

Unveiling Multidimensional Meanings: A Critical Analysis of Jungkook's "3D" Lyrics Using Fairclough's CDA Theory and Butler's Sexual Performativity Theory

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Abstract

Using Critical Discourse Analysis by Norman Fairclough and Judith Butler's notion of sexual performativity as analytical frameworks, the current study provides a thorough analysis of how masculinity is portrayed in the lyrics of BTS's song "3D." This paper presents an alternative conceptual framework for comprehending gender roles by examining how the song departs from conventional masculine narratives by incorporating elements of concern and compassion into its depiction of masculinity. This study used a descriptive qualitative research methodology. Through effective analysis of the complex interactions between media representations and society perceptions of gender norms, this design effectively answers the research question. The study shows, through the examination of the lyrics, a complex interaction between conventional expressions of male dominance and sensitive, compassionate traits. This hints to a complex perspective on masculine identity. Using the theoretical frameworks of Butler and Fairclough, one can see how actively the song shapes and questions gender norms. The results show how the song questions and supports gender norms, therefore demonstrating the important impact of the media on the development of masculinity. Though its limits stem from its exclusive emphasis on a single song, this study emphasizes the significance of mainstream media in forming and exerting impact on public discourses pertaining to gender identification. The proposal calls for a broadening of the research area and emphasizes the need of doing more investigation into how gender is portrayed in media using a variety of approaches and actively involving fan opinions. Since it advances knowledge of how gender is portrayed in the media and how it affects society gender norms, this article has great academic value.

Keywords: *gender performativity, masculinity representation, media influence, gender norms, performative actions*

Introduction

The enormous rise of Korean Pop-Culture, later dubbed K-Pop, has been sweeping the globe. Both visually appealing and incredibly eye-opening is this unavoidable phenomenon. Not only are the members visually appealing, but the depth connotation and interpretation of each line of the lyrics also reflect the thrill and delight of loving K-Pop as one of the manifestations of South Korean pop culture. The phenomena is drawing in viewers with its eye-catching images, mind-blowing body roll, dancing, and really accessible yet thought-provoking lyrics. Korean Wave, or Hallyu, has been

dominated by the K-Pop business as the dominant sensation [Kim, 2016; Dalimunthe, 2022; Sulistyawati, et.al, 2022; Wulur, 2023] in the media and worldwide.

One of the most stereotypical K-Pops is BTS. Bangtan Sonyeondan, or BTS for short, translates directly to Bulletproof Scout. Leading this trend, a group has been essential in raising the profile of K-pop, especially with their socially conscious and artistically rich discography, which has won them recognition and a passionate following around the world [Choi & Maliangkay, 2018]. With the seven talented members, they have become well-known for their socially minded lyrics as much as their music. Their lyrics are reaching the ARMY, the devoted BTS followers worldwide. Every member of this most harmonious combo has distinct musical tastes, though. The youngest among them, Jeon Jung-Kook, the Golden Maknae, is one of them.

Scholars have thoroughly charted the globalization and cultural influence of K-pop, emphasizing its function as a means of forming young identities and as a bridge for cross-cultural communication [Lee, 2013; Yoon & Jin, 2017]. Research on K-pop's enduring impact across several cultural contexts has shown that it can successfully negotiate and reshape cross-border consumer culture [Lee, 2013; Jung, 2015]. A lot of recent study has tried to examine the various facets of K-pop's influence, including its creative marketing strategies and financial effect. K-pop is clearly recognized as a tool for soft power since its performers are excellent representatives of South Korean culture [Volcic & Andrejevic, 2011]. It is noteworthy, although, that occasionally the lyrical content of K-pop songs is not adequately explored in the analytical analysis, which provides an important forum for cultural expression and negotiation [Han, 2013]. Sulistyawati et al. [2022] did use a systematic functional technique to observe the K-Pop lyrics in their study that concentrated on the critical analysis of the study.

Knowledge about the genre's examination of gender and sexuality issues is lacking because of the tendency to ignore the deep lyrical substance of K-pop. Gender performativity study by Judith Butler contends that gender is a conscious, ongoing performance that both opposes and adheres to cultural standards [Butler, 1990]. Although this viewpoint has been applied to the visual elements of K-pop, the idea of cuteness or "aegyo" in K-pop performances has received only cursory attention [Puzar, 2018; Almqvist-Ingersoll; 2019]. But enough study has been done on the narrative framework ingrained in its lyrics, which often either questions or confirms current discussions about love and identity. Furthermore, the talk about K-pop has usually ignored the genre's ability to have a significant cultural impact in favor of its financial success and visual attractiveness. This gap in the literature offers a possible way to go beyond visual representations and into the field of textual study within the genre.

The study uses Critical Discourse Analysis by Norman Fairclough as a methodological framework to try and explain the complex interaction between language, power, and society norms inside the K-pop vocabulary [Fairclough, 2010]. By looking at how gender narratives are created and disseminated in the lyrics, this research may shed important light on how K-pop not only mirrors but also shapes the public discourse about sexuality, gender roles, and identity. As so, it can help one understand the cultural importance and impact of K-pop more deeply.

Considering this background, the current study also attempts to fully immerse oneself in the nuances of K-pop lyrics, with a particular emphasis on examining the confluence of gender performativity and lyrical representation in BTS Jungkook's song "3D". In an age greatly impacted by technology, the research question is on how K-pop lyrics, best represented by Jungkook's compositions, both reflect and question society expectations around gender and sexuality. The statement just made draws attention to a vacuum in

the academic literature, most especially with regard to Judith Butler's conception of gender and sexuality [Butler, 2006]. While identity presentation through images is recognized, academics have not yet fully investigated the language construction of these topics in K-pop lyrics (Railton & Watson, 2011).

By carefully analyzing the relationship between poetry and modern depictions of love as portrayed in the song "3D" by well-known boy band BTS's member Jungkook, this study ultimately seeks to close the present gap in academic literature. The method uses a thorough theoretical framework that integrates the Critical Discourse Analysis technique of Norman Fairclough with the idea of sexual performativity put forth by Judith Butler [Fairclough, 1995; Butler, 1990]. Analysis of the subtle ways that K-pop lyrics address the complexity of contemporary romance and digitalization is the aim. Insufficiently regulated, modern love evokes both fear and want, unbridled love and solitude [Dong, 2023]. The goal in starting this project is to add something new and scholarly to the corpus of current study. An original scholarly project, this paper looks at how K-pop lyrics, society norms, and personal identities relate. This is to find out how the genre affects the current discussions on sexuality and gender.

Method

This study used a descriptive qualitative research methodology [Moleong, 2007]. Through effective analysis of the complex interactions between media representations and society perceptions of gender norms, this design effectively answers the research question. Examination of the selected media segment concerned the gender representations in BTS's song "3D". Considering how popular the song is and how it affects society perceptions of gender, the choice was deliberate. The idea behind this approach is that gender identities can be significantly influenced and mirrored by media content, such as song lyrics.

Data analysis was carried out iteratively to guarantee a close interaction with the data inside the theoretical context. The claim emphasizes the application of qualitative analysis techniques that provide the interpretive function of the researcher and the narrative quality of the results first priority [Goldfarb & Lieberman, 2021]. For the degree of qualitative analysis this study sought to achieve, the choice of a single media item—more especially, the song "3D"—was seen appropriate. In qualitative study, purposive sampling is a common technique, especially when researchers want to look into a specific event in-depth [Maksum & Surwandono, 2018].

The study has given thorough details on the tools and methods used in data collecting and analysis. This is in keeping with the significance of methodological openness in qualitative research and has been done to guarantee the research's repeatability.

With a particular focus on textual analysis and interpretation, the majority of the data gathered in this study were qualitative. The ideas behind this approach are those of qualitative research, which stress the value of descriptive depth above quantitative measurement. This is consistent with earlier research by [Puzar & Hong, 2018] and [Cantrell-Rosas-Moreno et al., 1970], who examine how the media presents nationalism through visual reporting, and enacted winsomeness in South Korean culture.

The researchers chose the methods they used to ensure the robustness and depth of the study, therefore providing a solid grasp of the performative elements of gender as they are depicted in the song "3D". As such, this study highlights the need of more academic research in this area by offering important insights into the intricate processes by which media can influence and reflect modern gender standards.

Results and Discussion

Probing Fairclough's CDA in Jungkook's "3D" Song Lyrics

Dissecting the many discursive elements found in cultural expressions, such as song lyrics, is made easier with Fairclough's theoretical framework of Critical Discourse Analysis. Fairclough's tripartite paradigm is at the heart of his analytical framework; it clarifies how textual creation, communication, and the larger sociocultural context interact. With K-pop music, a genre that frequently uses music to represent societal conceptions and values, this framework takes on special importance. It is essential in pointing up underlying stories, ideological undertones, and minute power relations.

In the first dimension, textual analysis (description), Fairclough thoroughly analyzes the linguistic components found in the song lyrics. This requires a study of the lyricist's use of metaphorical terms, sentence structures, vocabulary, and other rhetorically important devices. In examining a work like "3D" (the full lyrics are enclosed in the appendix), scholars might examine the song writer's deft use of language to reveal hidden meanings, subliminal messages, and ideological frameworks that are deftly woven throughout the text. The ability of language to both reflect and affect societal frameworks within the K-pop genre is thoroughly understood by this examination.

Turning now to the next dimension, processing analysis (interpretation), the emphasis shifts to the development and integration of the discourse, which includes all aspects of textual production, distribution, and analysis. Analysis of K-pop communication techniques necessitates a study of the influence that agencies, content producers, and digital platforms have on forming and spreading musical messages. Academic researchers can evaluate how much commercial objectives, cultural trends, and societal expectations influence different production elements including dance, lyric composition, and creative decisions. Furthermore, a thorough analysis of how viewers engage with and reinterpret the story provides important insights into the mechanics of reception and adaptation inside the K-pop culture.

The last component, social analysis (explanation), takes into account elements like power relations, societal institutions, and historical events in order to extend the viewpoint to the whole sociocultural context in which the discussion takes place. Within the field of K-pop, research might focus on how the genre reflects, reinforces, and sometimes challenges prevailing social mores, beliefs, and cultural traditions. This is examining how K-pop engages with complex subjects including gender dynamics, identity construction, the impact of globalization, and worries about cultural hybridity and plagiarism. Placing a phenomenon like "3D" inside its sociocultural framework, the researchers illuminated the intricate interactions between music, societal influences, and cultural expressions that form and direct communicative behaviors within the K-pop nexus. This method also makes it possible to assess K-pop's influence in reflecting and forming the social and cultural environment globally in-depth and offers understanding of the cross-border transfer of cultural ideas and influences.

With reference to the theoretical framework of Critical Discourse Analysis developed by Norman Fairclough, this work uses a three-dimensional analysis to assess the textual, process, and social aspects of the songs.

1. **Textual analysis, or description**, is a close examination of the lyrical content, including language, metaphorical expressions, syntax, and the overall organization of the work. Here, in this article, the data of the research are bold-printed and the full lyrics are enclosed in the appendix. The data are extracted from the full lyrics of a song, sang by Jungkook featuring American rapper Jack Harlow, and entitled "3D".

This song is Jungkook's single in Golden Album as a solo artist apart from his K-Pop Group, BTS. This song was released on September 29th, 2023. The lyrics consist of verses, choruses, and rap section. The researchers studied the lyrics line by line based on the context of the study.

- a. Look at the sentence that keeps coming up, "**I wanna see it in motion, in 3D**". Together with the word "**in 3D**," the verbs "**see**" and "**motion**" suggest a desire to interact with the song's topic in a real and tangible way in addition to just witnessing. This implies a need for depth and sincerity that transcends the flimsy and often manufactured character of online interaction.
- b. The line "**Or kiss you through the universe / In another time zone**" is a metaphor for the challenges in digital communication, such as the emotional distance felt even with the visual connection and the real physical distance symbolized by the different time zones. "**It's the only time I can't reverse**" emphasizes the difference between emotional needs and the digital means of satiating them by presenting a sense of helplessness in the face of temporal and geographical constraints.
- c. Similarly, the sentence "**So if you're ready (so if you're ready) / And if you'll let me (and if you'll let me)**" shows respect for the autonomy of the speaker and uses the rhetorical devices of repetition and conditional clauses to create an expectation and mutual agreement or consent. Within the song, it starts a discussion and shows a lively interchange between the singer and the thing they love.
- d. "**You know how I like it, girl**" suggests a deep level of connection that goes beyond simple interaction by implying an implicit assumption of mutual understanding and a shared past. Furthermore expressing a subjective tendency, this line heightens the feeling of intimacy with the musical narrative.
- e. Finally, the song's latter section turns into a rap section that incorporates the usual hip-hop music narrative technique and self-aggrandizement. Phrases like "**When I saw that body, you would think it was a d- / The way I told my boys, 'Come look'**" are examples of how mainstream masculine sexuality and domination are portrayed. This image captures not only the singer's own goals but also the dominant social mores around gender and sexual behavior.

To sum up, textual analysis, the first dimension, looks at the vocabulary choice, sentence structure, and recurrent elements. These elements, taken together help to portray unfulfilled desire, intimate knowledge, and emotional depth that could be hidden in the digital world. The listener is prepared for possible readings of the work by the use of scaffolding in language, which also develops the storyline of the song.

2. **Processing analysis, or interpretation**, looks closely at the process of writing and how the audience might respond.
 - a. The audience might interpret the chorus lines "**I wanna see it in motion, in 3D / You won't regret me / Champagne confetti**" as a desire to make a virtual relationship more real and joyous. Whereas "**in motion**" refers to dynamic interactions, "**in 3D**" refers to a thorough, immersive, and real encounter as opposed to a two-dimensional, screen-mediated communication. As emblematic of celebration, champagne and confetti imply that the meeting point of digital communication and real-world involvement is a phenomenon that should be honored.
 - b. The verse "**Body to body to body to body / You and me, baby, you know that we got it**" emphasizes the need for close physical contact and intimate

connection by using the term **"body"** again. These statements can strike the listener as acknowledging the universal desire to overcome the limitations of digital connectivity and the profound human need for physical connection.

- c. The lyrics also perfectly capture the way that romantic feelings are expressed inside particular cultural conventions and social expectations. One way to read the statement **"I'm on my Jung Kook, take a chick off one look"** is as a representation of confidence and seductive charm that fits with particular masculine clichés. A plot is created by the composition that fits with well-known themes of attraction and courtship. Viewed by fans, this could either support or refute popular ideas about romance or masculinity.
- d. In addition, the audience's active participation on social media and other platforms—where they not only receive but also evaluate and disseminate material related to the song—adds still another level of significance. Together, the fan base can interpret the lyrics in different ways and throughout time, therefore adding to a larger discussion on intimacy in the digital age.

The processing analysis mostly looks on how a diverse audience received and understood "3D"'s lyrical content. This remark clarifies the dynamic interaction between listeners of music, who are embedded in a particular social setting, and music as a literary media. It emphasizes how songs are interpreted in the digital sphere of love relationships and interpersonal interactions.

3. Setting the text in the larger framework of sociological, cultural, and political domains is the step in **social analysis (explanation)**.
 - a. The lyrics **"I can't touch you through the phone / Or kiss you through the universe / In another time zone"** shed light on the theme study of emotional closeness and geographical distance in a modern world when digital connectedness is ubiquitous. These words illustrate the difficulties of keeping up relationships in spite of distance and time limits. They not only convey the need for intimacy but also highlight the limitations and irritations of electronic communication.
 - b. Considering the larger social story, the line **"You and me, baby, you know that we got it / So don't gettin' me started / 'Cause you know I get hot-hearted"** successfully expresses the speaker's wish to express passion and intensity in a physical setting, contrasting with the often cold and impersonal aspects of digital connections. This juxtaposition is enhanced by the physical element, more especially by the phrase **"body to body,"** which conveys a desire for a tangible connection that is currently beyond the reach of modern technology.
 - c. The phrase **"Champagne confetti"** also suggests celebrations that are often associated with significant life events and a need for social interactions that go beyond the virtual world to deepen and authenticate relationships.
 - d. Notably, the speaker gestures to an international audience by saying, **"I'll fly you from Korea to Kentucky,"** so recognizing the significance of K-pop in world culture. This is a prime illustration of the global impact of the music business and its capacity to cut over boundaries of distance and culture to promote a shared understanding of love, closeness, and connections.
 - e. Moreover, considering the remark **"I just wanna meet you in the physical and see if you would touch me,"** we face the cultural discussion on the nature of interpersonal connections and relationships in the digital age. The need that people have for physical closeness is a reflection of the general social phenomena in which people value and stress the value of in-person, sensory interactions even

in the face of tremendous technological advancements that enable virtual connection.

Thus, it is possible to read Jungkook's "3D" lyrics as a reaction to and a result of contemporary digital culture. They also reflect a universal human need for real connection and raise questions about how love and desire are constructed and expressed in the context of global interconnection and cultural interactions.

Butler's Sexual Performativity Theory on Jungkook's "3D" Song Lyrics

Gender performativity ideas put out by Judith Butler assert that gender identity is not a fixed or intrinsic quality but rather is created via repeated social performances. Butler contends that while they create the results they refer to, the acts and movements that are recognized as "gendered" in society are performative in character. The ways that society constructions of "masculinity" and "femininity" are continuously created and reinforced are through these acts.

In order to apply Butler's theoretical framework to this study of K-pop lyrics—more especially, to the field of contemporary romance—it is necessary to analyze how gender identities and roles are expressed, negotiated, and perhaps undermined in these musical works. With its frequent exploration of love and relationships, K-pop provides a rich environment for examining how romantic ideals are portrayed from a gender viewpoint.

Butler's theoretical framework enables the scholars to examine how gender and sexuality are performed in modern lyrical material, such Jungkook's "3D." This analysis clarifies the vocal articulations, symbolic representations, and recurrent themes in the song, so illuminating how sexual autonomy and constructions of masculinity and femininity are created and managed in the setting of K-pop.

Butler's spectacles allowed the researcher to identify important aspects of the 3D song lyrics that deal with the performance and analysis of gender and sexuality.

1. **Articulation of Desire:** "**I wanna see it in motion, in 3D**" and "**You got me drinkin' that potion**" are two examples of specific masculine desire expressions that are usually associated with a deliberate search for a material existence or confirmation of attraction.
2. **Objectification and Spectacle:** The song's subject may be objectified if the recurrent refrain of wanting to see the other person "**like that**" and in "**3D**" is taken to mean an intimacy or an ambition to turn a personal relationship into a visual spectacle.
3. **Possessive Language:** The way that words like "You my bae, just like Tampa" and "I got you playing with yourself on camera" use ownership could point to a performative manifestation of masculine entitlement and domination inside a love and sexual context.
4. **Technological Mediation of Intimacy:** By including technological engagement tools like "**I can't touch you through the phone**" and "**Or kiss you through the universe,**" the current dynamics of romantic relationships are highlighted, in which technology plays the role of a mediator and affects how gender roles are expressed in romantic encounters.
5. Gender norms that specify how men are supposed to react in heterosexual romantic situations allow one to examine **the emotional rhetoric** used in the text, especially in connection to the act of receiving attention, as in "**Baby, oh, baby, oh, baby, you makin' me crazy**" and "**Rain, rain, rain, you can't fake it**". One other way to read these feelings and responses is as performative actions.
6. **Sexual Bragging:** The lines mentioning past successes—"**When I seen that body, you would think it was a d-**"; "**All my ABGs get cute for me**"—as well as the

objectifying portrayal of girls feed into the stereotypes of overbearing manhood and sexual pride as a manufactured aspect of masculine identity.

7. **Transformation Narrative:** It is possible to read the character's romantic narrative as performing its evolution from earlier actions, such **"I used to take girls up to Stony Brook / And steal they hearts like some crook"** and **"Now when I hold somebody's hand, it's a new story,"** to the current state of seeking something more substantial. As it is being performed, this change in gender identity represents a change in the character.

The discussions of those findings are studied as follow:

One might go deeper into the first element—that is, the desire expressed in the song "3D"—under the framework of Judith Butler's theories on gender performativity. A classic expression of male need, **"I wanna see it in motion, in 3D"** and **"You got me drinkin' that potion"** capture the desire for a physical interaction with another person.

The researchers discovered, using Butler's interpretation of these remarks, that the concept of **"desire"** is a product of performative acts in culture rather than being intrinsic. The metaphor of **"3D"** emphasizes in particular the need to get beyond the limitations of two-dimensional virtual interactions and have a real, multi-dimensional experience with the beloved. Many times, the way that men are portrayed, the desire for a real connection is emphasized as something that can be actively sought after, obtained, and possessed. This masculine construction highlights a proactive, visually focused desire.

One way to read **"You got me drinkin' that potion"** is as a representation of want that is both transforming and intoxicating. It recognizes how much of an active influence this demand has on the singer's emotional state. In this context, drinking a potion symbolizes stories of men going on adventures and facing obstacles to win the approval of others, therefore upholding gender norms that value male independence.

Media representations of the physical form help to "materialize" it in ways that follow gender stereotypes. Like song lyrics, every iterative performance serves to reference and reinforce these norms inside a community, so improving society understanding and expectations of how people—especially men—need to express their longing within the domain of gender performances. As such, these metaphors and techniques for expressing longing function as both performance tools to establish and validate a specific kind of masculinity that is closely associated with assertive manifestations of longing and the search of a real, tangible connection with another person.

The second element about the spectacle and objectification in the song "3D" might be understood as an example of how performative acts in the media help to maintain gender norms and power relations.

The lyrics employ the words **"3D"** and the phrase **"like that"** frequently as symbolic representations of a longing to see another person as a complete and tangible being. Still, a propensity for both physical and visual pleasure could point to a worldview that objectifies people, seeing them as things to be consumed. The statement just made is consistent with Butler's performativity theory, according to which gender is formed by repeated acts. Here in particular, the masculine gaze's repetition creates a spectacle that objectifies people.

The song delves on the idea of seeing in "3D" as a way to declare a real connection or sense of authenticity that goes beyond the virtual or surface-level. To be sure, turning someone's body into a showpiece for the sake of visual pleasure may serve to perpetuate gendered patterns of observation. Deeply ingrained in traditional power relations that usually favor the masculine perspective is this phenomena.

Furthermore, the spectacle is an active process that turns the subject of the song into a performative commodity meant to be shown and appreciated in a particular way; it is not a passive component. The framing described above has the ability to maintain the objectification that takes place in the fields of romance and sexuality since it suggests that the value of people depends on their appearance and the satisfaction that the observer gets from that exposure.

The performers, the researchers found, help to normalize and sustain power systems that support the objectification of bodies for entertainment and consumption. From this angle, gender performance is a reciprocal interaction that reflects and sustains the social expectations and standards, including the idea of male supremacy over female bodies, rather than a one-way expression. Recurrence of these problems in the media heightens their cultural integration and initiates a cultural dialogue that defines and limits gender and sexuality expressions.

Turning now to the third element highlights the function of possessive language in the song "3D" with regard to gender standards and the manifestation of masculinity.

To reveal the performative elements of dominant masculine sexuality, one could examine the statements "**You my bae, just like Tampa**" and "**I got you playing with yourself on camera**". As to Butler's theoretical framework, gender is a set of gestures and acts with stylized repetitions that society interprets as indicators of either masculinity or femininity. The terms listed before are perfect examples of how entitlement and possessiveness are performed and how they support and reinforce a culturally constructed story of masculinity. When someone claims ownership of their behavior in a sexual context, it not only shows control but also upholds the conventional male role as the dominating actor in love and sexual settings. Because of its public or semi-public features, the previously described phenomenon is more complex and raises the possibility that exhibitionism and voyeurism are components of performative masculinity.

Furthermore, calling someone "**my bae**" and referring to a location casually as "**just like Tampa**" draws a comparison between a partner and an owned object. This classification upholds a patriarchal viewpoint according to which males have exclusive control over their relationships, just as they do over possessions or places. By using words to enact and strengthen the act of possessiveness, one can affect the listener's understanding and expectations about gender roles and interpersonal relationships.

By using such language in the media and in daily contacts, these claims become commonplace and help to shape society norms around gender and sexuality. Although they are really the result of repeated cultural traditions, the existence of these norms gives rise to a sense of their intrinsic link to gender identity.

Moreover, the lyrics reflect and support society expectations of male monitoring and the idea that female bodies are entitled by openly claiming control over another person's sexual orientation ("**playing with yourself on camera**"). This representation of male as the ultimate and dominating force over the subjugated woman is in line with traditional power structures and the implementation of heteronormative relationships, therefore supporting toxic masculinity in which possessiveness is misunderstood as intimacy.

The poetic material in issue is not only a reflection of individual creativity or life events. Rather, it is a vital part of a larger public discourse that is influenced by the performative character of gender identities as well as shaping it. By this process, possessive actions are engraved and sustained as expected manifestations of masculinity.

The way Butler's theory is incorporated into "3D"—technical mediation—highlights how technology shapes relationships and intimacy. This feature provides a major forum for the manifestation of gender roles and conventions.

"I can't touch you through the phone" and **"Or kiss you through the universe"** express a desire for a connection that technology is unable to fully replicate and represent the obvious absence of physical proximity that often characterizes modern relationships. One way to read this situation is as an example of how modern society standards and the technology we use are mutually reinforcing. In the digital sphere, where the potential and constraints of technology limit and redefine displays of desire and intimacy, gender performances also take place.

These sentences emphasize the difficulty of maintaining traditional masculine manifestations that usually place a great value on touch and physical presence as signs of love and power. In the field of gender construction, Butler's theory holds that gender is performative, meaning that it is created by repeated behaviors. These behaviors are prone to interruption in a time of rapid technological development, which leads to the emergence of new gender performance expressions that may challenge accepted ideas of masculinity and femininity.

In addition, the researchers looked at how technology affects how we understand the physical body, our own identities, and the gender standards that go along with it. **"Kiss you through the universe"** conjures up images of great size and the challenges of building meaningful connections in an apparently endless virtual world. Inside this framework, using technology for connection represents a certain form of modern manhood, which is navigating bonding and desire through the screen, often depending on visual cues and representations.

The songs in issue show signs of longing, which shows how technology has been used to both maintain and modify traditional gender roles. Through highlighting the limitations of digital closeness, these expressions both follow and challenge accepted conventions, encouraging people to express gender in ways that seek to link the real and virtual worlds, so highlighting the complexities of modern relationships and the continuous change of gender roles in a time when digital technology rules.

Moreover, technology is a mediator in interactions and is also very important in determining how we express and carry out gender roles. This mediation phenomenon presents new chances for the development of identities and relationships that may either support or refute accepted notions of gender. The universe and the phone represent the great power of technology to shape how we understand and express intimacy in connection to gender.

We examine the emotional rhetoric of the song "3D," especially in connection to the act of attracting attention, as demonstrated by lines like **"Baby, oh, baby, oh, baby, you makin' me crazy"** and **"Rain, rain, rain, you can't fake it,"** in light of the fifth component of Judith Butler's theory of gender performativity.

Butler claims that gender is a construct created over time and determined by a recurrent set of behaviors. Within the context of romantic and sexual interactions, the lyrics in issue display a high degree of emotional expressiveness that can be understood as a performative embodiment of gender, more especially, masculinity. Men are often shown in the dominant cultural narratives as expressing their emotions less so than women. These sentences, however, provide another view of masculinity that openly admits and highlights emotional frailty and desire, which runs counter to this story.

Phrases like **"Baby, oh, baby, oh, baby, you makin' me crazy"** have recurring emotional pleas that suggest a masculine expressive style greatly impacted by the target

of adoration. One may argue that this particular kind of expression both challenges and follows accepted gender norms. This illustrates Butler's ideas that gender is flexible and that acts of performance have the power to upend preexisting identities.

Moreover, the statement **"you can't fake it"** paradoxically enhances and assesses the representation of true emotions in love partnerships. The focus on authenticity is related to a basic gender norm that values genuine emotional manifestations as a major aspect of masculinity, therefore adding complexity to the expectations placed on men in heterosexual love relationships. This statement could be a performance act that challenges the idea that men are not affected by or aware of their emotions by highlighting the true connection between couples.

By tackling feelings usually connected to femininity and thereby questioning conventional gender norms, the emotional content of these songs contributes to the formation of masculine identities. Moreover, people in the audience who may view these manifestations as legitimate ways to express their own gender identities may find the emotional depictions in the song to be a model. Media representations thus have the power to question accepted distinctions between feminine emotionalism and male stoicism, so generating chances for the manifestation of masculinity that include emotional expressiveness.

Utilizing the sixth component of Judith Butler's theoretical framework, a review of the song "3D", shows that its depiction of sexual bravado may be seen as an expression of conformity to traditional masculine gender norms.

"I'm on my Jung Kook, take a chick off one look" expresses a sense of sexual ability and assurance and represents a particular type of masculine gender performance that Butler's theory holds is learned until it is accepted as the norm in society. The above described arrogance suggests a view of male sexuality that is marked by power, aggressiveness, and a dependence on visible and instantaneous accomplishments by presenting the male man as having an apparently easy ability to attract others.

These kinds of statements are used to reinforce a certain, dominant version of masculinity. Through their boasting about their sexual exploits or talents, men participate in a culturally produced sort of macho sexuality that emphasizes domination, competition, and the objectification of others as symbols of their own sexual achievements. In the setting of sexual interactions, these performances both reflect and reinforce cultural standards on the proper behavior and attitudes for men.

Moreover, the use of the possessive pronoun **"my"** in the sentence **"my Jung Kook"** and the implied control over women's attraction (**"take a chick off one look"**) support the notion of male supremacy and control over sexual relationships. In order to promote the development of masculine identities intimately associated with the ability to draw sexual attention, this particular portrayal of masculinity links sexual attractiveness and power with personal importance.

The performance aspect of sexual boasting usually takes the shape of a public show in which the audience participates fully in the performance, therefore confirming and recognizing the projected masculinity. Media endorsements or consumption of such excessive self-confidence have a big influence on how viewers see and expect particular behaviors, which in turn shapes their own gender performances in a feedback loop.

Under Butlerian theory, these songs actively participate in normalizing particular attitudes and practices, therefore shaping the discourse around masculinity and sexuality. These themes are kept up to date in mainstream media in order to support and validate these masculine identities and actions, therefore maintaining a

conventional narrative of male sexual supremacy and attractiveness that complies with social standards on gender roles.

Considering the seventh component of Judith Butler's gender performativity theory, we can investigate how the song "3D" depicts romantic idealization as a transformation narrative, particularly in terms of lyrics that suggest a more tender and kind manifestation of masculinity, such **"I'm on it like white on rice, blanket on a bed."**

In contrast to typically violent or far-off representations of masculinity, the aforementioned songs express a degree of diligence and awareness. Butler argues that a performativity repetition of actions creates the manifestation of gender. Expressions suggesting closeness and comfort (**"like white on rice, blanket on a bed"**) so represent a side of masculinity that includes a protective, almost maternal role. This picture offers another performativity framework for the idea of masculinity, one that includes as essential elements of its construction the innate ability for empathy and emotional support.

Apart from reflecting individual feelings, these lyrics also contribute to the larger cultural construction of gender standards. By exposing this more sensitive side of masculinity, the song disproves traditional myths that limit men to roles that forbid acts of tenderness and domestication. It breaks down sharp boundaries and makes space for more complex and varied identities that incorporate caring as a core part of being male.

Moreover, the well-chosen metaphors highlight the ideas of unity and support by indicating a deep and almost inseparable link. These representations, which break with the cliché of the lone, self-sufficient man, support a kind of masculinity centered on relationships and mutual reliance. Using this home metaphor helps to place masculinity in a field that is often connected to femininity in sociocultural settings, therefore challenging accepted notions of gender segregation.

These songs represent masculinity in the context of romantic relationships that values shared spaces and reciprocal presence over control or domination. Subtle visual depictions are included to refute the notion that compassion and sensitivity are incompatible with masculinity, therefore advancing a complex discussion on male identities and behaviors.

Therefore, these repeating performances have the power to influence and reflect the shifting gender norms as society reassesses the meaning and manifestations of masculinity and femininity within the domain of intimate intimacy through the dissemination of this alternative narrative across different media platforms.

Butler's argument holds that by acting within the lyrics of the song, these elements actively contribute to the creation of gender norms and expectations rather than just reflecting an existing gender reality. Through a more inclusive and sympathetic viewpoint on gender, the song's lyrics aggressively question and reinterpret conventional standards about masculinity.

Conclusion

Conclusion of the Research

The study findings apply Butler and Fairclough's theoretical frameworks to provide a thorough analysis of masculinity. Judith Butler's gender performativity theory is used to the analysis of the masculine representations in the song "3D," offering understanding of how gender norms are performed. The lyrics of the song show how complexly conventional ideas of virility interact with various forms that suggest nurturing sides of masculinity.

With reference to the larger social discourse, Fairclough's Critical Discourse Analysis gives these representations more contexts and shows how the song both questions and reinforces gender stereotypes. According to Fairclough, texts are social activities that have the ability to create and change power relations. This paper shows how media may both support and contradict prevailing society norms by placing the lyrics of "3D" as a dynamic participant in the current scholarly discussion about masculinity.

This study has advanced academic understanding of the complex nature of gender representation in popular culture and its potential impact on society perceptions of gender norms. This responds to an increasing discussion that recognizes the elasticity of gender identities and the role played by the media in shaping these ideas..

Research Limitation

Although acknowledging its limitations, this study offers insightful information about how gender is performed in a particular cultural product. Because the study only looks at the lyrics of one song, the results might not be as applicable to other media types or cultural contexts. Butler and Fairclough's theoretical frameworks were used in the study; they might not fully capture all gender performances or perceptions. Without taking these limitations into account, there is a chance of overgeneralization; hence study results must be interpreted in the particular framework of this project.

Recommendations for Further Research

Further research should aim to increase the variety of media that are looked at and the approach taken. Future research projects should combine quantitative and qualitative approaches for data collecting. Focusing especially on ardent fans of Jungkook, surveys and interviews with BTS's biggest fan base would be valuable in order to obtain important insights into audience reaction and the personal impact of gender norms.

By having in-depth conversations with fans and looking at their opinions, one may learn how gender norms are internalized, disputed, or reinvented in practical settings. In addition, the participatory character of fandom—especially with BTS—offers a perfect setting for examining the iterative character of gender presentation. This is looking at how fans interpret and act out gender in connection to media representations. A more thorough research could improve our understanding of the gender norms' recurrent pattern.

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