

Identities & Media Case Study: music video

10) The video partly illustrates **David Gauntlett's** views that media tend to represent **multiple and fluid** identities. Music videos can represent gender as fluid and complex. However it is probably more common for them to represent fixed stereotypical (often extreme and exaggerated) views of gender and identity.

1) The sledgehammer, collapsing walls and the wrecking ball are all **visual signifiers** with **connotations** of destruction, demolition and wrecked relationships.

2) The wrecked wall is a symbol of a **ruined relationship**.

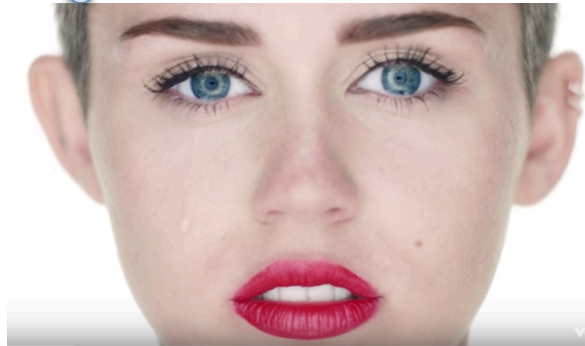
3) The **signifiers** are part of the **iconography** associated with the typical masculine **location** of a building site. Ironically this is an area where women are often victims of sexist name-calling and wolf-whistling.

9) The video shows a complex, **ambiguous** view of female empowerment. On the one hand the protagonist is naked and promiscuous, acting out sexual fantasies. On the other hand she is full of self-regret, self-hatred and aggression, angered by the violent end of a relationship.

8) There is a **juxtaposition** between the naked and scantily-dressed sexualized female and the masculine connotations of the **mise en scene** with its hard walls and machinery of demolition.

7) The video is full of **sexualized imagery and symbolism**.

Miley Cyrus
'Wrecking Ball' (2013)



4) The video uses ironic **postmodern** codes of blurring boundaries and playing with **binary opposites**. (male/female; hard/soft; love/violence)

6) She is represented in a **highly sexualized** way, as a predatory female; the **'temptress'** archetype (as **opposed to mother or maiden**)

5) Miley Cyrus is appropriating **male signifiers** to represent her own sexual power. She plays with gender identities and **subverts** traditional images of **active masculinity** and **passive femininity**.