung up on physical appearances.

This research aimed to investigate the issue of objectification of women in music videos. This research's objective was to build on prior research by better understanding how women are represented and discussed in the media. Several prior studies had covered this argument extensively. For example, Karsay (2022) researched the impact of exposure to sexual objectification in pop music videos on self-objectification in young women, Broadnax (2019) studied violence and mistreatment of women in music videos, Qamar et al. (2023) discussed objectification of women in general, Van Oosren (2015) researched effects of viewing sexual objectification in music videos, Frazier (2013) researched various studies and content analyses on objectification of women in music videos, and Gutierrez et al. (2024) developed a framework for analyzing and understanding the sexual objectification of women in music videos. By extending these investigations, this study hopes to gain a better understanding of the representation and treatment of women in music videos.

The gap in this research exists in the relationship between the commodification of female sexuality in music videos. Previous research may have scratched the surface of this topic, but it has not comprehensively explored how the representations of female sexuality in music videos are reflected in the general cultural consumption. In order to prove the relationship between the commodification of female sexuality in music videos and the consumer cultural conversation, the researcher formulated the problem of this research below:

1. How are women depicted in the music video of "Work From Home" by Fifth Harmony featuring Ty Dolla \$ign?

By taking a look at "Work From Home" through the lens of objectification theory, this research hopes to shed light on the larger consequences of such portrayals and encourage a more critical evaluation of the media we consume. Identifying and challenging these prejudices is crucial to promoting more equal and respectful representations of women in all types of media. This will hopefully lead to positive changes in the way women are portrayed and treated in the media industry, and support the development of a healthy and strong self- image for young audiences.

2. RESEARCH METHODS

This research, titled "Under the Spotlight: Analysing the Objectification of Women in the Music Video 'Work From Home' by Fifth Harmony ft. Ty Dolla \$ign" utilized a qualitative content analysis approach. The choice of this method was made to identify and make sense of the representation of women in the music video. A content analysis guide and observation notes served as the research tools. A content analysis guide acted as a set of predetermined categories and indicators for analysing music videos, including clothing, gestures, character interactions, and the use of visuals, and lyrics that objectify women. The primary data in this study included the music video "Work From Home" by Fifth Harmony ft. Ty Dolla \$ign from internet video platforms such as YouTube. The data collected were videotaped using observations and documentation. This involved the researcher watching the music video several times in order to identify and record the visual elements and lyrics that reflect the objectification of women. The observations were documented using a content analysis guide to ensure consistency in the analysis. Through this approach, the study endeavoured to contribute a comprehensive interpretation of the representation of women in mainstream music videos and its possible impact on viewers' social perceptions and self-image.

The researchers used a triangulation method for validating the collected data using theoretical triangulation, method triangulation, data triangulation, and investigator triangulation. This study used data source triangulation, by comparing the music video findings to the literature, and previous research on female objectification in the media. Analyzing the data with the Miles and Huberman (1994) method, there are three main stages for data reduction, data display, and conclusion drawing or verification. This process involves the selection and simplification of the most important data from observations, organizing data into tables or graphs for easier interpretation, and concluding from the data analysis by either taking note of what else is known about the topic, or theory. For this research, objectification theory and feminism theory will be used for the understanding on the impact of media representations on women. With this type of research, the investigator will be able to understand and explore how objectification of women occurs in the music video "Work From Home", and how this could be impacting the audience's perception. This research can significantly impact the issue of female objectification within popular media, and will allow for researchers to develop a more holistic and inclusive approach to gender representations.

Various assumptions and expert views are used to investigate the objectification of women in Fifth Harmony's music video "Work From Home" featuring Ty Dolla \$ign. One of the main concepts used is "Male Gaze" by Laura Mulvey. In her theory, Mulvey states that women are often presented as objects of the male gaze in the media, where the representation of women is intended to provide visual satisfaction for men. This concept is explained in her work "Visual Pleasure and Narrative Cinema" (1975), which shows how films and media in general position the audience in a male perspective, making women objects to be seen and enjoyed.

Mulvey's view is in line with John Berger's statement in his book "Ways of Looking" (1972). Berger states that "Women are looked at; men look." This means that in many visual

representations, women are presented to be seen, while men become the subject of observation. These two theories show how masculine perspectives that objectify women consistently influence the representation of women in the media. In the context of the "Work From Home" music video, these theories help explain how the video might objectify women. In music videos, women are often presented in ways that emphasize their physical attractiveness, often for the visual gratification of men. Such representations can reinforce views that see women as objects rather than subjects with their own agency and identity. Using Mulvey and Berger's insights, we can understand how this masculine perspective affects the representation of women in music videos and other media.

Barbara Fredrickson and Tomi-Ann Roberts' views on sexual objectification are very relevant in this research. In their book "Objectification Theory" (1997), they argue that sexual objectification can make women very self-conscious, which ultimately has a negative impact on their mental health. Rosalind Gill supports this view by stating that in today's media culture, women are often forced to conform to beauty standards set by the media ("Postfeminist Media Culture: Elements of Sensibility", 2007). These thoughts highlight the psychological impact of objectification of women in the media, particularly in music videos, where representations of women often focus on their physical appearance according to narrow beauty norms.

3. RESULTS AND DISCUSSION

To investigate the representation of women in the music video "Work From Home", multimodal discourse analysis which studies how different semiotic resources interact to produce meaning can be utilized. The video combines visual and linguistic resources in order to construct a particular representation of women. Within the video, the female band members of Fifth Harmony perform suggestive dance movements, and they also pose in revealing attire using bold or suggestive postures. Both the dance and the poses direct one's gaze towards the intentional placement of certain body parts in order to emphasise particular physical attributes. In the video, the female bodies are visually objectified through the display of skin, poses that sexualize the women, and gestures that are coded as lewd. The texts in the video serve to support themes of sexual availability and interest when combined with the images. In the music industry, women are often sexually objectified and are portrayed in this way in music videos in order to attract viewers and to popularise the video. (Wulan, 2014).

The findings showed the presumption of representation within a consumer culture context, in this case the premiere of a season of RuPaul's Drag Race. The focus was the initial introduction of the queen contestants for an appearance on stage and we used colour to signify these portraits. Eye tracking data was then used to measure the attention of the audience to the on-screen text for each contestant. This form of representation, according to the data, generated what could be interpreted as a "sexualised gaze" towards subjects by both the queens and the viewers of Drag Race; framed through an intersectional lens and

gendered lens. These findings are important when considering the significance of LGBTQ representation on television.



Figure 1

Using choreography and the women's costumes in the music video for Fifth Harmony's "Work From Home," the lyrics "Let's put it into motion" are visually represented. The director of photography emphasizes the physicality and sexuality of the dancers, positioning them in the center of the frame, focusing on their hips and legs. More specifically, the women embody the lyrics as the camera cuts from verbal intent to explicit physical action through a strong sexual connotation. This line of the song functions as part of the song's broader theme, suggesting tangible manifestations of desire, while simultaneously invoking the workplace as a place where sexual desire can be actualized. Throughout the text and visual representations, there are implied contexts that indicate that women are only valuable inasmuch as they remain visually appealing, sexually available, and confirms the objectifying of women by commodifying and objectifying their physicality.



Figure 2

Lyrical mentions of "I just need your body" in Fifth Harmony's "Work From Home" music video, suggest objectification as the theme. The lyrics imply that the individual's value is primarily their body, reducing them to their physical form. In the video, the lyrics are visually accompanied by close-up shots of the performers in provocative positions, highlighting the physical characteristics of each artist. The combination of the lyrics suggests that women are valued for how they appear, promoting and perpetuating stereotypes. We need more diverse representations of women in the media to counter social norms, as well as media literacy.



Figure 3

In the lyrics of Fifth Harmony's "Work From Home," the phrase "cause, baby, you're the boss at home" and the visuals of housework indicate empowerment; even as the images of housework seem to imply that women are managing home and work--which is also physically true. At the same time, there is a critique of the way women are oppressed/empowered as we see the contrast between these visuals and the sexualized images.



Figure 4

The lyric from Fifth Harmony, "You don't gotta go to work, work, work, work, work, work, work, work," is paired with visuals of female artists performing seductive acts within a working environment. Combining the visuals and the text, this narrative suggests that the women are choosing pleasure rather than work. Creating a traditional gender role scenario where women are sexy and alluring versus needing work in a professional setting.



Figure 5

Fifth Harmony's "Work From Home" features the lyric "Let my body do the work." In the music video, this lyric is graphically represented through choreography that accentuates the performers' bodies and physical interactions. Objectification may be seen as the underlying theme of the lyrics, however, the visual is also in line with the standards of femininity and beauty that have dominated mainstream media. It is clearly an example of the complicated interaction/mixing/intersection or objectification and depiction in media and public spaces.



Figure 6

The line "We can work from home, oh, oh, oh, oh" in the Fifth Harmony song "Work From Home" performed by Ty Dolla \$ign, combined with the music video, glamorises and entertains remote work. However, traditional gender roles and objectification can also be reinforced by this portrayal. The repetition of "Oh, Oh, Oh, Oh, Oh" creates a catchy hook, while the visual of the female vocalist in an alluring pose suggests a message of its own, undoubtedly linking the value of women to their physical appearance and sexuality. This dual interpretation is a reflection of the ways in which popular media can subtly perpetuate gender stereotypes.



Figure 7

Objectification is also reinforced by the lyric "Look back at it all over me" from Fifth Harmony's "Work From Home." This is visually represented in the music video through choreography that emphasizes the artists' every movement and curve. This is supported by the lyrics, which describe their sexual availability and thus contribute to the objectification of the artists by emphasizing their physicality in a sexual context. This, of course, easily brings up stereotypical perceptions of women in the media.



Figure 8

The theme of objectification is reinforced by the lyrics "I pipe her, she take that" from Fifth Harmony's "Work From Home" music video. The lyrics are intended to objectify women by their physical form. It suggests that their bodies are the only thing of value. In addition, the visuals in the music video also show the backgrounds of the performers, who are in provocative positions because of the emphasis on their physical attributes. This combination strengthens the damaging stereotyping of women and suggests that women are used solely as objects. This highlights the need for greater diversity in the way women are portrayed in the media.



Figure 9

The objectification of women is reinforced by the lyrics "Put in overtime on your body" and the provocative visuals in Fifth Harmony's "Work From Home" music video. In the video, the members of Fifth Harmony are portrayed as seductive sexual objects, in part through scanty clothing and poses. This is a subjectivization of them and a diminution of their value as human beings. Furthermore, the dangerous message that women are only valuable because of their physical appearance is spread through this combination of text and visualization. This is certainly a reinforcement of gender stereotypes against women.

4. CONCLUSION AND SUGGESTIONS

Based on the analysis that has been done, the researchers conclude that there are striking depictions of objectification of the female body in Fifth Harmony's "Work From Home" music video. As already known, the objectification of the female body in this music video is very carefully structured through the use of skimpy and provocative costumes, sensual and suggestive dances, as well as camera angles and lighting that focus on certain parts of the female body. This creates an image of women as attractive sexual objects, rather than

individuals with talent and potential. This objectification is thus not only visually distracting, but also lowers women's self-esteem, increases social pressure, and reinforces harmful gender stereotypes. The music industry has a responsibility to promote more positive and inclusive representations of women by featuring women with different body shapes, highlighting their talents and potential, and telling diverse female stories. These findings may encourage further analysis with other approaches to raise public awareness about the dangers of objectification and encourage more positive and inclusive representations of women in the media, including in the music industry.

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