BRATISLAVA INTERNATIONAL SCHOOL OF LIBERAL ARTS

Popular Culture: Disciplinary power within contemporary popular music videos in Slovakia

Bachelor Thesis

Bratislava 2018   **Juraj Lichvár**

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Declaration of Originality

I hereby declare that this bachelor thesis is the work of my own and has not been published in part or in whole elsewhere. All used literature is attributed and cited in references.

Bratislava, February 27, 2018

Juraj Lichvár,
Signature:……………………

Acknowledgments

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Abstract

This work focuses on an analysis of the disciplinary power displayed through the symbols coded in contemporary popular visual media in Slovakia. This work suggests that music videos are the most obvious source of spreading disciplinary power. Despite the fact that a music video works on the multimodal principles, this work will focus purely on the visual part of the music videos. The primary literature for the first part of this work is the work of M. Foucault *Discipline and Punish: The birth of the prison* introducing the concept of disciplinary power completed with Sandra Lee Bartky's application of this concept in modern context referring to the sexual objectification of women in popular culture. The second part of this work deals with the meaning and understanding of visual images. The aim of this work is to decode the techniques through which disciplinary power operates in music videos released by most popular artists in Slovakia. For this part, the data is obtained via YouTube music videos. Finally, this work critically reflects upon the stereotypical portrayal of femininity displayed in contemporary popular music videos in Slovakia.

Since there is no similar content analysis on this topic in Slovakia done yet it is necessary to conduct the research. Findings of the research conducted in this work are represented and discussed in the last chapter of this thesis. A last part of this study also includes recommendations for further research along with depiction of limitations of this research.

Populárna kultúra: Disciplinárna sila v súčasných populárnych hudobných videách na Slovensku

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Abstrakt

Táto práca sa zameriava na analýzu disciplinárnej sily zobrazovanej prostredníctvom symbolov zakódovaných v súčasných populárnych vizuálnych médiách na Slovensku. Táto práca naznačuje, že hudobné videá sú najzrejmejším zdrojom šírenia disciplinárnej moci. Napriek tomu, že hudobné video pracuje na multimodálnom princípe, táto práca sa zameria len na vizuálnu časť hudobných videí. Primárnou literatúrou pre prvú časť tejto práce je práca M. Foucaulta "Disciplína a trest: Zrod väzenia", ktorá zadefinovla koncepciu disciplinárnej sily. Prvá kapitola je ďalej doplnená aplikáciou Foucaultovho konceptu disciplinárnej sily autorkou Sandrou Lee Bartky, ktorá aplikuje tento koncept na súčasnú pop kultúru, kde je žena často vykresľovaná ako sexuálny objekt. Druhá časť tejto práce sa zaoberá významom a porozumením vizuálnych vyobrazení. Táto práca je zameraná na dekódovanie techník, prostredníctvom ktorých disciplinárna sila funguje v hudobných videách najpopulárnejších umelcov pôsobiacich na Slovensku a nakoniec táto práca kriticky odráža stereotypické vyobrazenie ženskej role v hip-hopových hudobných videách na Slovensku. Táto časť je ilustrovaná prostredníctvom hudobných videí na internetovej platforme zvanej YouTube. Keďže na Slovensku neexistuje žiadna podobná obsahová analýza na túto tému, je potrebné vykonať tento výskum. Zistenia tohto výskumu sú prezentované a diskutované v poslednej kapitole tejto práce. Posledná časť tejto štúdie obsahuje aj odporúčania pre ďalší výskum spolu s obmedzeniami tejto práce.

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Introduction

The crucial question since the first human societies have come into existence is the proper execution of power for the sake of a well-functioning society. How should be the power executed, distributed, and most importantly how should it be properly limited? All these questions have always been a central topic for most of political scientist and philosophers alike, including Plato, Machiavelli, Marx, Weber, and Foucault. Most of the modern philosophers suggest that with the global development of modern societies central power started to operate as invisible rather than physical. Nevertheless, the sovereign power in old monarchies used to be executed visibly by the monarch. However, the French philosopher M. Foucault (1977) in his book *Discipline and Punish: The birth of the prison* develops a concept of disciplinary power and the new way of how disciplinary power operates within a modern political context.

Much of the debate in the field of communication deals with mass media however, it revolves around the application and effects of disciplinary power not solely in the political context. Rather, scholars of communication observe the appearance of disciplinary power in contemporary popular media, which possibly affects the behavior and identities of a broad spectrum of members of a human society such as female, homosexuals and ethnic minorities.

Moreover, the current social climate is marked by the issue of gender inequality within societies around the world. Mostly female scholars have fostered debate on the alarming objectification of female body not just in the entertainment industry, but also in professions at highly institutionalized workplaces such as state parliaments. Movements including #WOMENNOTOBJECTS and #METOO have addressed the issue that women are perceived as sexual objects by men, but also that women themselves have tended to accept that being objects is something natural. There is a rapidly growing body of literature on how the audio-visual content of visual media might form the attitudes of young people, due to both music and videos easy accessibility via social networks and images displayed in music videos. Commercials, ads, and promotional materials are the types of things we tend to encounter in our leisure time, by watching television, surfing on the internet, or scrolling on Facebook. However, according to Kaiser Foundation Family report conducted in 2010, most of

the leisure time of the young generation is spent by watching music videos, more precisely videos of the currently most popular music genre, hip-hop and its subcategories.

Current research around the world validates the fact that hip-hop is both globally, and locally (Slovakia) consumed as the most popular genre of the current entertainment industry. It seems that there is reason to believe that despite the deliberative character of critical reflection on social issues, hip-hop and its sub-categories like trap, RnB, have helped to maintain the status quo of gender hierarchy through visual displays of gender. Hip-hop is by many scholars often perceived as an aggressive genre spreading misogynistic values, gender stereotypes and rebellion. Although, there has been no research dealing with the content analysis of contemporary popular music videos and its impact on youth in Slovakia, this study draws on research conducted by current academic research mainly from the U.S., where the topic of gender display in popular visual media has gained a significant importance. Lately, the question of whether popular music videos by displaying gender stereotypes form the attitudes of young spectators has caused much debate in the field of communication, psychology, and sociology around the world.

Therefore, the aim of this research is to determine whether contemporary popular artists in Slovakia operate with the techniques of disciplinary power in their visual works of art and if they spread any type of gender stereotypes in their music videos. The content analysis of contemporary music videos in Slovakia will be based on the philosophical concept of disciplinary power introduced by M. Foucault (Foucault 1977). Moreover, Bartky (1997) applies Foucault's concept of disciplinary power on the modern media context of suggestive gendered commercials. According to these philosophical premises this research will seek to practically examine, how the feminine gender is depicted in contemporary popular music videos in Slovakia. Furthermore, images of three contemporary Slovak music videos will serve as part of a qualitative research in order to examine, how these images are perceived by the young generation in Slovakia. Finally, this research includes quantitative interviews with two successful music video producers who currently work with the most influential artists in Slovakia. The aim of these quantitative interviews will be to understand, firstly what is the purpose and aim of music videos in general. Secondly, whether music videos could influence the values of young viewers from the perspective of music video producers.

Chapter I: Philosophical Foundations

1.1 Foucauldian concept of Disciplinary Power

Foucault's concept of Disciplinary power is based on the assumption that power operates through cognitive associations of the human mind and thus, this concept is crucial in order to understand how the visual rhetoric of music videos might influence the spectator. The main philosophical premise behind Foucault's book *"Discipline and Punish: The birth of the prison"* refers not just to the historical transformation of the punishing power and to the question of how this power should be implemented upon the deviant subjects such as criminals, but rather to the general historical transformation and modes of operation of power as such. Foucault's concept of disciplinary power draws on criminal discourses studied by Servan (1768). Foucault's concept of disciplinary power could be then understood using Marxist terminology as 'the offspring of historical necessity' (Marx, 2002) in the way of criminal punishment formed in the second half of 18th century. What this means is that the historical context of the Enlightenment era is present in most of the European countries. The Enlightenment has called for a revolution in more human way in terms of punishment and for the formation of new political structure, which was defined in general as more 'human'. Dews (1984) summarizes Foucault's work as the study of the transition from traditional to modern, industrial societies focused mainly on the punishing power, "forms of knowledge, and modes of social organization characteristic of capitalist modernity" (p.73). According to Foucault the 'old way of punishing power' was represented through visible external power. More precisely, in old monarchical systems, for instance early in 18th century France was this kind of power was symbolically represented through the executions of the criminal as a source of ultimate power of the monarch. As Foucault (1977) argues, during the period of monarchies the body of the condemned man became the king's property, and the monarch as a sovereign external power had the right to leave his mark on the condemned man (Foucault, 1977). Therefore, in fact the complete physical being of the condemned man was the property of the king. The king has had every right to do whatever he considered as righteous to the body of condemned man. As Foucault claims, executions of criminals were performed under the oversight of the public, thus the idea of a new way of punishment developed through the observing of 'the tortured

body of the criminal' and as he argues this process operated through several discourses upon the spectator "the power that condemned confronted the people that was the witness, the participant, the possible and indirect victim of this execution" (Foucault, 1977, p.68). As mentioned before, Foucault (1977) claims that the shift in the way of punishing happened in the second half of the eighteenth century with the rise of the 'enlightened ideas'. "Protests against the public executions proliferated in the second half of the eighteenth century: among the philosophers and theoreticians of the law; among lawyers and parliaments in popular petitions and among the legislators of the assemblies" (Foucault, 1977, pp.73) Thus, as Foucault suggests 'the new way of punishment' was again in Marxist terminology "the offspring of the necessity" for 'punishment without torture'. (Foucault 1977) Foucault illustrates this necessity by saying that even with the worst murderers, "there is one thing, at least, to be respected when one punishes 'his humanity'" (Foucault, 1977, p.74).

Hence, the modern era in contrast with the old monarchical systems man became the property of the society he was living in. As Foucault (1977) put it, the man becomes "the object of a collective and useful appropriation" (p.109). As mentioned before with the rise of the Enlightenment movement there is an increasing call for "the fundamental change in law that punishment must have 'humanity' era called by Foucault 'days of enigmatic leniency'" (Foucault, 1977, p.75). Moreover, Foucault puts forward the claim that the new way of punishment is based on a whole new technology of representation, "an art of images linked by association" (Foucault, 1977, p.104). Thus, these punitive images represented an invisible power, which was not external but rather hidden everywhere. But the question is 'how can be something invisible represented to someone?' The answer lays in the abstraction and the cognitive implications of the human mind. Do you remember school times, when for good grades you received reward and for bad ones you received punishment? After some time, even if you received a bad mark you started to feel bad even before the actual physical punishment from your parents started to happen. The fixed association in your mind has made you to expect punishment and thus, disciplinary power has controlled your behavior through the whole day even before the actual action. Thus, one might argue that the techniques of disciplinary power are used in modern education too. Foucault (1977) explains that "A political anatomy, which was also a mechanics of power, was being born; it defined how one may have a hold over others'

bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus, discipline produces subjected and practiced bodies, docile bodies" (Foucault, 1977, p.138). Foucault sees an analogy between the rise of this new soft power and prison. He argues, that in both cases the goals are the same, to achieve normalization, in order to achieve discipline upon the body, through memorized associations in human brain. Therefore, disciplinary power as a new form of punishment shifted from the external use of power into the realm of being carefully supervised. This modern model of punishment refers to the form of abstract punishment, which is invisible through training, exercise and self- supervising. Instead of the violence like in the past, rules, procedures and regulation of behavior are established upon the subjects. Thus, the subjects begin to supervise themselves by recognizing, that if they do not fulfill their role, the imminent punishment is likely to come. The increased number of 'policemen' present in French streets evoked the feeling of necessary docility. Therefore, a consequent result of disciplinary power is an obedient individual with a "docile body, or machine, which is both a materialist reduction of the soul and a general theory of dressage, at the center of which reigns the notion of docility, which joins the analyzable body to the manipulable body" (Foucault, 1977, p.136).

Likewise, this power is cognitively linked with an imminent punishment. As Foucault described, "in analogical punishment, the power that punishes is hidden" (Foucault, 1977, p.105). This might be understood in two ways. Firstly, as an association with imminent punishment, which is abstract and cannot be seen through the eyes, but rather through the projection of the ideas in one's head. Secondly, to the fact that physical punishment did not fully vanish from the society, but rather it has been performed behind closed doors – in prisons and hospitals… Foucault cites Servan by describing disciplinary power, which is based on the cognitive processes of the human brain. These cognitive processes are linked by association through the visual perception of the consequence and creates as Servan (1786) argues a 'habitual union of ideas'. "When you have thus formed the chain of ideas in the heads of your citizens, you will then be able to pride yourselves on guiding them and being their masters. A stupid despot may constrain his slaves with iron chains; but a true politician binds them even more strongly by the chain of their own ideas" (Foucault, 1977, p.102). It seems than that disciplinary power includes the character of

'Machiavellianism' in it. Foucault (1977) concludes that "a glance at the new art of punishing clearly reveals the supersession of the punitive semi-technique by new politics of the body" (p. 103). As the level of technological development increased, the association of images linked with the punishment served as an abstract reminder for the individual. Foucault (1977) described the fundamental idea behind the creation of this new kind of gentle punishment through sophisticated techniques by saying "this complex of signs must engage with the mechanics of forces: reduce the desire that makes the deviation attractive; increase the interest that makes the penalty be feared; reverse the relation of intensities, so that the representation of the penalty and its disadvantages is livelier than that of the crime and its pleasure" (p. 106). On these grounds, Foucault's concept of disciplinary power might correlate with Goffman's (1976) and Wallis' (2010) application of power relations into modern visual media context explained further in Chapter III.

Foucault (1977) continues by saying that disciplinary power is some sort of art consisting from "conflicting energies", as well as an art of images linked by association, which creates normative connections that persist the time. "It is a matter of establishing the representation of pairs of opposing values of establishing quantitative differences between the opposing forces, of setting up a complex of obstacle-signs that may subject the movement of the forces to a power relation" (p.104).

Hence, there is a reason to believe that disciplinary power acts upon the body with psychological techniques of manipulation of its elements, its gestures, and its behavior. "The new way of gentle punishment formed was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behavior. The human body was entering a machinery of power that explores it, breaks it down and rearranges it'' (Foucault, 1977, p.138). Therefore, according to Foucault, (1977) disciplinary power is closely linked with the social cognitive associations of the human brain and the visual association of images with an abstract symbolic meaning. Therefore, disciplinary power has to be necessarily interconnected with social cognitive processes of the human mind. These processes are developed by A. Bandura (2002) within his Social Cognitive Theory (SCT).

Therefore, in the Foucauldian definition of power is that one cannot locate the power as simply as in the case of Marx (2002), who argued that the power is in the hands of the ruling class- bourgeoisie. (Marx, 2002) It seems that in the context of today's world that is functioning on capitalist principles the disciplinary power operates through slightly finer and more sophisticated ways by using the soft power upon the subject. Foucault (1977) in contrast with Marx (2002) does not perceive the possession of power to be purely in the hands of the owners of the means of the production as Marx suggested in Communist Manifesto (2002). Rather for Foucault, power never achieves its final end but rather transform itself from former historical periods, and thus operates as the mixture of old way of power mixed with modern context of power. Deetz (1992) argues that the modern corporations operate on the Foucauldian principle of disciplinary structures. Moreover, Deetz (1992) claims that the routines reproduced by corporate disciplinary power affect the life of the individuals significantly, since it is very difficult for an individual to name, understand and respond to this kind of disciplinary control provided by a "sovereign" power, since the power which operates upon them is invisible and it appears also apolitical. In other words, you cannot protest against someone or something, which you do not recognize as a legitimized power and which claims that it is not a power structure at all. However, as Deetz (1992) points out while the state's power is exercised primarily through laws and formulated restrictions, corporate organizations operate on the principles of disciplinary power hidden in symbols and technologies, which appear non-political. Atzert (2006) argues along similar lines by saying that this modern era is still characterized by exploitation and class struggle "shaped by information technology and networked, globalized production, contemporary capitalism continues to be characterized by relations of exploitation" (p.1).

It seems that the power is located in the hands of big companies and corporations, who promote their products through various channels coded in the visual commercials of their products. These companies operate with the techniques of disciplinary power, which as Servan argues 'enslave the subject by habitual union of ideas'. This means that the subjects upon whom the disciplinary power is applied seem to desire to look similar to an ideal picture of bodies depicted in commercials, movies, or videos. Therefore, it is very hard to name the place, where the modern power lays, but it seems that the real power operates merely within the cognitive associations of human

individuals.

1.2 Bartky's application of Disciplinary power on Visual Media

Bartky (1997) describes Foucault's concept of disciplinary power as rising part of modern society accompanied by the "emergence of a new and unprecedented discipline directed against the body" (p.93). What is new in terms of disciplinary power are the channels through which this self-supervising technique of power operates. Bartky (1997) applies Foucault's concept of disciplinary power on digital visual media of today's foremost women magazines and commercials, while decoding the symbolic ways through which disciplinary power operates. Furthermore, she adds a whole new dimension of Foucault's concept of disciplinary power by specializing the normalizing discourses of disciplinary power, which act solely upon the feminine body. Bartky's critique of Foucault is that he does not give "an account of the disciplinary practices that engender the 'docile bodies' of women, bodies more docile than the bodies of men" (p. 95). "Women, like men, are subject to many of the same disciplinary practices Foucault describes. But he is blind to those disciplines that produce a modality of embodiment that is peculiarly feminine. Hence, even though a liberatory note is sounded in Foucault's critique of power, his analysis as a whole reproduces that sexism which is endemic throughout Western political theory" (Bartky, 1997, p.95). This might support the theory that women tend to start to self-supervise their appearance after being exposed to the influence of visual mass media. Hence, there is a good reason to believe that the visual media are the ideal instrument for transmitting disciplinary power and making it socially visible for the masses. Bartky (1997) describes the ideal appearance of women's body depicted in the visual rhetoric of cosmetic industry and magazines for women. She argues that disciplinary power operates through magazines, commercials and visually acceptable appearance of women depicted in commercialized visual media, which speak to women in imperative mode, as for instance Bartky (1997) illustrates: "Jump into shape for summer!" (p.96). Bartky examines those disciplinary practices, which create specific repertoire of gestures, poses and movement and "that produce a body which in gesture and appearance is recognizably feminine" (Bartky, 1997, p.95). Bartky compares this type of mannered feminine body as "an ornamented surface." It seems, that Bartky refers to the women body, which is marked by the disciplinary power of new visual media in reference to Foucault who argued that in the old monarchical systems the

king had the right to leave his mark on the body of the condemned. (Foucault, 1977) Secondly, Bartky (1997) seems to argue that the biologically weaker woman's body is on its own not sufficient in comparison with male body, thus women need to ornament their bodies in order to give them social function and importance for patriarchal society. In contrast with 'eye candy type of women' Bartky (1997) also writes about women bodybuilders who try to overcome the resistance of patriarchal society and try to become as muscular as men. However, in general it seems that the ultimate task of women's body in modern society is to be beautiful and to fulfill the role by being nice and visually attractive. This reminds me of Jeremy Bentham's draft for prison notoriously known as Panopticon, which was later developed by Foucault as "new technology of control over subjects" (Foucault, 1977, p.200). The effect of Panopticon is "to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault, 1979, p.201). Power is then not external anymore, but as Foucault argues it comes rather within the social space with the "responsibility for your own surveillance" (Foucault, 1977). As Bartky (1997) argues, a model of Panopticon could be seen within the disciplinary powers, which enslaves women, who have the feeling that someone is constantly watching them, women who check their make-up half a dozen times a day, women who worry about the fact that wind might spoil their hair. Thus, as inmate in Panopticon they become "self-policing subject, a self-committed to a relentless self-surveillance" (Bartky, 1997, p.107). Similarly, to Bartky, Dews (1984) argues that the image of the Panopticon refers to knowing that one might be permanently observed from the tower and thus the inmate takes over the job of policing himself (Dews, 1984). It seems Dews suggests that as opposed to old ways of punishing power, the self-policing of subject functions on the principle of the permanent gaze of the superintendent, thus the subject acts such as it would be observed permanently. Foucault (1977) refers to Bentham's Panopticon as a new technology of disciplinary power over subjects, because this new kind of technology does not directly harm the body of the supervised subjects, but rather it manipulates the body of the subject through the cognitive processes of the observed subject itself. Hence, the subjects start to self-police themselves.

Bartky follows Foucault's argument by saying that there is an anonymity of disciplinary power and the individuals tend to supervise themselves "lack of formal

structure makes the impression that the production of femininity is either entirely voluntary or natural. The disciplinary power that inscribes femininity on the female body is everywhere and it is nowhere, the disciplinarian is everyone and yet no one in particular" (Bartky, 2007, p.36). Hence, this kind of disciplinary power depicts and creates a sense of feminine identity and a sense of feminine social duties, but this seems completely natural, and historically right. This seeming naturalness and historical rightness is rather produced by disciplinary power, which is invisible, and thus this process seems as completely natural without any kind of coercive force. Moreover, Butler (1985) likewise Bartky (1997) argued that the disciplinary power causes not only the obedience of the subjects, but it also creates specialized gender roles, which act upon the male and female body in a different manner. According to Bartky (1997), who refers to Young (1980) there are significant gender differences in gestures, posture, movement, and general bodily components "We are born male or female, but not masculine or feminine. Femininity is an artifice, an achievement of society" (Bartky, 1997, p.95). Bartky argues that for Foucault power is everywhere: in schools, hospitals, prisons, hidden in gender, race, and sexuality. Intersectionality includes these three demographic categories (gender, race, and sexuality) and this will be explicated further in the Chapter II- "Intersectionality".

Bartky argues that this disciplinary power is peculiarly modern, it does not rely upon violent or public sanctions, nor does it seek to restrain the freedom of the female body to move from place to place. For all that, its invasion of the body is well-nigh total: the female body enters "a machinery of power that explores it, breaks it down and rearranges it" (p.107).

"We women cannot begin the revision of our own bodies until we learn to read the cultural messages we inscribe upon them daily" (p.109). These are the last lines in Bartky's work, which stress the crucial need to critically reflect upon rhetoric of gender display coded in visual media. Being able to read the visual content as a language and being able to critically reflect upon gendered images means to be able to react on stereotyped gender display in visual media. Bartky's call for critical reflection of visual content of the media illustrating feminine duties seems to support the crucial relevance of this project and any further projects dealing with this topic in future.

1.2.1 Disciplinary Power and Femininity in Modern Visual Media

As Foucault (1977) argues, the new way of gentle punishment has to be introduced and represented to the broad public through new technologies "the new art of gentle punishing, then, must rest on a whole technology of representation." As Foucault argues "there is a whole mechanics, therefore, of interest, of its movement, of the way that one represents it to oneself and of the liveliness of this representation" (p. 106). What can be a better means of lively representation than moving images, which perfectly illustrate normative appearance? Bartky (1997) applies Foucault's concept to the new technique of disciplinary power representation within the modern industrial societies through the images in visual media. She argues that there is a new trend in modern society with "the growing power of the image in a society increasingly oriented toward the visual media. "Images of normative femininity, it might be ventures, have replaced the religiously oriented tracts of the past" (p.107). "What is needed is the advanced capitalism to maintain high levels of consumption" (p.107). In similar lines argues Goffman (1976) and Wallis (2010) claiming that the most of the literature on nonverbal communication and gender displays is summarized in certain connections between nonverbal behaviors and power. Wallis develops her claim about the power, which cognitively disciplines the artists by citing Mayo and Henely (1981) "If it is true that gender-deviant behavior is punished, then in such a highly commercialized realm as the music industry, when deviance could possibly mean the loss of a career, perhaps it is no wonder that highly gendered behavior is consistently observed" (Wallis, 2010 p.169). Moreover, Bartky (1997) described visual media as the new most influential channel for distributing disciplinary power by citing Foucault (1977) by saying "in modern societies, effects of power, circulate through progressively finer channels, gaining access to individuals themselves, to their bodies, their gestures and all their daily actions." Bartky in her work (1997) cited Dews(1984), who argued that "modern technologies of visual media produce isolated and self-policing subjects." Bartky (1997) adds that the strategy of beauty industry commercials is to suggest that the bodies of "regular women" are just simply not beautiful enough and their bodies cannot measure up with Hollywood actresses and models. Moreover, Bartky (1997) claims that regular women are bombarded on a daily basis with the ideal look of perfect femininity in commercials, movies and other visual media and by not achieving that level of beauty regular women tend to punish themselves by thinking about themselves that they are not sufficient or valuable. The

body becomes one's enemy (Bartky, 1997). Bartky's notion of beauty-related advertising, which suggest the ideal appearance of a female and thus forming feminine identity is analogical to Foucault's (1997) description of an ideal embodiment of a solider, which forms the ideal appearance of masculine male soldier. "The signs for recognizing those most suited to this profession are a lively, alert manner, an erect head, a taut stomach, broad shoulders, long arms, strong fingers, a small belly, thick thighs, slender legs and dry feet, because as man of such a figure could not fail to be agile and strong. Movements like marching and attitudes like the bearing of the head belonged for the most part to a bodily rhetoric of honour" (Foucault, 1977, p. 135). Bartky (1997) points out that these "body-object articulations" illustrated through Foucault's example of a soldier standing in an appropriate manner refers to the docility of the body, which is accomplished through disciplinary power. Therefore, one could say that as well as there is an image of perfect embodiment of a soldier, there is also an image of perfect embodiment of a feminity, which is displayed through recognizable feminine appearance in gestures, posture, and behavior.

1.2.2 Summary

To summarize this chapter, Foucault by the application of historical experiences introduced a concept of gentle way of punishing, which to certain degree replaced physical execution that was characteristic of monarchical societies. The new way of disciplinary power is not external anymore and does not harm the body openly, but rather rearranges the body of subjects and affects the soul of the individual through self-supervision and cognitive self-punishment. Furthermore, Bartky (1997) develops Foucault's concept of disciplinary power by saying that there are certain instruments of disciplinary power, which act solely upon the feminine body and these historical customs which have been accumulated over centuries have constructed stereotypes about feminine identity through normalizing discourse. Hence, modern industrial society and the technical development of the visual media ensure the social visibility of these gender roles and acceptable gender appearance. The example of the Panopticon illustrates that disciplinary power requires a closed space, which in modern era can be the wholly new space of social networks, which makes the world global, but as well local at the same time. Since the Foucauldian concept of disciplinary power applied by Bartky (1997) into the context of modern era refers to

the psychological processes of human mind. As mentioned before, according to Foucault (1977) disciplinary power operates through visual perception and images linked through cognitive associations. Therefore, it is crucial to understand, what do the images imply, or how can they be understood. Since non-verbal language is subject to its own rules, multimodality and visual rhetoric of the images will explain how to understand the 'language of images' coded in visual media in Chapter II. As Bartky (1988) suggests women are subjects in specialized ways of disciplinary power such as objectification, subordination, and self-objectification. Therefore, the objectification theory developed by Fredrickson and Roberts (1997) will develop the idea of objectification of women in music videos supported by Mulvey's work, "Visual Pleasure and Narrative Cinema" (2014). This work serves as a theoretical framework for the practical part of this research including the practical content analysis of the contemporary music videos in Slovakia.

Chapter II: Theoretical Framework

The central question of this section is how images act rhetorically upon a subject. Moreover, what things can we define under the term visual? As Helmers and Hill (2012) argue "to some, studying the 'visual' seemed to consist solely of analyzing representational images, while to others, it could include the study of the visual aspect of pretty much anything created by human hands—a building, a toaster, a written document, an article of clothing". Much of the more culturally oriented work was based in art history and art theory, sometimes using the terms visual rhetoric and visual culture to refer to artistic images exclusively" (Helmers and Hill, 2012, p. ix). For the purposes of this work, we will understand visual rhetoric as moving images, which create a meaning and transmit it to the viewer on3-dimensional digital form.

2.1 Visual Rhetoric

Visual rhetoric is a new form of a discipline, which is constituted from moving images by how they communicate with the viewer. Hill and Helmers (2012) argue that already in ancient Egypt, images depicted the roles of individuals in social life. Likewise, Hill and Helmers argue that in the Middle Ages visual rhetoric operated through the stained glass windows of medieval churches. The scenes displayed on stained glasses served as an educational tool for "educating the peasantry about Biblical texts" (p. 1).

Foss (2005) argues that some human experiences are just too complex to be articulated in verbal language stating, "human experiences that are spatially oriented, nonlinear, multidimensional, and dynamic often can be communicated only through visual imagery or other non-discursive symbols" (p. 143). Furthermore, she argues that in television, film, and other visual media substitute the role of the speeches in contemporary culture.

Foss (2005) defines visual rhetoric in two dimensions. Firstly, it is "a product of individuals created as they use visual symbols for the purpose of communicating" (p. 143). In other words, the images depicted in visual media create meaning, communicating a message through certain symbols coded in those images. Secondly, Foss (2005) defines visual rhetoric as "a perspective scholars apply that focuses on the

symbolic processes by which images perform communication" (p. 143). Thus, any visual art of work even a silent video can be analyzed in a similar manner like a live speech of a political leader. Rhetoric in the basic sense refers to communication and in respect to ancient Greece as Foss argues "to the study of symbols to communicate" (p. 142).

As Hill and Helmer (2012) point out "the colors of a flag have symbolic meaning: red for valor, white for innocence, and blue for justice" (p. 7). These are all visual symbols, which create meaning in the mind of the viewer. Moreover, in chapter seven about gendered environment of Helmer's and Hill's book *Defining Visual Rhetoric* (2012), Hope is quoted as saying "image-based advertising is the omnipresent signature of corporate commodity culture intended to position commodity purchase at the center of identity" (Helmers and Hill, 2012, p. 155). Hope also argues "constructs of masculinity or femininity contextualize fantasies of social role, power, status, and security as well as sexual attractiveness" (Hope in Helmers and Hill, 2012, p. 155). It seems that the gender displayed in visual media anchors beliefs about the appropriate form of gender appearance and also the appropriate kind of sexuality by human beings. Thus, the gender display in visual media seems to anchor new power relations and social inequalities. It seems that similarly to ancient Egypt, where the power relations between social classes were depicted visually through hieroglyphs also modern visual media serves as modern language, which depicts the social duties of individuals. However, Hill and Helmers (2012) mention that the viewer has to be actively involved in the process of constructing a reference to the image. If the viewer is not aware of the references, the image will have for him different or no meaning at all. Nevertheless, for the sake of this research we have to take into the consideration the multimodal dimension of music videos. This feature of music videos will be developed in the next section about multimodality.

2.2 Multimodality

The main aim of the section about multimodality is to explain how music videos work on the principle of multimodal discourse. As argued above, the visual language paradoxically can be understood as a separate unit, which creates a special meaning and, therefore, special understanding of the subject in contrast with the other components of the music videos like sound effects, language, and lyrics. At its core,

the 'language of the music videos' has to be understood as a compact whole consisting of visual, linguistic, lyrical, and musical units.

Most influential authors in the field of multimodality such as Kress and Van Leeuwen (1996) Duncum (2004) suggest that similarly to reading books, there is also a possibility to read and understand the language of images. Jewitt (2001) refers to "learning as sign making". The underlying argument made by Kress and Van Leeuwen (1996) and Duncum (2004) is that 'written language is only one sort of a broad range of ways which produce meaning.' In contrast with linguistic dimension, multimodal discourse operates with meanings beyond language. Goodwin (2000) argues against the traditional linguistic categorization by saying that everything that is not language is falsely considered as context. Similarly, Kress and Van Leeuwen understand images as linguistic forms of visual communication (Kress and Van Leeuwen, 1997).

On these grounds, we can argue that music videos as products of visual culture are composed of different actuating aspects of discourse on the human senses including language, sound effects and imagery. Therefore, we have to be aware of different semiotic dimensions of visual language. The current literature on multimodal discourse abounds with examples of contemporary popular music videos producing meanings. Scholars such as Kress (1996) and Duncum (2004) argue that 'Print- and screen-based technologies' have changed the definition of literacy. The book 'Reading Images: The Grammar of Visual Design' (second edition) presents visual images as a form of language referring to "compositional structures which have become established in the course of the history of Western visual semiotics, and to analyze how they are used to produce meaning by contemporary image-makers" (Kress and Van Leeuwen, 1996, p. 1).

Duncum (2004) argues that contemporary cultural forms such as television and the Internet involve more than visual images as a mode of communication. Duncum (2004) argues that in the case of movies, or short films "the meaning is made through an interaction of music, the spoken voice, sound effects, language, and pictures" (Duncum, 2004, p. 252). De Marco (2006) supports this argument by saying that "the sound and visual effects that cinema resorts to, the selection of the characters and the

choice of the roles they are asked to perform, all contribute to creating a setting that the mainstream audiences find amusing and attractive" (p. 2).

Duncum suggests that visual media including sound, music as well as pictures "circulate day and night through international communication networks, saturate our cultural landscape, and impact our everyday thoughts and decisions" (Duncum, 2004, p. 252). Both Kress and van Leeuwen (1996) and Goodwin (2000) refer to the role of the body in the material environment. Goodwin argues that "actions made visible by the body are quite diverse. For instance, the body language of a person, displays his or her orientation toward another participant. Gestures, including iconic representations can carry propositional information and function as individual actions, or as components of multimodal actions" (Goodwin, 2000, p. 1519). Moreover, he refers to these body signs as a new way of semiotic field within the multimodality language building "signs within the stream of speech, gestures use the body in a particular way, while posture and orientation uses the body in another." (Goodwin, 2000, p. 1994) Again, this seems to support the theory developed by scholars such as Bartky (1997) and Quinby (1988) that the body language of women is in visual media displayed in a certain way. Finally, Goodwin (2000) argues that human action is built through simultaneous deployment of different kinds of semiotic resources. Thus, he suggests that the whole social environment should be understood as multimodal. (p. 1497)

However, both Chapman (2000) and Duncum (2004) warn that it would be a mistake to understand the culture of consumerism only as visual. On logical grounds, we can argue that contemporary popular music videos are not exclusively visual, but rather multisemiotic, including text, spoken language, images and sound effects (Duncum 2004). Under the term multi-literacy Duncum understands that firstly, audiovisual works of art are those, which produce different understanding and meaning. Secondly, cultural sites such as television and the Internet "include a range of modalities, especially language, images and sound" (Duncum, 2004, p. 253). Multi-literacy is now employed in the making of meaning through the interaction of different communicative modes, or, as Cope and Kalantzis (2000) put it, "the multimodal relations between different meaning-making processes that are now so critical in media texts and the texts of electronic multimedia" (p. 24). It is like the teacher who inspires their pupil's mind using random pictures for creative writing.

Duncum (2004) similarly to Bartky (1997) refers to the change in how images are understood. "Multi-literacy and multimodality grows out of the current drive to re-conceptualize the focus of art education as visual culture rather than art" (Duncum, 2004, p. 254). Duncum points out that the main focus of visual literacy is to understand what images mean for personal and social life. As Duncum (2004) argues "Literacy is seen as dynamic. It is seen to change over time in response to changing applications of technology and social preoccupations, and, like visual imagery, to be profoundly political in the sense that it is used at every level with the intent to define and control the direction of events" (p. 255). Here we might see an analogy with Foucault (1977) and his concept of disciplinary power which transforms itself and adjusts itself to the modern context, even though the power still controls the direction of events. As Duncum (2004) argues "music in relation to pictures helps to anchor the meaning of pictures" (p. 256). Thus, we can understand visual media and especially music videos as a complementing product consisting of different meaning created by sound, image and speech, which necessarily complement each other and create one unit. Visual and verbal thinking for Goodman (1968) are equal but separate. The visual does exist as a mode of both representation and communication that is independent of the verbal (Kress & van Leeuwen, 1996).

Duncum (2004) says that "even in art galleries images are contextualized by language at both their immediate reception in the gallery space and in terms of the histories, criticism, and theories written about them. By following Foucault's (1981) notion of discourse, these works have no social significance outside the discourses in which they are created" (p.258). Duncum (2004) calls multimodality a "hybrid of communicative modes" (p. 259). In similar lines argues De Marco, who says that mass media is a place where the "behaviors and roles are filtered and made socially visible" (p. 2).

The purpose of this research is to examine only one part of the broad range of multimodality coded in contemporary music videos in Slovakia. As Duncum (2004) claims, if we mute the sound on a visual medium, we will understand how important dialogue is to our understanding of the picture as a whole. It is important to mention that, this study analyzes only the visual dimension of the music videos, and it will focus on the visual rhetoric of imagery displayed on screen.

2.3 Intersectionality

Intersectionality is a social phenomenon. Its historical roots of intersectionality go back in 1970s when women of color, who mostly belonged to the working class started to argue that they are facing a multidimensional discrimination in terms of race, class, gender and sexuality. Weber (1998) describes it this way: "The multidimensionality and interconnected nature of race, class, gender, and sexuality hierarchies are especially visible to those who face oppression along more than one dimension of inequality" (p. 15). Shields (2008) defines intersectionality as "the mutually constitutive relations among social identities" (p. 301). Along similar lines, Weber (1998) writes that "race, class, gender, and sexuality are historically and globally specific, socially constructed power relations that simultaneously operate at both macro (societal) and micro (individual) levels of society" (p. 13). Thus, it seems, that these social identities are rather socially constructed than biologically given. Probably the best example to illustrate intersectional inequality is the analysis by Crenshaw (1989) in the case of General Motors back in the 1960s' and 1970s'. Crenshaw writes that although General Motors did not hire black women prior to 1964, the Supreme Court noted that they had hired female employees prior to the 1964 enactment of the Civil Rights Act. Thus, the court concluded that no there was no gender inequality or sexual discrimination happening, since women, albeit only white women, were hired. However, General Motors ignored the other women who were not hired – those who happened to be black.

Furthermore, Shields (2008) explains the term intersectionality by saying that great emphasis in current American society is put on the original authentic self-expression and authentic identity. She argues that intersectionality consists of social identities, which mutually constitute social relation. By mutual constitution, Shields means a category of identity such as gender and active formation of an identity within the individual (Shields, 2008). Therefore, the formation of identity could be understood as a permanent influence of power, which forms the identity of an individual within society. As Foucault (1977) argues, the power in modern societies is hidden and works rather cognitively. It seems that the spread of intersectional inequality happens through the means of disciplinary power. Because, the main focus of this work is to find out through which channels this power operates and whether it might cause inequalities within society, it is important to understand the operation of power from

more than one perspective. Thus, it would be a mistake to understand power relations as separated from these categories. Moreover, inequality on multidimensional levels was the cause for the genesis of the social street phenomenon known as hip-hop on which this work will focus.

2.4 Mulvey's theory of the Gaze

Mulvey's theory of the 'Gaze' in her work *Visual Pleasure and Narrative Cinema*. Mulvey (2014) refers to narrative cinema as a political weapon, which demonstrates and deepens the gender stereotypes and patriarchal dominion coded in traditional popular movies. Mulvey (2014) argues that "mainstream film coded the erotic into the language of the dominant patriarchal order" (p. 5). For Mulvey (2014) Gaze in contrast with the neutral word Look, consists of the power relation expressed by the word 'Gaze'. Mulvey argues that for the particular male gaze the function of women is to be the object, to be watched by men. Similarly, Bartky (1997) applies Foucault's concept of disciplinary power on modern mass media, where the functioning of this power depends on the principle of visual association by the individual. Mulvey (2014) even argues that the majority of Hollywood movies depict the role of women as passive objects for male gaze. In contrast, there is a strong narrative of an active male, one who is being in charge.

The Gaze according to Mulvey (2014) provides the erotic basis for pleasure simply by looking at another person and perceiving this person as an object. Furthermore, Mulvey (2014) argues that the cinema offers a number of possible pleasures. Mulvey (2014) extends Freud's concept of scopophilia, in which looking itself is a source of pleasure as well as there is pleasure in being looked at. According to Freud, people with scopophilia, conceive those who they observe as objects. For the sake of this research it is not necessary to argue whether scopophilia is a perversion or not. Rather, in this work only the phenomenon of visual pleasure.

Finally, Mulvey (2014) argues that film controls the discourse of dimension of time and space, and therefore creates an illusion, which is desired by the audience. Mulvey (2014), similarly to Bartky (1997), articulates the need to decode the narrative images in popular visual media in order to challenge the gender inequality in society by saying,

> "Playing on the tension between film as controlling the dimension of time (editing, narrative) and film as controlling the dimension of space (changes in distance, editing), cinematic codes create a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire. It is these cinematic codes and their relationship to formative external structures that must be broken down before mainstream film and the pleasure it provides can be challenged" (p. 9).

Thus, it seems that we are taught not only how to watch someone, but also how to act when someone is watching us. Mulvey's work is crucial to understanding the pleasure from watching and the visual culture we are living in. For there are many types of gazes: gaze of the viewer gaze between the performers, the gaze of the camera. All these factors have to be taken into consideration when the music videos will be analyzed in Chapter IV. Furthermore, it is important to understand, who is watching and who is being watched for the sake of the valid content analysis of music videos.

Chapter III: Contextual Background

This chapter deals with the Slovak cultural context of contemporary popular music industry and its consumption by youth in Slovakia. Moreover, this chapter will argue that music videos, are the most consumed form of visual content on web platforms by young people both in Slovakia and globally.

3.1 Music Videos

Music videos were cultivated for artists to promote their songs. A music video or music clip could be shortly described as a short film consisting of music track and moving images. Aufderheide (1986) describes music video "as an alternative world where image is reality" (p. 58). They consist of both visual and lyrical message complemented with sound effects, and thus could be always understood as multimodal. According to Aubrey and Frisby (2011) the first prototype of music video was probably created in 1894 when George Thomas combined series of still images on glass slides with the song "The Little Lost Child" played in the background. These illustrated songs quickly became very popular and earned great profit for music publishers. Both Baxter (1985) and Aubrey and Frisby (2011) argue the format of music videos gained the most popularity via the introduction of MTV in 1981. Similarly, Aubrey and Frisby (2011) claim that music videos are accessible mostly through MTV.com and MTV2. However, most relevant today is the web platform is called YouTube, which functions an open "video encyclopedia". According to Wallis (2010), music videos "are not only a form of entertainment, but also a means of advertising, ultimately created to sell a product, their images are intended to be especially powerful and captivating" (p. 161). Therefore, music videos are promotional audio-visual works of art, which perform the function of commercial display in order to attract new fans, and to increase the profit of the artist and music labels.

In the next section about online music videos this work will introduce the globally most used platform called YouTube and the most listened/viewed content on the internet globally. In the following section about music videos and online music videos this work will illustrate the music video as promotional tool by rising commercial

potential of hip-hop artists as the contemporary most successful genre both globally and in Slovakia.

3.2 YouTube as Online Platform and Online Music Videos

This section enters the online digital world, the world of music videos. The online platforms distributing music videos were a major shift in the way of creating, spreading and consuming music videos globally. For the sake of this research, this section will focus on YouTube, the biggest platform for watching videos online. For the purposes of this work this section will mostly deal with the visual development of online music videos as a promotional tool for most of the contemporary popular artists.

As Wallis (2010) argues that music videos are now increasingly available in both the U.S. and abroad due to music videos websites such as YouTube and other viewing platforms, which are working 24 hours a day, 7 days a week. Wallis argues that "their increasing availability through a variety of platforms (Internet, mobile phone, iPod) means that their images and messages are potentially more widespread than ever before" (p. 164).

YouTube is globally the most successful platform in promoting all kinds of videos. According to the statistics from official YouTube site "YouTube has over a billion users, which is almost one-third of all people on the Internet." Each day those users watch a billion hours of video, generating billions of views. As Barrer (2017) points out, "the internet is a primary form of popular music consumption" (p. 110). Cheng (2008) argues that online videos existed long before YouTube entered the scene. However, as Cheng (2008) writes there was an absence of and an increased need for easy-to-use integrated platform. Today, music videos are easily accessible due to the new technologies as smartphones and platforms such as YouTube. Wallis (2010) argues that "music videos are an important part of a hugely profitable and ubiquitous music industry" (p.160). Cheng (2008) argues that "platforms such as YouTube are new generation sites are also known as user generated content (UGC) sites, in which the users are participatory and creative" (p. 230). Again, according to official YouTube statistics site, "YouTube overall, and even YouTube on mobile alone, reaches more 18-34 and 18-49 years old than any cable network in the US. More than half of YouTube views come from mobile devices". This is also supported by Cheng,

as well as Dale and Liu (2008), who argues that YouTube has become the most successful Internet platform for providing a "new generation of short video sharing service" (p. 230).

Cheng (2008) describes YouTube as a website for short videos. He explains, "The second peak is between 3 and 4 minutes, containing about 17.1% of the videos; this peak is mainly caused by the large number of videos in the 'Music' category, since 'Music' is the most popular category, and the typical length of a 'Music' video is often within this range" (p. 232). This is supported by Wallis (2010) who argues that that music videos are a specific unit, because most of them are three to four minutes in length and certain idea is likely to be repeated within those four minutes.

Cheng in 2008 conducted YouTube video analysis when he analyzed a sample from 3,269,030 distinct videos, from February 22nd to May 18th, 2007. His study includes different statistics from traditional streaming videos; he focused mainly on video length and access pattern. The importance of His research is that the most watched content on the YouTube are music videos. Cheng (2008) argues that the most popular category is "Music", at about 22.9%; the second is "Entertainment", at about 17.8%. However, sometimes music videos are classified as entertainment, so this seems to confirm the statistics KFF (Kaiser Foundation Family) of the rising popularity of music videos mostly by young generation from 8-18 years old, where the time consumption of music videos increased the most, in contrast with print media, where the consumption decreased. (See Appendix A, Figures A and B.) According to total media exposure and demographic features the most exposed are young boys from 11-14 with black and Hispanic ethnicity. (See Appendix A, Figure C.)

Ten most popular and most viewed of YouTube ever are music videos and most of the artists in this list have worked before with hip-hop artists or are recognized as the stable part of the global hip-hop culture. These would include such artists as Wiz Khalifa and Justin Bieber. Barrer (2017) argues in similar lines by saying that in the case of Slovak rap's internet presence, videos by the most influential Slovak artists such as Rytmus, Ego, and Majk Spirit have millions more views than those of other Slovak popular music artists. (See Appendix A, Figures D and E.)

Scholars like Baxter (1985), Kaloff (1999), and Wallis (2010) suggest the potential effects of music videos on the perception of gender roles. Kaloff (1999), as well as Wallis (2010), argues that "since emerging in the mainstream in the early eighties, the music video format has generated a fair amount of scholarly attention, with research focusing especially on the harmful imagery found in many music videos and the potential effects of such imagery on youth audiences" (p.160).

3.3 Hip-hop

This section will ground the reader in the sphere of hip-hop as an emerging social phenomenon in early 1970s in United States, its fundamental ideas and sources of inspiration likewise its historical development and spread from the soil of U.S. towards other countries all around the world. Moreover, this section will illuminate the features of hip-hop significant for Slovak cultural context and its shift from "the streets" towards popular mainstream media. This section is inspired by pop culture scholar Peter Barrer and his work conducted in 2009 and 2017 on the characteristics of Slovak hip-hop. Despite the fact that Barrer (2009) deals mostly with the linguistic dimension of language, his work "My white, blue, and red heart" is a great contribution to this research from the perspective of understanding the local context of hip-hop, which became in Slovakia the most popular music genre in 2010s.

3.3.1 History of Hip-hop

Hip hop as a cultural and musical phenomenon was formed in 1970s in the New York's neighborhood Bronx. Originally hip-hop has been created from four elements called MCing or rapping, which refers to the lyrical expression through rhymes within hip-hop culture, "Djing/scratching" which is the musical element of hip-hop. "Break dancing" represents the dance element of hip-hop and "graffiti writing" is the visual expression of the hip-hop. "Sampling" and "beatboxing" is often recognized as the fifth element of hip-hop. The lyrical expression through metaphorical rhymes a.k.a. "rap" turned out to be the most successful element of the hip-hop in long-term. The reason for this could be that rap served as a free platform of poor people to express their dissatisfaction with current social climate and searing need to solve social illnesses such as poverty, race inequality, racism, and police brutality. This was mostly expressed by African Americans upon which the racial discourse was imposed whether visibly or invisibly. Therefore, from the intersectional perspective (See

Chapter II), rap was a voice of poor black working class, who was daily facing racism, stereotypes, and often even physical harassment. Citing Arewa (2005), "Hip hop emerged from the experiences of African American and Latino urban, working class, largely male youth" (p.559). This claim is also supported by Rose (1994) who writes that "the cultural contestations expressed in rap music are both black and masculine" (p.105).

Moreover, Rose (1994) says that "rap music is, in many ways, a hidden transcript. It uses cloaked speech and disguised cultural codes to comment on and challenge aspects of current power inequalities" (p. 101). Furthermore, the main task of lyrical content of rap artists is hidden in metaphorical way to reflect the dominant white supremacy in American society. Thus, the original idea of hip-hop was to rebel against the policing language, stereotypes and an attempt to undermine the influence of the "hidden power" of society (Rose, 1994). In fact, rap became a platform for black people to express the criticism towards, racism, and social inequality. Thanks to the freedom of speech rap artists started to provide an open institutional criticism of the government, mass media, and police. Hip-hop should be then considered not as music genre but rather as a way of life, a joy coming from self-expression, the love of liberty. Rap reflects social, political, economic realities of the environment, where the rappers- "experienced knowers" (Hess cited in Barrer, 2017) are living.

Citing Rose as one of the most relevant hip-hop scholars (1994) "we could interpret the songs, gestures, postures displayed in hip-hop arts of work as a critical reflection of powerless and their critique of power as a symbolical, ideological oppress of African Americans. In this way, rap music is a contemporary stage for the theater of the powerless" (p. 101). This is supported by in the music videos of Public Enemy's "Night of the Living Baseheads," a multilayered critique of the government is depicted both in visual and narrative elements. Rose (1994) writes that "the music video "Baseheads" symbolically refer to corporate development and to related anti-corporate social protests" (p. 105). Therefore, hip-hop and especially rap as a linguistic way of self-expression could be understood as tool, which fought again "hegemonic discourses" (Rose, 1994) and social inequality.

There are however also battles among the hip-hop artists themselves defined by Rose as "wars of position." This could be seen as Rose suggest a strive of rap artists for the "legitimation of real social power" (Rose, 1994).

Pennycock and Mitchell (2009) explain that hip-hop since its genesis in 1970s and its massive success in US now transformed into new different local contexts. Moreover, Pennycock and Mitchell (2009) argue that the localized hip-hop is full of paradoxes, because on the one hand local hip-hop works of art can still be part of a global, popular digital media and yet at the same time referring to the streets and underground.

After more than two decades, rap and hip-hop have moved far beyond any perceived "local" U.S. origins thanks to the technological, visual, development hip-hop artists now operate in a global conglomeration of different local contexts. Barrer (2017) uses Hess's vocabulary to refer to rap artists as "'experienced knowers' of the streets (Hess 297–99) who display strong attachments to locality and present a social perspective from an alienated periphery" (Barrer, p. 62). Therefore, rappers could be understood as street journalists, who write poems from an independent perspective, knowing about everything what is happening in their 'hood'.

3.3.2 Hip-hop in Slovakia

Barrer (2017) illustrates the political background in Slovakia in times, when hip-hop spread as the new phenomena in most of the countries of Western World by saying "Czechoslovakia never condoned the spread of hip-hop culture and until the late 1980s attempted instead to curtail the popularity of all music trends from Western Europe and the United States" (Barrer, p. 62).

After massive success in the U.S., hip-hop started to expand through the whole globe and started to penetrate into the cultural contexts of other nations overseas. This statement stands on the logic, articulated by Barrer (2009) who argues that "much scholarship has highlighted the importance of the circulation of rap from the United States in other national contexts alongside the emergence of indigenous rap traditions" (p. 61). Similarly, to Rose (1994) Barrer says that we might understand rap "as a narrative tool which complements and merges with localized social discourses concerning inequality and critical political reflection" (p. 61).

The genesis of Slovak hip-hop culture can be placed in the period 1990 to 1993—when the first break-dancing crews (such as *Gumení Chlapci*), graffiti artists, DJs, and MCs began to appear in Bratislava and Western Slovakia (Barrer, 2009). However, Barrer's statement about the genesis of Slovak hip-hop culture is not quite exact, because the unofficial hip-hop groupings of foremost break-dancers, who were dancing in front of PKO, were yet present before the fall of the communist regime in 1989. The reason Bratislava was the first who experienced hip-hop as a culture coming from Western might be that the geographical location of Bratislava and broadcasting from neighboring non-communist Austria. This is supported by Barrer (2009) who says that the geographical position of Bratislava on the borders with Austria and Hungary has made the capital of Slovakia the city of cultural contact with foreign cultural trends and influences.

Barrer (2009) primarily refers to the linguistic dimension of hip-hop in Slovakia. rap as one of the five elements of hip hop (also known as poetic and linguistic expression of hip-hop) "counters official standards in language and the thematic norms of other styles of contemporary popular music" (p.59). Foremost in the past, the visual element of hip-hop used to be graffiti as street art. On the one hand, one could possibly argue that music videos pushed graffiti into the shadows by taking over the visual self-expression of the hip-hop artists. Of course, this is an oversimplification, which could be observed, only in the terms of music and the lyrical element of hip-hop called rap.

3.3.3 Hip-hop in the center of popular culture in Slovakia

Barrer (2017) suggests that despite of the 'street' origins hip-hop, both globally and locally (Slovakia) is now "firmly grounded within the contemporary global music industry just like other youth-oriented subcultures" (p.60). Moreover, Barrer (2017) suggests that Slovak hip-hop gained social power and it grew from the streets to being a new significant commercial power within the contemporary popular music. Barrer (2017) describes this shift in the popularization of hip-hop in Slovakia by saying "Slovak rap's transformation from a subculture which had been largely ignored by mainstream media and music publishers to a significant commercial force within the contemporary popular music industry" (p. 65). The crucial breaking point when hip-hop came into the mainstream commercial world from underground was first in 2003 when Kontrafakt released the video clip "Dáva mi" [trans. What Rap Gives Me],

which was streamed in both countries Slovakia and Czech Republic and also this video clip reached high levels of rotation on music channels such as Musicbox. Subsequently, the debut album of Kontrafakt called E.R.A. which was released in 2004 was the first Slovak rap album to go gold, selling 5,000 copies. Barrer (2009) says that Vec—one of Slovak rap's most senior figures from a band called Trosky—has suggested that "commercial success represents proof of the indigenous genre's legitimacy and growing relevance to the Slovak youth audience" (p. 65).

Barrer (2017) argues that despite the higher consumption of domestic hip-hop "the influence of US rap on Slovak hip-hop culture is nonetheless significant as it has always been the primary source of technical and stylistic inspiration." (p.64) To add to this, European inspiration comes primarily from German and French hip-hop, which is considered to have the highest quality in Europe. Furthermore, Barrer (2017) writes that Slovak rap in the mainstream is characterized by a "masculine narrative of capitalism which champions upward social mobility through financial enrichment." (p. 109). This very well reflects the origins of American hip-hop where the power was similarly masculine and the main motivation was the change of the social status. Barrer (2017) says that this kind of narrative dominates Slovak rap's both lyrical and visual content and it started to dominate in mid 2000s, when rap reached mainstream status (p.109). Before, the lyrical and visual content reflected also themes like social and political problems. Barrer argues that the commercial motives behind Slovak rap are present even when the videos and lyrical content appear to have a noncommercial focus – "objectionable content". As Barrer argues "Slovak rap videos posted on video sharing websites such as YouTube attract millions of views, and while some of the most popular Slovak rap tracks have had their airplay on music radio and television restricted because broadcasters are legally obliged to avoid the use of foul language or objectionable imagery during primetime hours, rap artists regularly win national music awards and have best-selling albums on the national charts" (p. 110). Barrer points out the reciprocity, openness between the popular industries of Slovakia and Czech Republic. Thus, the hip-hop scene functions on "Czech-Slovak basis" (Barrer, 2017).

Barrer (2017) argues that "the lyrical centerpiece of Slovak rap in the 2010s is financial enrichment" (p.112). Furthermore, he argues that the shift from the lyrical

and visual content reflecting on social problems shifted towards emphasis of the acquisition of commodities. Slovak rapper Rytmus has even undertaken commercial campaigns for Adidas, Tatra Banka or Slovak Telekom, while another rapper, Ego, for example, is the local commercial face of Monster Energy Drink. (Barrer 2017).

Barrer also writes that in commercialized music industry "women have a minor presence and are often sexually objectified: either they appear in the background or they dance in various provocative states of (un)dress" (p. 120). This kind of objectification might happen for the commercial success of this stereotypical imagery of women. This commercial tactic is generally known as 'sex sells'. Furthermore, Barrer describes the function of women in music videos as eye candy for the male gaze and as an indicator of rappers' success. This seems to refer to Mulvey (2014) who argues that women depicted in visual media mostly satisfies the male gaze. Aubrey (2011) argues "Such a representation of women in rap are problematic because they legitimize adverse sexual beliefs and play down the importance of misogynistic messages" (p. 120).

Barrer (2017) writes that most rap videos may support the acceptance of sexist attitudes. Slovakia has a considerably lower level of gender equality than, for instance United States or Western Europe. He argues that there is an absence of a feminist lobby or cultural acceptance of feminist movement in Slovakia. Thus, Slovakia is often perceived as strongly masculine or patriarchal society. From an intersectional perspective Kubrin and Weitzer (2009) argues that in music videos process of persuading the population that heterosexual male supremacy is natural and normal (p. 6). Therefore, this masculine hegemony seems to be supported in visual media, and thus the disciplinary power condemns women to the position of subordinated gender.

3.4 Summary

Originally, hip-hop served as the "voice of the poor" Afro Americans to articulate dissatisfaction with the social inequality in United States. Rap perceived as "poetic justice" rebelled against "the hidden power" which could be understood as the concept of bio-power introduced by Foucault in History of Sexuality, since the state controlled the normalizing discourse about the topics such as gender, race, sexuality. With the rise of commercial potential of hip-hop new commercial techniques and way of spreading the works of art began to spread into different national cultural contexts

around the world. This section has described the rising potential of hip-hop globally. Nevertheless, the next section will illuminate how this shift was possible, via which media was the spread of hip-hop most influential.

The question remains if the rappers just describing the social climate or by reflecting on it they are again re-producing this social environment. And thus, popular artists with a strong influence on youth likewise reproduced and made the phenomena in society socially acceptable by reflecting the social environment.

Paradoxically, it seems that with the rise of the popularity of the hip-hop genre and its commercial success in mainstream media, the reflection stopped to be critical reflecting social problems, but it seems to be more descriptive and representative. It is important to mention that the most of hip-hop artists nowadays collaborate with pop, jazz, or rock artists such as for instance the tracks Numb/Encore of the rock group Linkin Park featured by rapper Jay Z. Nowadays the mixture of hip-hop into all kinds of music is something common and welcomed in music industry. For instance, some subcategories of hip-hop itself could be even considered as a part of pop, RnB or different popular music genres. To focus on the aim of this research project, we have to remember that the purpose of this project is to investigate, whether the visual content of popular music videos in Slovakia displays and creates disciplinary power through the portrayal of femininity.

Chapter IV: The Research

4.1 Methodology

This study investigated the visual understanding and critical reflection of young people upon visual display in contemporary popular music videos in Slovakia. Furthermore, the aim of this small research project is to find out what type of music videos are most watched by the young people in Slovakia. The material used in the questionnaire consisted of screenshots from hip-hop music videos shoot by hip-hop Slovak artists with varying degrees of sexual imagery. These images should reflect on viewers' acceptance of the objectification of women, gender attitudes, and image in the mind of viewer about gender identity using traditional scale from one to four: one refers to strongly disagree; two meaning slightly disagree; three, slightly agree; and four, strongly agree.

The questionnaire consisted of questions and statements referring to images. Respondents could choose whether they agree or disagree on a scale from one to four. This experimental design was conducted in the form of web questionnaire using Google forms using a random group consisting of mostly high school students, with N = 73 consisting of 29 males and 44 females. Seventy from 73 respondents were born after 1990 and the two youngest respondents were born in 2002. The most common year of birth was 1998, with fourteen people born that year. (See Figure I in Appendix B)

On account of space limitations, this work will deal with eight screenshots from three popular contemporary music videos in Slovakia, which were uploaded to the top 10 most viewed YouTube channels in Slovakia. (See Appendix A, Figure E.) The questionnaire was open for exactly three days, from Sunday, February 18, 2018, 9:25 a.m., until Wednesday, February 21, 2018, 9:25 a.m.

The interviews were done with clip makers to find out how they perceive the influence of the music videos on the understanding of viewer. Furthermore, these interviews examine what is the ultimate aim of music videos and how the product of music videos is finalized. According to the interviews with clip makers, music video is mainly aimed at male audience. More precisely, according to Turner the music videos on MTV target the audience "aged 12 to 34" (Turner 2011, 174) Last but, not

least the aim of these interviews was to find out the motivation behind doing music videos, whether the profit is the ultimate reason for making music videos. As Kubrin and Weitzer (2009) argues that relationship has developed between rap music's explicitness and the sale of its records. Furthermore, Kubrin and Weitzer (2009) write, "In response to corporate pressures, many rappers abandon political and social messages and focus instead on material wealth and sexual exploits." (p.6)

4.2. Content analysis

The screenshots (Appendix B) from music videos were selected using a purposive sampling strategy. This content analysis builds on the research conducted by Goffman (1976), Krippendorff's content analysis (1989) and Wallis (2010). Content analysis according to Krippendorff is "indigenous to communication research" (Krippendorff 1989) Since his method was used also in other cases of music video content analysis such as Wallis (2010), it will serve for the practical purposes of this work as well. Content analysis seeks to analyze data within specific context, thus it serves for analysis of communication, messages, symbols.

The content analysis of screenshots conducted in this research is designed similarly to Wallis (2010), focusing on gender display in popular music videos. Gender displays similarly to Wallis (2010) was initially chosen for the analysis including hand gestures, body movement, and facial expressions, as well as clothing, and a gender-stereotypical, nonverbal display adorning the body. In the case of Wallis' content analysis (2010), twelve gender displays were chosen to be coded. Six hand gestures, two body movement displays, and three facial expressions were selected for coding, as was clothing of the lead performer.

For the purpose of this study, we used gender displays, including touching hair, delicate self-touch, smiling, averting one's eyes, and wearing sexually provocative clothing. Similar to Wallis (2010), these subordinate and sexual gender displays were meant to display categories of feminine subordination as a direct influence of disciplinary power introduced by Foucault (1977) and Bartky (1997). A focus on gender display helps reveal how gender is constructed nonverbally in the media and how the asymmetrical power relation between masculine and feminine role in media is portrayed.

To understand how women are portrayed in contemporary popular visual media we have to operationalize the objectification theory introduced by Fredrickson and Roberts (1997).

4.2.1 Objectification Theory

Objectification theory introduced by Fredrickson and Roberts (1997) describes sexual objectification as an "experience of being treated as a body (or collection of body parts) and feeling of being valued predominantly for its use to others or to be bodily sufficient for consumption by others" (p. 174). Fredrickson and Roberts says that if there is a permanent sexualized gazing environment there is big chance to become a sexual object.

As Fredrickson and Roberts (1997) argue objectification theory places female bodies in a sociocultural context, where the female body is perceived as sexual object. In other words, females are perceived "only as body parts" (p. 174). Along similar lines, Bartky (1997) claims that sexual objectification occurs whenever the women's body, are separated from her person, reduced to the status of "mere instruments". That means women are treated only as bodies. This, according to Fredrickson and Roberts (1997), creates "serious mental health risks of girls and women who encounter sexual objectification" (p. 174). Aubrey and Frisby (2011) argues that "Objectification theory proposes that sexual objectification of women's bodies by the media teaches women to internalize an outsiders' perspective on the self-such that they come to see themselves as objects to be evaluated by others, a tendency called self-objectification" (p. 6). As Aubrey (2011) writes the cultural and industry expectations motivate female to participate in their own sexual objectification. Along similar lines, Wallis (2010) claims that "women are sexual objects, ready to be consumed by men. The clothing worn in the videos also communicates this message" (p. 168). Wallis (2010) illuminates that the subordinate and sexual gender displays were meant to address Goffman's categories of feminine touch, ritualization of subordination. The majority of the significant findings in this study were about gender displays that are constructed as overtly feminine. Wallis (2010) found out that female performers' displays of touching hair and delicate self-touch were consistent. Similarly, Baxter (1985) argues who says that "Music video sexual content was understated, relying on innuendo through clothing, suggestiveness, and light physical contact rather than

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more over behaviors (Baxter p. 336).

The sexual objectification in music videos might be seen as a tool to maximize sales. Turner (2011) argues that the images in music videos showing sexual objectification and subordination of women. This can be seen as widespread and popular phenomena according to hits on YouTube and online sales on websites such as iTunes. The popularity, accessibility and commercial success makes music videos influential, especially for the young people aged from 12 to 34. (Turner, 2011)

This research will use partial content analysis, by analyzing three colorful screenshots from three different contemporary music videos in Slovakia included in Appendix B.

4.2.2 Short Content Analysis of Screenshots from Popular Music Videos in Slovakia

In this subsection, we analyze three screenshots from the music videos of contemporary popular music in Slovakia. The content analysis of these screenshots will be conducted according to Krippendorff (1989) content analysis principle and Wallis (2010) content analysis mentioned above.

The first screenshot depicts a woman dressed in suggestive and provocative clothing pointing a finger at the viewer. (See Appendix B, Figure C.) 'The Gaze' of the female performer is directed straight into the eyes of the viewer. Since the actors in Hollywood movies pretend the non-existence of the camera that films them, the technique of "the straight gaze towards audience" is foremost a technique in documentary or alternative films, and the porn industry. Provocative dancing and winking combined with the finger pointing on the viewer suggest a sexually provocative and flirting behavior.

On the other hand, the second screenshot, as can be seen in Appendix B, Figure B, depicts a seemingly equal position of white man and black woman sitting on the same level. The gaze of the male performer suggests admiration towards the female performer. There are no symptoms of subordination, but rather intersectional harmony between these two individual without any sexually provocative content.

The third screen shot as shown in Appendix A, Figure F, depicts a woman who under the presence of a male artist averts her eyes downwards. This, according to Bartky (1997), depicts a clear symbol of subordination. The woman on the picture is ready to please the man and be an object for him. Bartky (1997) claims that "Under male scrutiny, women will avert their eyes or cast them downward; the female gaze is trained to abandon its claim to the sovereign status of seer. (p.97) It is interesting to mention that both images, Appendix A, Figure F and Appendix B, Figure B are from clips by the same artist, Majk Spirit. Therefore, it seems that the one artist can produce opposing portrayals of women in his or her music videos.

It would be also interesting to analyze more deeply Figure E in Appendix B, where the female performer portrays all the characteristics of stereotypical gender display mentioned by Wallis (2010) including hair touching, suggestive smile, and delicate self-touching.

This brief analysis might suggest, that stereotypical imagery is subject to the hidden disciplinary power, which makes the postures embodied by performers seem natural and voluntary. The visual narrative of contemporary popular music videos about ideal femininity is strictly defined by sexually provocative appearance of female performers.

4.3. Perception of Questionnaire Respondents

The results of the questionnaire showed interesting conclusions and those which can be considered as the most unexpected will be analyzed in Chapter 4 on Key Findings. For the purpose of this study, hip-hop and its subgenres such as trap, RnB, Lofi-hip-hop, and popular hip-hop, which can be today also classified as pop or popular music, was the most listened to with more than 90% of the respondents. Second most listened music genre was rock with 35.6% of respondents choosing it.

The answers to the first question (Seee Appendix B, Figure A) imply that the most watched music videos on YouTube, during the month that the research was conducted, are "Rockstar" by Rytmus and the video of "PewDiePie - Hej Monika Remix" by Party in Backyard. This finding supports the research conducted by Cheng (2008) and KFF (2010) that music videos are the most searched and most watched

format on YouTube, more precisely that contemporary most popular music videos belong under the category of hip-hop and its subgenres.

Question two was the first statement about an image. It stated: "The man feels a natural admiration for the woman on the picture." (See Appendix B, Figure B). Of the respondents, 54.8 % slightly agreed with this statement. Only 1.4%, representing one person, strongly disagreed and this person also happened to be a man. The purpose of this question was to examine the visual literacy of the participants and the way how they understand the meaning of picture, without other multimodal categories such as text, language, or rap. However, there is a certain possibility that those participants who already knew the song "Majk Spirit feat. Maysa Leak- Beautiful Dreamer" automatically correlated this screenshot with musical lyrical and emotional content they already knew as a whole unit, in other words, the music video "Beautiful Dreamer". Since music videos are multimodal, they create for viewer unique understanding of the music video as a whole unit, therefore the responses of participants could be affected by this fact and their answers must not refer purely to the visual dimension of the screenshot.

The second statement referred to another image (see Appendix B, Figure C): "This woman flirts with you." Thirteen respondents did not consider this posture as flirting at all. Twenty-six respondents have slightly disagreed. Together, 39 respondents making up 53.4% and therefore a slight majority, do not consider this posture as flirting, which is very interesting in the case of both genders. Twenty-two have slightly agreed and 12 respondents have agreed with the statement that this woman is flirting with them. These particular results will be further discussed in the section of Key Findings.

The next statement was: "This picture is sexually provocative." (See Appendix B, Figure D.) The majority disagreed (76.7 %) and among those who strongly agreed were four men out of five respondents.

Another statement referred to the typical gender portrayal in music videos and how respondents perceived the gendered display particularly typical for a certain gender. The picture (see Appendix B, Figure E) suggests that a posture depicted in the picture is characteristic mainly for the feminine gender. Unlike the previous statement, the

majority have strongly agreed (50.7%) and the majority of those were mostly women. This fact might illustrate the appropriate appearance of female which is highly expected and encouraged in society. From the perspective of disciplinary power, this result might suggest that the perfect embodiment of femininity depicted in popular music video serves as a guide for many young women in the way they want to appear in everyday life.

The following questions were concerned with the decoding of the function of a smile. (See Appendix B, Figure F.) Two questions were asked: "How would you briefly characterize the Smile A? Is it the same as Smile B?" Most of answers were that the smiles are different or rather that the function of smiles differs from each other. Moreover, the Smile A was perceived as happy, honest, natural, cute, authentic, mild, and joyful while the Smile B was described as seductive, tempting, false, sexy, flirting, sexual, stimulating, unnatural, provocative, mysterious, seductive, crazy, cheeky, commercial, inviting, and posed. In both cases, two answers in each case were contradictory to the answers of the majority.

The task of the next statement was to inquire the prospect of a "normal family". Respondents were asked if they liked the picture of two men with two little girls (Appendix B Figure G). This statement was designed for Slovaks to detect the attitudes in interpretations of visual media. Despite of the fact that majority liked the picture, 15.1 % strongly disagreed, of which six were men. This relatively low number is significant since only 39.7 % of all respondents were men.

The next statement referred to a poster (see Appendix B, Figure H): "There is a female member of your family on the poster. You feel proud of her." The most shocking result was that 26 % of respondents strongly agreed with the statement and 30.1 % slightly agreed. This result will be further discussed in Key Findings.

4.4. Perceptions of Clip Producers

As Wallis (2010) argues, "the music video format has generated a fair amount of scholarly attention, with research focusing especially on the harmful imagery found in many music videos and the potential effects of such imagery on youth audiences" (p. 160). Furthermore, Wallis (2010) argues that "although most musical artists do not produce their own music videos, in assuming a highly gendered identity, in

performing gender, these artists are participating in the maintenance and production of the gender status quo" (p. 169). Therefore, the main aim of the qualitative part of research with popular video producers was to find out, firstly, the main demographic features of fans of contemporary popular mainstream music. Secondly, how do clip producers perceive their influence on the values of viewers. Thirdly, whether they perceive the visual content of their work as a form of non-verbal communication with audience. Last but not least, whether there is a strategy in choosing scenery, and what is the biggest motivation behind the shooting of music videos.

According to the interviews with video-clip makers who are working with the contemporary most successful artists, we asked the question which music genre is in their opinion the most popular among young people nowadays. "The most commercial genres are undoubtedly trap rap, trap soul, reggaeton, pop and funk" (see Appendix B-Clip maker 1). The second music video producer answered that "In my opinion, men listen mostly to underground Hip Hop" (see Appendix B-Clip maker 2). "I think there are more male Hip-Hop fans than female, because women are more interested in Pop" (see Appendix D, Clip Maker 1). Therefore, we can say that hip-hop and its subgenres are mostly considered as the most popular music genre in Slovakia, however significantly for male gender.

What is however the point of making a music video? The answer of one of the music video producer was that "The whole point of music videos is to make the viewer 'empathize' with the message of the artist – both through audio and visual means" (see Appendix D, Clip Maker 2). According to success of the video he said that "It is clear as day – the purpose of my work is fulfilled in the moment when the artist is satisfied. Consequently, the success of the whole musical project can be traced by seeing the amounts of hits on the internet" (see Appendix D, Clip Maker 1). Therefore, it can be concluded that music video producers want to accomplish their work in the best possible manner, so the artists are satisfied with the final product, and the success of the whole project is then articulated by the amount of hits on the web platforms such as YouTube.

Clip Maker 1 makes a statement that seems to support the thesis articulated in the Chapter III about music videos and its accessibility on web platforms such as

YouTube as well as the global popularity of the music video format among young people:

> "The fans of Slovak Hip-Hop are very influenced by the visuals – they always wait eagerly until a song is released together with a music video and this is something that makes them very happy. Even though they like the individual songs from albums, they would still like it if each track got its own visual. Before the Internet and smartphones, there was not such a high demand for music videos because not everyone would watch the music stations on the TV. Now people have access to music videos whenever they want. The greatest influence is on the young. They have less responsibilities and more time to relax than adults and they use this time to watch music videos, whereas adults do not have that kind of leisure time" (Appendix D).

One of the music video producer argues that "The most influenced are the people who are 13 years and older. They see and hear their role models in the music videos, they see the rappers take drugs and then they think they can do it too. They think it is alright to do it" (Appendix D, Clip Maker 2). Unfortunately, due to the ethical questions and the limitations of this work no one younger than 15 years old could be interview in this research.

"First of all, the artist will send their song and then he or she communicates their vision to me and after that we start working on the script or screenplay. The largest chunk of the content is designed by us and then it is only a few details that need to be sorted out. We choose the scenery together with the artist, so that it fits the overall vision. With regards to actors, they are quite hard to find. Usually, we offer acting positions to our friends" (Appendix B - Clip Maker 2)

It seems that Instagram serves as a promotional tool of music videos, which are uploaded on YouTube. "Instagram is first and YouTube is right behind it. If there were no Instagram, there would be no place where one could properly promote a new music video etc." (Appendix B - Clip Maker 2). By clicking on Instagram post you will be re-directed to YouTube platform, where you can watch the full video.

Therefore, YouTube is the most used web platform spreading music videos, whereas Instagram serves as a tool of promoting those uploaded videos.

4.5. Key Findings

According to the results from questionnaire there were three unexpected observations, which might illustrate the influence of the disciplinary power and normalizing discourse produced by popular music videos. Despite the small sample, these results might illustrate the objective rather than subjective understanding of visual images and the influence of these images on the perception of gender roles in society.

The first surprising result comes from screenshot Figure C (see Appendix B) depicting a woman dressed in suggestive clothing pointing a finger and winking at the viewer. Winking is a typical symbol for flirting with someone. However, the results have shown that the majority of the respondents did not notice that this woman was flirting with them. This might suggest two things: Firstly, young people do not deem as flirting, when a girl in provocative clothing is winking and pointing a finger at them. Secondly, it might suggest that they consider this type of suggestive behavior as something natural and normal.

The second unexpected result concerns screenshot Figure D (see Appendix B) depicting a shirtless man standing in front of the camera on a promenade. The man is not performing any type of symbolic or sexually provocative behavior. Despite the fact that he is just naturally standing in front of the camera, five people marked this picture as sexually provocative. Even more interesting is that four of the five respondents who qualified this picture as sexually provocative were men. This result might illustrate that the borders in what is and what is not sexually provocative are shifted according to the gender of the viewer and according to the gender of the performer. Thus, it seems that there are double standards regarding sexually provocative behavior by both genders.

The third, and probably the most shocking, result was in response to the statement: "There is a female member of your family on the poster. You feel proud of her." (See Appendix B, Figure H.) A majority of 56.1% would be proud to see his or her family member as an object posing for a popular music video intended for male gaze. It might suggest that the disciplinary power of capitalism implies that being object is

profitable from the financial perspective. The second reason for this result could be that she is posing for something done by Majk Spirit who is one of the most successful male artists in contemporary music industry in Slovakia. Originally, this question should illustrate, whether or not the objectification of women as body parts in magazine or in this case in music video, is acceptable for young generation. It seems that if this kind of objectification happens "for a good commercial reason", or under the presence of famous artists, it is acceptable for young generation.

Conclusion

It seems that disciplinary power nowadays operates along the lines of capitalist discourse, which affects both the viewer of music videos and the artists who produce music videos. What is meant by that is that disciplinary power produces self-guarding subjects, who are aware that if they do not follow the norm, the punishment is likely to come. In the case of female, any kind of appearance which would deviate from the highly standardized way of feminine appearance depicted in popular music videos means loss of social status, feeling of not fulfilling the gender role, or at least psychological condemnation by the woman's social environment. In the case of males, to not objectify women means doubt about the sexuality of the male individual. Society, where the heterosexuality is an accepted norm, any deviation from this norm is punished. Being homosexual, at least here in Slovakia, where the society is highly masculine, is still considered as weakness or even shame. In the case of artists, not following the paths of verified tactics could mean loss of the profit and potential bankruptcy. Therefore, it is very dangerous for popular artists to experiment with imposing new values, or opinions which differs from socially accepted norms. Introducing new paths for example in the question of gender portrayal or 'controversial' sexuality might ruin or at least put on the risk the wealth of music artists.

This work has also shown that visual media and especially a format of music videos are the ideal instrument for transmitting disciplinary power and making it socially visible for the masses. The images of normative femininity are often portrayed in popular music videos, which are easily accessible for people of any age on social platforms such as YouTube. Furthermore, this work has showed that paradoxically, the original idea of hip-hop was to make people aware of the hidden disciplinary power, which was managing the American society in early 1970s and it still does manage all the societies around the world. It seems that after the commercial success of hip-hop genre in mainstream media, hip-hop artists stopped to provide critical reflection on social problems, and the lyrical and visual content of music videos started to be more superficial, descriptive and self-representative. The representation of the artists' financial enrichment is provided through the depiction of material

richness and the company of sexually provocative women, which complements the image of a successful 'hustler'.

On the other hand, it is important to mention that most of the rappers claim that they just mirroring the reality of the social environment they are living in. Thus, one might say that 'gold-diggers' or women which like to be objectified were here long before hip-hop even existed. However, it seems that most of the contemporary popular artists forget, that by describing the influence of the disciplinary power in the society they are living in, they also unintentionally reproduce and justify the stereotypes about women, which again re-produces the disciplinary power which creates the new understanding of the female role in the society. Therefore, describing stereotypes equals reproducing stereotypes, which are made socially visible through the music videos, which are nowadays the most viewed and consumed product on the social platforms such as YouTube, especially by young generation.

Paradoxically, technical development of modern age allows more freedom of the individual. On the other hand, it restricts and controls more effectively the individual through the psychological techniques of the disciplinary power and thus causes the 'docility' of both the human body and the human mind. Disciplinary power makes from an individual a prisoner of his or her own mind, a subject which executes self-surveillance upon his own body and mind.

This work finds that for the sake of financial enrichment of the popular music artists gender, stereotypes are often displayed and repeated in music videos. Therefore, disciplinary power produced through music videos is in fact a bi-product of economical struggle of popular artists, which are caught up in disciplinary power of capitalist discourse. However, it would be very biased to claim that all contemporary popular music videos represent female as sexual objects. For example, in the case of the track Majk Spirit feat. Maysa Leak "Beautiful Dreamer," the female and the male performers in video are depicted as equal individuals and this music video generally spreads the idea of gender equality and the love between people apart of the intersectional features as race, gender, or class. However, this video is rather a positive exception in contemporary popular music industry where the artists rather use the narrative of 'sex sells' in order to increase their profit.

This work suffers from limitations such as having a small sample of the respondents and few respondents aged from 11 to 18 which is the age group which consumes the popular music in Slovakia the most. However, from the ethical perspective, this research could include only young people, which have reached the age of fifteen. The spatial limitation of this work also did not allow to sufficiently analyze the visual content of music videos, which would be needed for deeper understanding of influence of disciplinary power on young generation. Moreover, this work suggests further research is needed in the field of psychology, and the influence of contemporary music videos in creating gender and social identity of individuals and especially young people. According to Bandura's (2002) Social Cognitive Theory (SCT) and the influence of mass media, music videos might create cognitive associations by individuals, which would in combination with disciplinary power coded in music videos encourage a stereotypical behavior of these viewers. Finally, the purpose of this work was in no way to sabotage or disparage any individual music artist named in this work. This work should in no way reflect badly on the reputation of any artist mentioned. This research simply depicts the visual content of contemporary popular art, which is the most consumed product by young generation in Slovakia nowadays and to highlight the operation of disciplinary power within popular music videos in Slovakia.

Resumé

Táto práca predstavuje obsahovú analýzu populárnych hudobných videoklipov na Slovensku na základe Foucaultovho filozofického konceptu disciplinárnej sily. Úvod tejto práce uvádza čitateľa do momentálnej problematiky rodovej nerovnosti. Táto práca poukazuje na to, že vytvorené stereotypické asociácie o rodovej identite sú sociálne zakorenené v dôsledku pôsobenia neviditeľnej disciplinárnej sily. Pôsobenie disciplinárnej sily sa najlepšie prejavuje skrz vizuálne médium, pričom najsledovanejšie a najpopulárnejšie vizuálne médium posledných rokov je formát hudobného videa na internetových platformách ako je YouTube. Tento výskum bude aplikovať obsahovú analýzu hudobných videí na Slovensku.

Prvá kapitola predstavuje a podrobne definuje Foucaultov koncept disciplinárnej sily. Táto sila sa vyvinula v dôsledku spoločenskej potreby humánnejšieho trestania tých, ktorí vybočovali z normálnych koľají spoločnosti. Táto disciplinárna sila pôsobí ako skrytý nástroj na kontrolu správania a taktiež ,poslušnosti tela' subjektov, ktoré sú tejto sile podriadené. Následne S. Lee Bartky aplikuje Foucaultov koncept disciplinárnej sily na modernú dobu, kde je táto disciplinárna sila šírená pomocou vizuálnych médií, ako sú časopisy, magazíny, online videá. Na záver táto kapitola zhŕňa poznatky o disciplinárnej sile a jej pôsobení v modernom svete. Paradoxne technická vyspelosť modernej doby, ktorá umožňuje väčšiu slobodu jednotlivca, ju na strane druhej efektívnejšie obmedzuje a kontroluje skrz psychologické pôsobenie disciplinárnej sily.

Druhá kapitola sa venuje teoretickým konceptom, ktoré definujú a objasňujú význam vizuálneho jazyka. Vizuálna rétorika je tu už od čias Egypta, kde obrázkové písmo vyobrazovalo sociálne role jednotlivcov, rovnako ako biblické vitráže v kostoloch zobrazovali ideálny spôsob života spojený s modlením a prácou. Druhá kapitola teda vysvetľuje, že vizuálny chápanie sveta je od nepamäti spojené s ľudskou mysľou. A tak je dôležité pochopiť, že hudobné videá fungujú na princípe multimodality. To znamená na princípe viacerých vnemov, ktoré ľudský mozog registruje. Hudobné videá zároveň hovoria vizuálnym jazykom, ktorý vytvára vlastný význam, avšak hudobné video musí byť chápané ako multimodálny celok, keďže človek vníma okrem svojho vizuálneho prostredia, aj zvukové prostredie, zvukové efekty, hudbu a taktiež obsah textu. Ďalšou dôležitou súčasťou druhej kapitoly je vysvetlenie pohľadu

na vizuálne médium ako zdroj potešenia. Laura Mulvey hovorí, že samotné pozeranie sa na film pôsobi pre človek ako zdroj potešenia. Muvey dokonca definuje Freudov koncept scopophilie. Scopohillia definuje samotné ‚pozeranie sa' ako zdroj sexuálneho potešenia. Dôležitou súčasťou druhej kapitoly je aj definícia pojmu intersekcionalita, ktorá hovorí o demografickej identite ľudí z hľadiska rasy, pohlavia, a triedy. Kombinácia týchto troch demografických identít v rôznych kombináciách vytvára mocenský charakter spoločnosti.

Tretia kapitola bakalárskej práce opisuje kultúrny kontext na Slovensku vzhľadom k momentálnej populárnej hudbe. Hip-hop ako kultúrny fenomén na Slovensku zaznamenal komerčný vzrast po roku 2003 a stal sa v hudobnom biznise tým najúspešnejším hudobným žánrom. Rovnakým fenoménom z hľadiska hudobného biznisu sa stali online hudobné videá na webových portáloch ako YouTube. Kombinácia týchto dvoch fenoménov zaznamenal videá s miliónmi pozretí na YouTube a tak sa mnohé skladby a ich vizuálny obsah začlenil do kultúrneho povedomia. Vizuálny obsah týchto ‚hitov, sa stal akousi predlohou najmä pre mladú generáciu , čo sa týka pózovania, imitácie giest populárnych umelcov a hodnotových postojov zobrazovaných v hudobných videách. Hudobné videá, ktoré často zobrazujú ženu ako sexuálny objekt sa tak zrejme stali zdrojom šírenia disciplinárnej sily.

Štvrtá kapitola analyzuje výskum, ktorý skúma reakcie ľudí na vizuálny obsah populárnych hudobných videí na Slovensku. Vzorka respondentov vyjadruje svoje chápanie vizuálneho jazyka súčasných populárnych hudobných videí. Takisto takto kapitola skúma hodnotové postoje respondentov na obsah vizuálnych diel. Výsledky a odpovede respondentov sú zhrnuté v kapitole o ‚kľúčových zisteniach' tohoto výskumu. Pomocou Krippendorffovej obsahovej analýzy sa táto práca snaží analyzovať farebné screenshoty z populárnych hudobných diel na Slovensku a vysvetliť techniky disciplinárnej sily, ktoré sú zakódované v týchto hudobných vizuálnych dielach. V neposlednom rade táto kapitola zachytáva rozhovory s dvoma uznávanými výrobcami hudobných videoklipov, ktorí prezentujú svoj názor na funkciu hudobného videa, ako aj reakcie poslucháčov na rôzne typy hudobných videí. Názory týchto úspešných výrobcov hudobných videoklipov sú veľmi prínosné, keďže poskytujú profesionálny pohľad tvorcov vizuálneho odkazu populárnej hudby a

pomáhajú tak pochopiť umelecký ako aj komerčný účel populárnych hudobných videí na Slovensku.

Piata kapitola alebo záver konštatuje zistenia tejto práce, rovnako tak prezentuje obmedzenia tejto práce. V neposlednom rade táto práca navrhuje ďalší výskum danej problematiky z psychologického hľadiska a dopadu na správanie mladej generácie ovplyvnenej populárnymi hudobnými videami.

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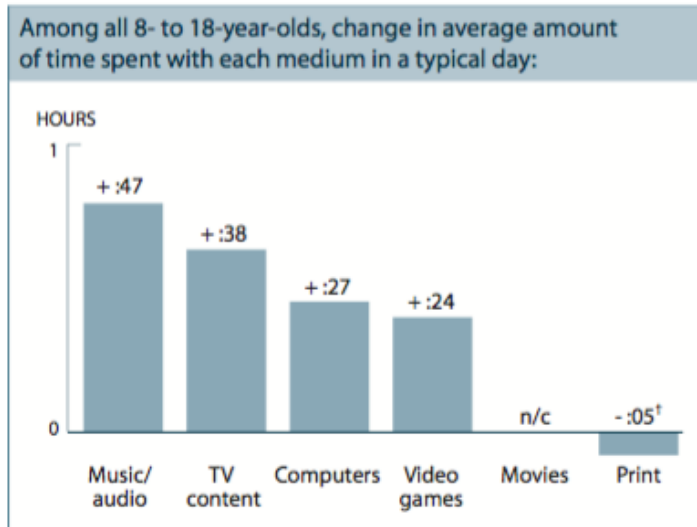
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Appendix A: Select Charts, Figures, and Images

Figure A

Changes in Media Use, 2004–2009

Among all 8- to 18-year-olds, change in average amount of time spent with each medium in a typical day:

HOURS

	+ :47	+ :38	+ :27	+ :24	n/c	- :05[†]
	Music/ audio	TV content	Computers	Video games	Movies	Print

[†] Not statistically significant. See Appendix B for a summary of key changes in question wording and structure over time.

(Rideout, Foehr, & Roberts, 2010)

Figure B

Music (22.9%)
Entertainment (17.8%)
Comedy (12.1%)
Sports (9.5%)
Film & Animation (8.3%)
People & Blogs (7.5%)
Gadgets & Games (7.4%)
News & Politics (4.4%)
Autos & Vehicles (2.6%)
Travel & Places (2.2%)
Howto & DIY (2.0%)
Pets & Animals (1.9%)
Unavailable (0.9%)
Removed (0.5%)

Category

Percentage (%)
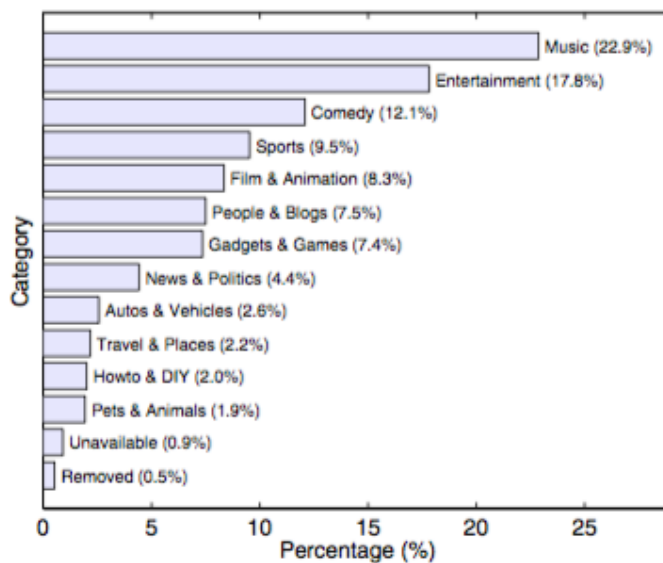
Fig. 1. Distribution of YouTube video categories

(Cheng, 2008)

Figure C

Total Media Exposure, by Demographics
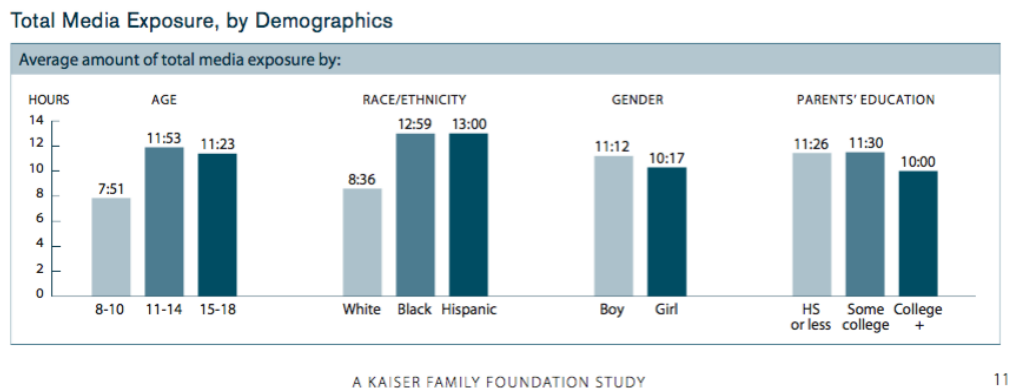
(Rideout, Foehr, & Roberts, 2010)

Figure D: The most popular YouTube videos based on total global views as of November 2017 (in billions).
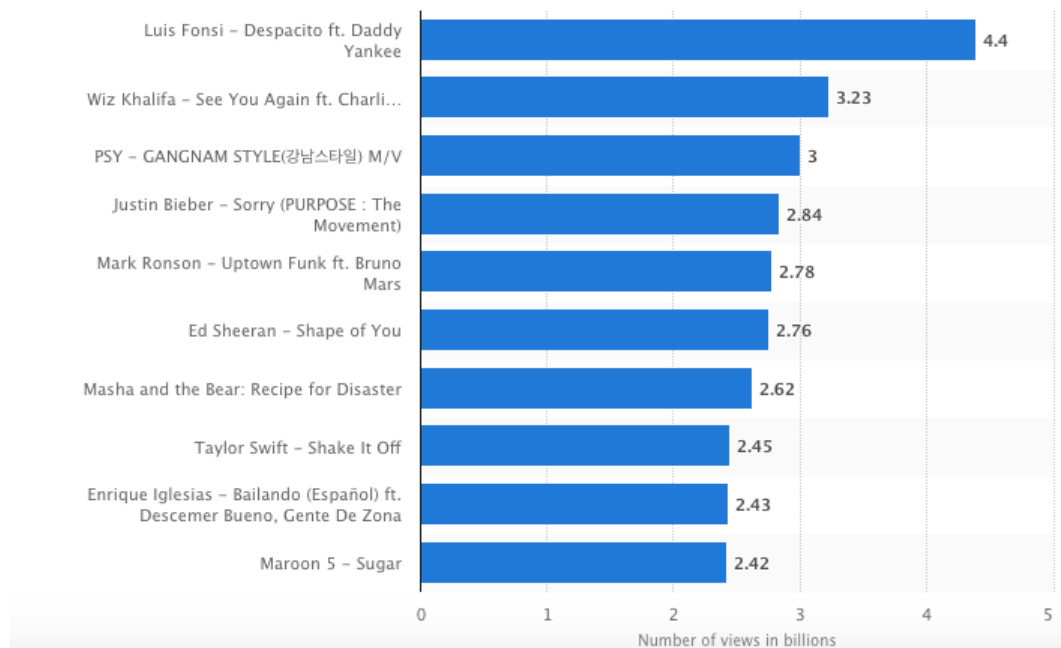

(Statista, 2018)

Figure E: The ten most viewed YouTube Channels in Slovakia from which four are generating primarily hip-hop content.

YouTube Channels Stats in Slovakia

		Subscribers	Total uploaded video views
1	GoGoManTV	1 704 128	495 071 552
2	DONFANTASTICKYPESS	594 562	472 965 143
3	Televízia JOJ	168 695	345 998 863
4	KALI RECORDS	318 960	251 331 601
5	Expl0ited	826 737	193 722 597
6	Majk Spirit	285 195	138 931 286
7	Ruka Hore	214 208	127 550 054
8	menameselassie	572 181	108 043 750
9	Asimister	307 413	73 935 802
10	HBO CZSK	35 816	53 357 755

(Socialbakers, February 7, 2018)

Figure F
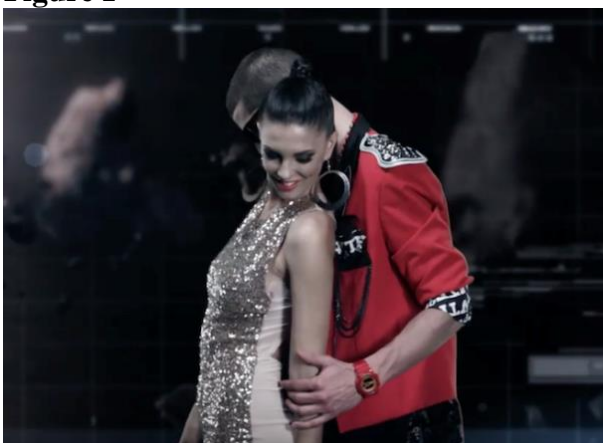
Appendix B: Select Questions from Questionnaire with Images

2. Which music video on YouTube did you like the most this month?

Figure A

Which music video on YouTube did you like the most this month?

73 odpovedí

Rytmus - Rockstar (2)
https://www.youtube.com/watch?v=Vk8UEWHYfEg (2)
Žiadne (2)
nevidel som žiadne
FKJ - Die with a Smile
Justin Timberlake - Man of the woods
Molecular Shape of You
Eminem- Walk on water
OK Go - I won't let you down
Crazy ex girlfriend - Love kernels
Sanchez Amsterdam - Stratený
Tanecne

3. The man feels a natural admiration for the woman on the picture.

Figure B

4. This woman flirts with you.

Figure C
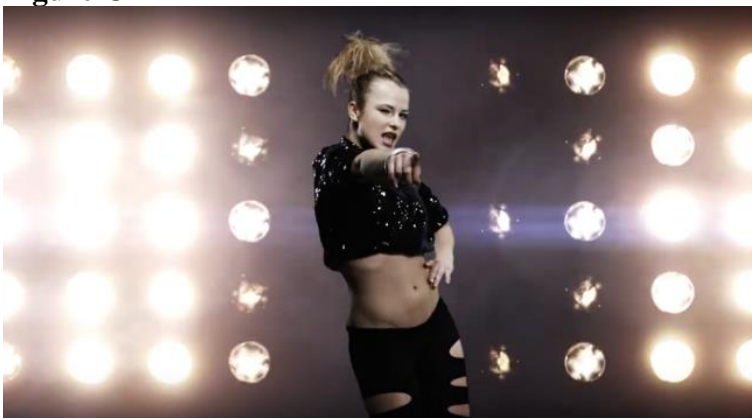
5. This picture is sexually provocative.

Figure D

6. This picture shows a posture characteristic only for the feminine gender.

Figure E
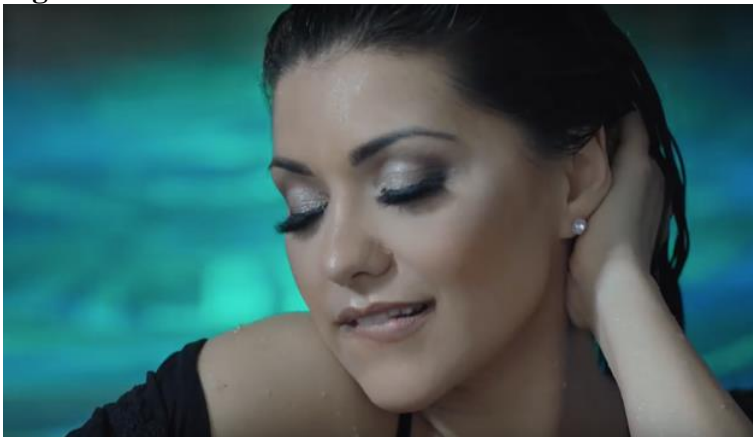
7. How would you briefly characterize the Smile A? Is it the same as Smile B? (Smile B see below)

Figure F
Smile A

Smile B

8. How would you briefly characterize the Smile B is the same as Smile A? (Smile A see above)

9. I like this picture.

Figure G

10. There is a female member of your family on the poster. You feel proud of her.

Figure H

15. What's your gender?

Figure I

What sex are you?

73 odpovedí

- Muž
- Žena

60,3%

39,7%
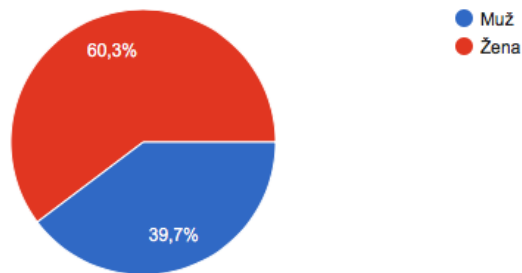
11. What is your favourite music genre?

Figure J

What is your favourite music genre?

73 odpovedí

Genre	Value
Pop	35 (47,9 %)
Rock	26 (35,6 %)
Hip-hop (Rap,...	17 (23,3 %)
R&B	13 (17,8 %)
Techno	4 (5,5 %)
Jazz	15 (20,5 %)
House	8 (11 %)
Drum&Bass	5 (6,8 %)
Klasická hudba	16 (21,9 %)
Metal	8 (11 %)
indie	2 (2,7 %)
Punk-rock/punk	1 (1,4 %)
Reggae	1 (1,4 %)
Lofi hip-hop	1 (1,4 %)
Electro swing	1 (1,4 %)
Alternatívna hu...	1 (1,4 %)
Funk!!!	1 (1,4 %)
Rap/Rock, Fe...	1 (1,4 %)
Country, altern...	1 (1,4 %)
Alternativna m...	1 (1,4 %)
Folk	1 (1,4 %)
Komerčná hud...	1 (1,4 %)
Indie	1 (1,4 %)
Indie, Alternati...	1 (1,4 %)
Acapella	1 (1,4 %)
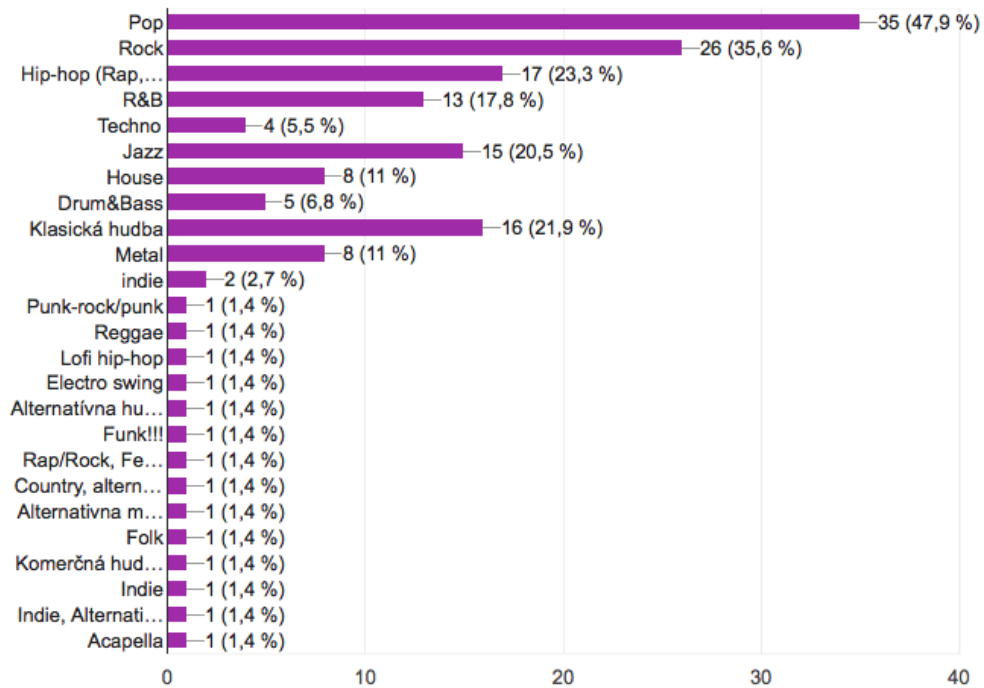
Appendix B: Complete questionnaire in Slovak and English

1. Dopĺňte prosím aktuálny čas.

   Eng: Please add the current time.

2. Aké hudobné video na YouTube sa Vám za tento mesiac páčilo najviac?

   Eng: Which music video on YouTube did you like the most this month?

3. Muž cíti k žene na obrázku prirodzený obdiv.

   Eng: The man feels a natural admiration for the woman on the picture.

4. Táto žena s Vami flirtuje.

   Eng: This woman flirts with you.

5. Tento obrázok je sexuálne provokatívny.

   Eng: This picture is sexually provocative.

6. Tento obrázok znázorňuje pózu charakteristickú výlučne pre ženské pohlavie.

   Eng: This picture shows a posture characteristic only for the feminine gender.

7. Ako by ste v krátkosti charakterizovali Úsmev A?Je rovanký ako Úsmev B? (Úsmev B viď. nižšie)

   Eng: How would you briefly characterize the Smile A? Is it the same as Smile B? (Smile B see below)

8. Ako by ste v krátkosti charakterizovali Úsmev B?Je rovanký ako Úsmev A? (Úsmev A viď. vyššie)

   Eng: How would you briefly characterize the Smile B is the same as Smile A? (Smile A see above)

9. Tento obrázok sa mi páči.

   Eng: I like this picture.

10. Na plagáte sa nachádza ženský príslušník Vašej rodiny. Cítite sa byť hrdý/hrdá.

    Eng: There is a female member of your family on the poster. You feel proud about her.

11. Aký je Váš najoblúbenejší hudobný štýl?

    Eng: What is your favourite music genre?

12. Kde najčastejšie pozeráte hudobné videá?

    Eng: Where do you watch music videos most often?

13. Na akom zariadení najčastejšie pozeráte hudobné videá?

    Eng: Through which device do you most often watch music videos?

14. V ktorom roku Ste sa narodili?

Eng: What year were you born?

15. Akého Ste pohlavia?

   Eng: What sex are you?

16. Koľko času Ste strávili vyplnením tohoto dotazníka?

   Eng: How much time have did you spend by filling out this questionnaire?

Appendix C: Interview Questions

1. Ktorý hudobný žáner je podľa Vás generálne najviac korešpondujúci s 21. storočím resp. mix žánrov?

   Eng: Which genre corresponds the most with the 21st century in general?

2. Vnímate vizuálnu prvky videoklipov, ako neverbálny spôsob komunikácie s divákom? Ak áno, má tento 'vizuálny jazyk' svoje pravidlá, 'expresívne slová'?

   Eng: Would you consider the visual factors of music videos a non verbal form of communication with the viewer? If yes, does this "visual language" have any rules or "expressive words"?

3. Do akej mieri možno oddeliť v hudobných videách jazyk, flow, vizuálnu stránku, alebo si myslíte, že hudobné videá pôsobia na diváka/poslucháča ako jeden celok?

   Eng: To what extent can music videos be divided into categories such as lyrics, flow and visuals or would you rather say that music videos influence the audience as a whole?

4. Ako by ste definovali fanúšika hip-hopu, a jeho subžánrov? (vek, pohlavie) Do akej vekovej kategórie by ste zaradili fanúšikov hip-hopu a jeho subžánrov?

   Eng: How would you define the fans of hip-hop and its subgenres? (age, gender) Into what age category would you rank the fans of hip-hop and its subgenres?

5. Podľa vášho názoru, aké pohlavie prevažuje medzi fanúšikmi hip-hopu a jeho subžánrov?

   Eng: In you view, which gender is more predominant among the fans of hip-hop and its subgenres?

6. Kedy máte pocit, že Váš videoklip splnil svoj účel?

   Eng: When do you have the feeling that a music video has fulfilled its purpose?

7. Ktorý prostriedok podľa Vás nesie silnejší odkaz vo Vašich umeleckých dielach, audio alebo vizuál resp. spojenie týchto dvoch vo forme hudobného videoklipu?

Eng: What part of the music video carries a stronger message in your own work? Is it the audio or the visual or is it the combination of these two in the form of a music video?

8. Do akej miery sú podľa Vás poslucháči slovenského hip-hopu ovplyvnený hudobnými videami? Podľa vášho názoru, ktorá veková skupina poslucháčov slovenského hip-hopu môže byť videami najviac ovplyvnená a ako?

    Eng: To what extent do you think that the listenners of Slovak hip-hop are influenced by music videos? In your view, which age category of the fans of slovak hip-hop can be the most influenced by music videos and how?

9. Na aký typ hudobných podľa Vás videí reagujú ľudia najviac? (pozretia, komenty, lajky)

    Eng: What type of music videos receives the greatest reactions? (views, comments and likes)

10. Kalkuluje sa s tým aký obsah pôjde do vašich hudobných videií, kto vyberá kulisy, hercov?

    Eng: Do you take into account what sort of content will be featured in your music videos? Who chooses the scenery and actors?

11. Do akej miery podľa Vás hip-hop vytvára postoje, hodnoty v ľuďoch?

    Eng: To what extent do you think that hip-hop can shape the attitudes and values of people?

12. Ktorá platforma podľa Vás zachytí najväčšiu škálu ľudí ,YouTube, Facebook, Spotify, TV, Instagram, iné?

    Eng: Which platform do you think catches the biggest amount of people YouTube, Facebook, Spotify, TV, Instagram or other?

Appendix D: Interview Transcripts (Answers)
Clip Maker #1

1. Najkomercnejsimi zanrami su rozhodne Trap rap, Trap Soul, Reggaeton, Pop a Funk.

   ENG – The most commercial genres are undoubtedly trap rap, trap soul, reggaeton, pop and funk.

2. Urcite chce kazdy interpret vizualom nieco povedat divakom. Vacsinou to, co citi pri samotnej tvorbe skladby. Tento vizualny jazyk nema ziadne pravidla, tak ako kazda umelecka praca. V podstate nema hranice. Ide len o to, aby sa divak lahsie vcitil nie len sluchovo ale aj zrakovo do odkazu, ktory chcel interpret povedat.

   ENG – Every artist wants to communicate something to the audience by using visual art. Most of the time it is a feeling that the artist has when he or she was composing the song. This visual language has no rules – just like any other art form. Basically it has no boundaries. The whole point of music videos is to make the viewer emphatize with the message of the artist – both through audio and visual means.

3. V podstate by mali hrat hudobne videoklipy s hudbou ako jeden celok. Malo by vsetko do seba pocitovo zapadat, aby divaka nerusili dve rozne veci a nemal v celku chaos, pretoze ak by nesedel vizual s hudbou, bolo by to ako robit dve rozne veci naraz.

   ENG – Basically music videos and music itself should create a harmonious unity. They should be compatible and make the audience feel that they fit together. Otherwise, the viewer would feel disturbed from two completely different things. There would be chaos, because if the visual and the audio do not fit together, it is like doing two different actions at the same time.

4. Ked sa povie Hip-Hop, je to pre mna nieco ako PEACE, pretoze Hip-Hop ludi zblizuje. Nie je to len o pocuvani hudby, ale aj o tanci, o style obliekania, prejavu a hlavne kulture. Kazdeho fanusika Hip-Hopu beriem ako priatelskeho cloveka, aj ked vzdy to tak byt nemusi.

   Hip-Hop je tu uz velmi dlho, preto vekova kategoria je velmi velka. Od deti az po starsich ludi, maximalne taky stary, ktory mohli zacat vnimat Hip-Hop odkedy prisiel na Slovensko.

   ENG – When someone says Hip-Hop for me it means something like PEACE because Hip-Hop connects people. It is not only about listenning to music but

also about dancing, clothing, self-expression and most importantly about culture. Even though there are exceptions, I take most fans of Hip-Hop to be a friendly person.

5. Podla mna je viac fanusikov Hip-Hopu chlapskeho pohlavia, pretoze zeny su viac na Pop.

   ENG – I think there are more male Hip-Hop fans than female, because women are more interested in Pop.

6. Je to jasne. Ucel mojej tvorby sa splni hned, ako je s pracou spokojny interpret. Nasledne sa uspesnost celeho hudobneho projektu ohodnoti sledovanostou na internete.

   ENG – It is clear as day – the purpose of my work is fulfilled in the moment when the artist is satisfied. Consequently, the success of the whole musical project can be traced by seeing the views on the internet.

7. Prvorade je najdolezitejsie audio. Od toho sa potom odvadza kvalita vizualu. Cim lepsie je audio, tym to ma vacsi efekt na vizual. Moze sa spravit dokonale video, ale ked bude zle audio, bude celok neefektivny.

   ENG – Audio is the most important. The quality of the visuals depends on that. The better a song is, the greater enhancement the visual provides for it. You can create a perfect video, but if the audio is bad, the whole of it will be ineffective.

8. Posluchaci Slovenskeho Hip-Hopu su velmi ovplivneny vizualom, vzdy cakaju ked skladba vyjde aj s vizualom a z toho sa dost tesia. Aj ked maju radi samotne skladby napriklad z albumov, ale to nic nemeni na tom, ze by boli najradsej, keby kazda skladba, co vyjde bola s vizualom. Kedysi, ked nebol internet a mobily s prehravanim videa, nebol taky dopyt po vizuale, pretoze kazdy nesedel pri TV s hudobnym programom. Teraz maju ludia pristup k vizuale vsade, kde len chcu. Najviac ovplivnena je mladez. Maju menej starosti ako dospeli a viac casu na relax, pretoze sledovanim videoklipov ludia oddychuju a starsi ludia si tolko casu na relax nemozu dovolit.

9. **ENG** – The fans of Slovak Hip-Hop are very influenced by the visuals – they always wait eagerly until a song is released together with a music video and this is something that makes them very happy. Even though they like the individual songs from albums, they would still like it if each track got its own visual. Before the Internet and smartphones, there was not such a high demand for music videos because not everyone would watch the music stations on the TV. Now people

have access to music videos whenever they want. The greatest influence is on the young. They have less responsibilities and more time to relax than adults and they use this time to watch music videos, whereas adults do not have that kind of leisure time.

10. Ludi bavi riesit uspesnych ludi. Hlavne si radi utahuju z druhych a tak riesia vsetko, co sa da skritizovat a tym rozsiruju diskusie, cim pomahaju dostat videoklipy k dalsim ludom. Velmi radi reaguju aj na vtipne videa alebo dokonale, ktore ich uchvatia.

ENG – People like to talk about successful people. Most importantly, they like to make fun of others and thus they talk about everything that can be the subject of critique. This way, they help the music video reach new audiences. They like to react on funny videos and videos, which impress them.

11. Vsetko, co sa tyka produkcie kulis a hereckej obsadenosti riesi produkcny. K produkcnemu sa moze pripojit viac ludi a aj samotny interpret. Je to teda rozne. Kazdy interpret ma ine poziadavky. Niektori to vsetko nechaju na videoprodukciu a niektori chcu mat o vsetkom prehlad.

ENG – Everything regarding the production of the scenery and the choices about actors are the responsibilities of the production manager. Others, like the artist himself, can join the production manager. It is different everytime, because each artist has different requirements. Some do not meddle and leave the videoproduction alone and others want to have an overview about the whole process.

12. Podla mna, moze Hip-Hop aj zmenit cloveku zivot. Neraz sa stal pripad, ked chcel clovek skoncovat so zivotom, ale text motivacnych skladieb ho podrzal v najtahsich chvilach. Cize, ak ma niekto rad drsnu hudbu, urcite ho to ovplivni alebo podpori v jeho hodnotach.

ENG – I think that Hip-Hop can change a person's life. It happened often that when a person wanted to end their life, the lyrics from a motivational song have held him together in the darkest hours. Therefore, if someone likes rough music, that person will support the music's values as well.

13. Ak sa bavime o hudobnom priemysle, tak najvacsia skala ludi sleduje YouTube. Facebook a ostatne su len propagacny format.

ENG – With regards to the music industry, the greatest amount of people watch videos using YouTube. The other platforms like Facebook are only used for promotion.

Clip Maker #2

1. Podľa mňa určite rap.

   ENG I think it is definetely rap.

2. Áno, s klipom sa dá najlepšie komunikovať s fanúšikmi, najlepšie viete do klipu pretaviť svoje myšlienky.

   ENG Yes, because with music videos one can communicate with the fans in the best way – you can rethink the ideas in the best way when using a music video.

3. Jednoznačne ako celok, dobrá hudba a k tomu správne vymyslený a spracovaný klip prinúti diváka ešte viac vnímať myšlienku skladby.

   ENG Undoubtedly as a whole, because good music combined with a well-executed music video will make the audience even more aware of the idea behind a song.

4. Muži najviac počúvaju Hip Hop podla mňa (underground)

   ENG In my opinion, men listen mostly to underground Hip Hop.

5. Keď sú pozitívne reakcie, a hlavne keď klip s myšlienkou prinúti diváka sa zamyslieť, to je asi ten najlepší pocit.

   ENG When there are positive reactions, but perhaps most importantly, when a music video with a message makes the audience think – that is the best feeling.

6. Jednoznačne spojenie, klip pomáha zachytiť myšlienku a atmosféru skladby,

   ENG It has to be the combination of both, the music video helps to capture the idea behind as well as the atmosphere of a song.

7. Najviac asi od 13 rokov. Keď počúvajú svoje vzory a vidia v klipoch ako berú drogy a podobne tak si myslia, že to môžu aj oni a, že to je v poriadku.

   ENG The most influenced are the people who are 13 years and older. They see and hear their role models in the music videos, they see the rappers take drugs and then they think they can do it too. They think it is alright to do it.

8. Príbehové skladby a videoklipy a taktiež nejaké hity (letné skladby), také pesníčky treba vo videoklipe podporiť čo najviac originálnym nápadom a použiť tam napr. tanečníkov a podobne.

ENG The greatest reaction comes when there are music videos with a certain story behind them. Similarly, chart hits and mostly summer songs also receive a lot of reactions. These are the types of music, which have to be supported with a music video that uses as many original ideas as possible – for example by using dancers, etc.

9. Vždy najprv interpret pošle skladbu, povie svoje predstavu o klipe a následne sa začína pracovať na scenári. Najväčší obsah klipu navrhneme my a už sa to len doťahuje do záverečných príprav. Kulisy vyberáme podla toho či sa nám tam hodia a je to vzájomné. Hercov je ťažšie zohnať ale väčšinou úlohy ponúkame svojim kamarátom a podobne.

   ENG First of all, the artist will send their song and then he or she communicates their vision to me and after that we start working on the script or screenplay. The largest chunk of the content is designed by us and then it is only a few details that need to be sorted out. We choose the scenery together with the artist, so that it fits the overall vision. With regards to actors, they are quite hard to find. Usually, we offer acting positions to our friends.

10. Posúva textovo a vizuálne mladých ľudí vpred.

    ENG It helps to improve young people both visualy and lyrically.

11. Instagram a hneď potom YouTube. Nebyť Instagramu tak sa nemá kde poriadne promovať nový klip atď.

    ENG Instagram is first and YouTube is right behind it. If there were no Instagram, there would be no place where one could properly promote a new music video etc.