

On the fetish-character and visual seduction – Dance in Taiwanese Mandopop music videos and youth culture

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Abstract

In a contemporary East Asian society, the majority of the reputable international Mandarin popular music performers, lyricists, composers, and producers have Taiwanese backgrounds. This study acknowledges the importance of dance in the distribution and impact of Mandopop. Dance in Taiwan's Mandopop music videos has been integrated with the complex process of social change. The main concern to address in my research is the embedded meaning in Mandopop music videos. In order to achieve this, my research is aimed at analysing the effects of producing and promoting music videos and their stars. The significance of the symbol of dance refers to the visual effects, which were imposed on the stars' figure, charisma, character, and melody. In the long run, the Mandopop music products were marketed so that those who experienced them, particularly the youth, would form a specific taste in music and dance.

The research uses the qualitative, case-oriented method of objective hermeneutics (Oevermann, 2005) to explore Mandopop in successive processes. The first part of this research is to analyse the specific object: the historically and socially composed texts of Mandopop music videos. The second part of the research is to explore the social condition and historical context of the music videos. The third part is to combine the relevant theories serving as the dialectical rules in order to generalize the idea and form new theories. The case study in the research is *Love You*, a hit from Cyndi Wang's¹ second album *Cyndi Loves You*, released in 2004. The music products sold 200,000 copies in Taiwan and 1,200,000 copies throughout Asia.

Keywords: dance in popular music, dance and media, sociology of dance, dance and youth, dance in Taiwan

Description of the music video, *Love You*

Cyndi Wang has two characters in this music video. The first one is set as a “girl next door” figure – as if observed through a window – who goes about her personal life at home, fooling around, preparing for school, cleaning, and day-dreaming. This character is the subject of the storyline that is played out in the lyrics, a girl who is confused about love and insecure about her relationships. The second character is set in a group of seven female students' dancing scenes. This is the character of the singer Cyndi Wang, who lip-syncs and performs dance-to-the-beat. Apart from Cyndi, Sam Wang² is featured as a rapper throughout the video. He appears only in the close-up, individual shots.

¹ Cyndi Wang is a Mandopop singer who was born in 1982 in Taiwan.

² Sam Wang (Wang Shao Wei) is a Taiwanese actor, singer, and model. His 5566 debut, released in 2002, helped him become a well-known celebrity. By 2004, the time he was featured in *Love You*, 5566 was very popular in both Taiwan and China.

| | | | |
|------------------|---|---|---|
| Character | Cyndi Wang- Home  | Cyndi Wang- School  | Sam Wang  |
| Story | Playing, cleaning, and day-dreaming at home | A group of seven female student dancers. | Rap |
| Scene & location | Home | High school campus | Unclear location in outdoors |
| Costume | Man's T-shirt (and women's white vest), women's trousers, barefoot | School uniform | Long hair with a hip-hop-style jacket |
| Time | Daytime with bright light | Daytime with bright light | Daytime with dark light |

Sequential analysis

Mod Disco 4/4 (F)

$J = 101$ (16 Beat)

Tempo (Drum 2, 4)

Prelude (00:00-00:43)

Tempo(小鼓2.4拍)

PN(1) 03 33 (4) 0444 454 (5) 02 22 (1) 0333 33 (6m) 03 33 (4) 0444 454 (5) 02 22 (1) 0333 33 N.c (cym)

|| 0i 7i^{SV} 6i i | 06 54 35 5 | 0i 7i 6 i 5 | 56 54 31 1 | 0 0 0 0 |

(Rap) Yo Yo Yo Cyndi, what what's wrong with me? (愛你) Yo Yo Cyndi baby, what's wrong with me? Cyndi, give me your love, you make me sneeze all the time Yeah.....

Bs: no

(小鼓2.4拍)PN(同上)

(1) SV (4) (5) (1) (6m) (4) (5) (1)

|| 0i 7i 6i i | 06 54 35 5 | 0i 7i 6 i 5 | 56 54 31 1 |

Bs: no Now now 怎麼我 一直狂打噴嚏 在凌晨三點二十六分 Let me sing let me sing a song 陪妳入睡

(小鼓2.4拍)PN(同上)

(1) SV (4) (5) (1) (6m) (4) (5) (1) u.o"oii

|| 0i 7i 6i i | 06 54 35 5 | 0i 7i 6 i 5 | 56 54 31 1 |

Bs: 1111 31 444 34 5555 45 111 71 6666 31 444 34 5555 45 111 71 ~

What is love 噁哼我正在聽妳 要什麼都 Say ye Cyndi I really do love you so "如果

(小鼓2.4拍)PN 01 01 01 01 -

English lyrics

Yo Yo Yo Yo Cyndi, what's wrong with me? (Love You) Yo Yo Cyndi baby, what's wrong with me? Cyndi, give me your love, you make me sneeze all the time Yeah...

Now now... why do I sneeze crazily all the time. At 03:26 am, let me sing let me sing a

song. Accompanying you to sleep. What is love uh ... I am listening and say ye to whatever you want. Cyndi I really love you so.



Description

The music video begins with images of and singing by Sam, the male character in the music video. Sam has long hair and wears a hip-hop-style jacket, rapping confidently to the camera. On the other side, we see Cyndi, a female student, struggling while moving a speaker on the stairs and then changing outfits with other female students in the classroom.

Analysis

Sam establishes the musical rhythm and genre of the song in the Prelude, with the tempo and drum accompanying his rapping. The principal singer of the song, Cyndi, however, does not look at the camera or the audience. In contrast, Cyndi's character is outlined by Sam Wang, according to the music, lyrics, and visuals. In this early stage of the video, Cyndi Wang is shown to be in a weaker position than the male rapper.

Verse 1 (00:43-01:11)

⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ^(6m) ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾
 || i i i i i i 6 6 i 0. i | 55 55 27 i 15 0 i i | i i i 3 i i i 6 0 6 | 55 55 27 i i 34 |
 你突然打 了個噴嚏 那 一定就是我在想 你 如果 半夜被手機吵醒 啊 那是因為我關心 常常
 Bs: 1111 31 444 34 5555 45 111 71 6666 31 444 34 5555 45 111 71 ~

⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ⁽⁴⁾ ^(1/3) ^(2m7) ⁽⁵⁷⁾
 || 5 i. i i 7 666 | 65 244 43 01 | 11 676 65 03 | 45 676 65 5 |
 想你說 的 話是不 是 別有用 心 明 明很想相 信 卻 又忍不住懷 疑

^{PN} ⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ^{PN} ⁽⁴⁾ ^(2m7) ⁽⁵⁷⁾ 02 34 05 45
 | 5 i i i i 6 6 | 52 27 i i 3 4 | 43 2 i i i 6 7 i 2 | 2 - 07 i 2 |
 在 你的心 裡我 是否 就是唯 一 愛 就 是有我 常 煩著你 Ho Baby

English lyrics

If you are sneezing suddenly, that is because I am missing you. If you are awakened by the ring of the phone, it is because I am concerned. I am always wondering about

the meaning of your words. I really want to believe but I still cannot help doubting it. Am I the only one in your heart? Love is to stick with me all the time.



Description

There is no shot of Sam at the beginning of the verse. The singing character switches from Sam to Cyndi. The storyline here features her at home, awakening at 2:31pm. There are several shots of her, reluctant to get out of bed, but unable to get back to sleep.

Analysis

Unlike Sam, Cyndi does not sing into the camera when she starts to sing the verse. Instead, we are shown several close-up shots of an alarm clock, an apple, a mirror, feet, and Cyndi's sleeping position. The camera moves from a third-person perspective to observe these details. There is no specific storyline in the first verse; the audiences seemingly watched Cyndi's personal life, as though observed through a window.

Chorus 1 (01:11-01:31)

(小鼓2.4拍)Brass

$\boxed{1}$ 01 01 $\boxed{4}$ 011 71 $\boxed{5}$ 07 07 $\boxed{1}$ 011 71 $\boxed{4}$ 01 01 $\boxed{2/4\#}$ 02 02 $\boxed{57}$ 07 07 "07 12
 情話多說一點想我就多看一眼表現多一點點讓我能真的看見 Oh
 Bs: same

Brass

$\boxed{1}$ 01 01 $\boxed{4}$ 011 71 $\boxed{5}$ 07 07 $\boxed{1}$ 011 71 $\boxed{4}$ 01 01 $\boxed{57}$ 02 02 $\boxed{1}$ (2x)"03 2i
 Bye 少說一點想陪你不只一天多一點讓我心甘情願愛你.....

English lyrics

Oh Baby say more lover's honey words. Let me see some more signs. Oh say fewer byes. I want to be with you more than just one day. More signs to let me be willing to love you.



Description

At the beginning of the verse, Cyndi amends her character from the one in her room to the one dancing with six other female students. Apart from the group dance choreography, there are some extreme close-up shots of Cyndi, who lip-syncs and points her finger to the camera, and thus the audience.

Analysis

This is the first time that Cyndi sings to the camera in a single close-up shot. From the first chorus, Cyndi transforms her character from an observed object to a subjective story-teller. When she points her finger to the camera, singing, “love you” to the audience, she establishes interaction. As a result, what seemed to be a “Truman Show” scenario – an unselfconscious character observed by a third person – returns to the standard music video format, in which a singer self-consciously represents herself to an audience.

The dance choreography here will be repeated four times throughout the music video. As in most dance music videos, this formation helps the audience to memorize the key “image” of the song: seven girls dancing with their uniforms on, dancing with some simple movements of hands and legs. The girls in the music video appear to be members of a school club, casually practicing their dance moves. The dance choreography, along with their shy smiles, uses these incomplete, formless, and unprofessional movements to express the innocent girlhood of the group.

Compared to other music videos, the dance choreography possesses several distinctive features. Firstly, the group performs no obvious central-body movement. The girls’ movements are mainly confined to hand-in-hand waving, leg kicking, and some shoulder lifting. There are no particularly impressive techniques or even orderly movements in the performance. Secondly, the girls’ physical features are not highlighted by sexualized costumes or close-up shots. This stands in contrast to the majority of Western dance music videos, in which display of the female body is always important.³ Thirdly, there are no male characters present in the dance group. Consequently, there is no bodily contact between men and women, or indeed any suggestion of physical sexual contact. Finally, Cyndi is not clearly featured as the leader of the group. Wearing a grey sleeveless jacket is her only distinctive feature from the others. Her dancing position is not particularly significant within the group of dancers.

³ See more discussion in Kaplan (1997); Bayton (1990) (1992); Brown & Campbell (1986); Seidman (1992); and Sherman & Dominick (1986).

Interlude (01:31-01:46)

(小鼓2.4拍) (1) TP (小鼓2.4拍)

① 木琴 ④ ⑤ i ① ① ④

|| 03 333 345 43 | 02 223 34 32 || "7i7 7i6 6. i |

Bs: no Bs: 1111 31 444 34 ~

⑤ TP ① ⑥m ④ ⑤ ① u.o "oii

| 7i2 2i7 i55 5 | 0 5435 4323 21. | 6i7 721 1 - |

喜歡



Description

In the interlude, the video reverts to Cyndi's original character, who goes about her daily life at home, with trivial activities, including sleeping in, sending text messages, washing her feet, cleaning her room, and day-dreaming.

Analysis

Generally speaking, in dance music videos, the interlude is an opportunity to focus on the dance routine, while the singer is not singing. In most dance music videos, consequently, the most skillful or impressive choreography will be shown during the middle eight, since this is when the audience is fully focused on the singer's movements, as opposed to her vocality.

In *Love You*, however, the middle eight focuses on Cyndi's daily life, with her expressions of listlessness, innocence, and worry, as well as some close-up shots of Cyndi Wang's hair, feet, and earphones. Since the enjoyment relies more on watching than listening during the middle eight, the pleasure lies in watching these expressive details and personal objects.

Verse 2

(小鼓2.4拍)

⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ^(6m) ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾
 || ii ii ii6 6i oii | 555 27i 15 0i | iii 3ii i6 056 | 55 55 27i i 34 |
 在你的臂彎裡胡鬧 你的世界是一座城堡 在大頭貼畫滿心號 貼在手機上對你微笑 常常
Bs: same

⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ⁽⁴⁾ ^(1/3) ^(2m7) ⁽⁵⁷⁾
 || 5 i.i i7 666 65 244 43 01 | 11 676 65 03 | 45 676 65 5 |
 想我說的話你是否聽得進去 明明很想生氣 卻又止不住笑意

^{PN} ⁽¹⁾ ⁽⁴⁾ ⁽⁵⁾ ⁽¹⁾ ^{PN} ⁽⁴⁾ ^(2m7) ⁽⁵⁷⁾ ⁰² ³⁴ ⁰⁵ ⁴⁵
 | 5 iii i 6 6 | 52 27i i 3 4 | 43 2ii i6 7i2 2 - 07 i2 :||
 在我的心裡你 真的就是一愛 就是有我常賴著你 Ho Baby

English lyrics

Messing around under your arms. Your world is a castle. Drawing a lot of hearts on my photo, sticking it on your phone, making a smile to you. I always wondered you are listening to me or not. I was supposed to be angry, but I could not hold my laugh. You are the only one in my heart. Love is to stick with you all the time.



Description

After the middle eight, Cyndi continues to play in her room. She sits down on the floor after her exhausting cleaning routine, lies down on the bed and messes around, playing piggyback war with a white bear doll. She occasionally acknowledges the camera by glancing at it.

Analysis

Most of the actions here are drawn from the girl's private life, which is not supposed to be seen by the public. The camera movements and angles suggest that Cyndi Wang does not know that there are people watching her. The camera either shoots from behind her back, or follows her to different locations, with informal documentary-style shooting.

On the other hand, Cyndi occasionally performs for the camera, suggesting some interaction between her and the audience. The position of the audience might be that of someone carrying a hand-held camera, making a slightly haphazard home video of Cyndi Wang. The audience is simultaneously an insider, documenting these private movements, as well as a spectator, watching them.

In the lyrics, Cyndi's character seeks to confirm whether or not there is love (sticking together is her definition of love). The images show her behaving in a childlike and sometimes vulnerable manner (e.g., being unable to complete the cleaning work with a dust-collecting fan), and in the lyrics, she calls out to someone for protection: she is looking for a guardian, a listener, a shield. Cyndi's vulnerable character in the video and dependent character in the lyrics respond to the observer/viewer, who documents these scenes and interacts with her.

Chorus 2

(小鼓2.4拍) Brass

$\textcircled{1}$ 01 01 $\textcircled{4}$ 011 71 $\textcircled{5}$ 07 07 $\textcircled{1}$ 011 71 $\textcircled{4}$ 01 01 $\textcircled{2/4\#}$ 02 02 $\textcircled{57}$ 07 07 "07 12
 情話多說一點想我就多看一眼 表現多一點點讓我能真的看見 Oh
Bs: same

Brass

$\textcircled{1}$ 01 01 $\textcircled{4}$ 011 71 $\textcircled{5}$ 07 07 $\textcircled{1}$ 011 71 $\textcircled{4}$ 01 01 $\textcircled{57}$ 02 02 $\textcircled{1}$ (2x) "03 2i
 Bye 少說一點想陪你不只一天多一點讓我心甘情願愛你
 (2x)"就這樣

English Lyrics

(A repeat of Chorus 1)



Description

In the second chorus, the video comes back to Cyndi's dancing scenes, with six other girls, all in uniform. The choreography shown in the first chorus is repeated.

Analysis

The lyric sung by Cyndi is actually fairly straightforward, requiring an action from the boys. However, the directness of the lyrics is diluted by the fact that though the message is delivered by seven girls, not one is present for their expression (Cyndi's character may come across as too dominant here without the accompaniment of six other girls). The lyrics sung by Cyndi are actually fairly straightforward, requiring an action from the boys. Though it seems that it would contradict the logic of the innocent and soft characteristics of Cyndi, in fact, the arrangement of a group dance serves to absorb the shock of the character-switching. Cyndi's character may come across as too dominant here if there is no accompaniment of the other girls; a group of girls can deliver this direct message as a common consensus. The directness of the lyrics sung by Cyndi is already diluted by the fact that the message is delivered by not one, but seven girls. Consequently, Cyndi can still be a submissive and vulnerable female character when part of this group.

Bridge

(小鼓2.4拍) (2)

$\text{|| } \overset{\textcircled{4}}{7} \overset{\textcircled{1/3}}{\overset{\textcircled{3}}{i} i} \overset{\textcircled{2m7}}{7} \overset{\textcircled{1/3}}{\overset{\textcircled{3}}{i} i} \text{ | } \overset{\textcircled{2m7}}{0i} \overset{\textcircled{57}}{\overset{\textcircled{3}}{i} \overset{\textcircled{2}}{2} \overset{\textcircled{3}}{3}} \overset{\textcircled{57}}{\overset{\textcircled{3}}{3} \overset{\textcircled{2}}{2}} \overset{\textcircled{4}}{i7} \text{ | } \overset{\textcircled{4}}{7} \overset{\textcircled{1/3}}{\overset{\textcircled{3}}{i} \overset{\textcircled{2}}{2}} \overset{\textcircled{1/3}}{7} \overset{\textcircled{1/3}}{\overset{\textcircled{3}}{i} \overset{\textcircled{2}}{2}} i \text{ |}$

一天多一點 慢慢的累積感覺 兩人的世界

Bs: no

$\text{| } \overset{\textcircled{2m7}}{i} \overset{\textcircled{57}}{\overset{\textcircled{3}}{i} \overset{\textcircled{2}}{2} \overset{\textcircled{3}}{3}} \overset{\textcircled{57}}{\overset{\textcircled{3}}{3} \overset{\textcircled{4}}{4}} \overset{\textcircled{57}}{\overset{\textcircled{3}}{3} \overset{\textcircled{5}}{5}} \uparrow \overset{\textcircled{57}}{5} - \overset{\textcircled{5sus7}}{5} \overset{\textcircled{57}}{\overset{\textcircled{3}}{3} \overset{\textcircled{2}}{2} \overset{\textcircled{3}}{3}} \uparrow \overset{\textcircled{57}}{2} - \overset{\textcircled{07}}{07} \overset{\textcircled{1/3}}{\overset{\textcircled{3}}{i} \overset{\textcircled{2}}{2}} \text{ |}$

就 能夠貼 近 一點..... Ho Baby

English Lyrics

Accumulating more and more feeling day by day. Two people's worlds will come closer...



Description

Cyndi does some forward-jumping and shoulder lifting, sometimes glancing shyly at the camera. In contrast, Sam looks at the camera with great confidence, performing dramatic rap gestures.

Analysis

In this bridge section, for the first time, the camera cuts quickly from Cyndi to Sam, confirming a relationship between them. However, apart from during this cut, there were no continuous shots between them throughout the video; the relationship between Sam and Cyndi in the video is ambiguous.

Chorus 3 & 4

(小鼓2.4拍)Brass

① 01 01 (4) 011 71 (5) 07 07 (1) 011 71 (4) 01 01 (2/4#) 02 02 (57) 07 07 "07 12
 || 3̣3̣ 5̣5̣5̣ 5̣ 4̣ 1̣ | 2̣2̣ 4̣5̣4̣ 4̣3̣ 3̣ | 1̣1̣ 3̣4̣3̣ 3̣2̣ 6̣7̣ | 1̣ 3̣4̣3̣ 3̣ 2̣ 5̣ |

情話多說一點想我就多看一眼表現多一點點讓我能真的看見 Oh

Bs: same

Brass

① 01 01 (4) 011 71 (5) 07 07 (1) 011 71 (4) 01 01 (57) 02 02 (1)
 | 3̣ 5̣5̣5̣ 5̣ 4̣ 1̣ | 2̣2̣ 4̣5̣4̣ 4̣ 3̣ 1̣ | 1̣ 6̣ 1̣ 7̣ 3̣3̣3̣ | 3̣1̣ 1̣2̣1̣ 1̣7̣ 1̣2̣ |

Bye 少說一點想陪你不只一天多一點讓我心甘情願愛你 Ho Baby

(小鼓2.4拍)Brass

① 01 01 (4) 011 71 (5) 07 07 (1) 011 71 (4) 01 01 (2/4#) 02 02 (57) 05 67 "07 12
 || 3̣3̣ 5̣5̣5̣ 5̣ 4̣ 1̣ | 2̣2̣ 4̣5̣4̣ 4̣3̣ 3̣ | 1̣1̣ 3̣4̣3̣ 3̣2̣ 6̣7̣ | 1̣ 3̣4̣3̣ 3̣ 2̣ 5̣ |

情話多說一點想我就多看一眼表現多一點點讓我能真的看見 Oh

Bs: no

Brass

① 01 01 (4) 011 71 (5) 07 07 (1) 011 71 (4) 01 01 (57) 02 02 (1)
 || 3̣ 5̣5̣5̣ 5̣ 4̣ 1̣ | 2̣2̣ 4̣5̣4̣ 4̣ 3̣ 1̣ | 1̣ 6̣ 1̣ 7̣ 3̣3̣3̣ | 3̣1̣ 1̣2̣1̣ 1̣ 01 |

Bye 少說一點想陪你不只一天多一點讓我心甘情願愛你多

Bs: same

(4) (57) (1) (4) (57) (1)
 | 1̣ 6̣ 1̣ 7̣ 3̣3̣3̣ | 3̣1̣ 1̣ 1̣. 4̣ | 3̣2̣ 01 17 67. | 1̣ - - - 1̣ - 0 0 ||
 一點才會慢慢發現 HA 因為你讓我心甘情願 (Fine)



English Lyrics

A repeat of Chorus 1 & 2:

Oh Baby say more lover's honey words. Let me see some more signs. Oh say fewer byes. I want to be with you more than just one day. More signs to let me be willing to love you.

Description

At the beginning of choruses 3 & 4, the group dance appears again, but is then gradually replaced by shots of Cyndi's personal life. Following some images of her sleeping, day-dreaming, and extreme close-up shots of her lips and eyes, she attends to her hair, looking into the camera as though into a mirror. There is a camera in the fridge, which films Cyndi taking a bottle from one of the shelves. In the last few shots of the music video, she gradually returns to her role as an observed object. At the end of the music video, Sam blows a goodbye kiss to the camera.

Analysis

There are some still images of Cyndi shown, which suggests that someone is looking and collecting them. These shots are random and fragmented features of Cyndi, such as her eyes and lips (in the extreme close-up shots), and her sleeping gestures and day-dreaming. When she looks at the mirror, takes a bottle of water from the fridge, eats toast, and rides her bicycle to school, the audience continues observing her from an invisible position.

At the end, we see Sam perform a kiss goodbye. The structure of the music video thus begins with Sam Wang and ends with Sam. Cyndi, the singer of the song, is actually relatively passive in its overall structure.

Theory generalization

On the fetish-character and visual seduction

During most of the chorus, we see Cyndi dancing in a group with six other female high school students. The dancers' performance is not skillful, powerful, or even orderly. Indeed, the choreography appears student-like, with simple movements like hand shaking, head waving, and leg lifting, where no demonstration of dramatic charisma can be found. In other words, Cyndi Wang is not presented as a radiant, distant, and dominant star in the video; she is more like a normal teenage girl who merely shows her daily life to the audience.

Although the lyrics of *Love You* are all about the relationship between Cyndi and Sam, they are never framed in the same scene. In fact, Cyndi does not interact with any single male character throughout the music video. She only socializes with other girls, engaging in "girl-only" activities, such as changing outfits and dancing in formation. These images transform Cyndi from a mature female character (she was 22-years-old in 2004) into that of an innocent girl. Cyndi's lack of clear knowledge about her relationship with Sam also heightens her innocent image. This process may suggest unconscious anxiety about being in an adult relationship with a man. The ambiguity of the relationship between Cyndi and men could produce a similarly ambiguous relationship between her and the male audience. In this playful space between confusion and clarity, innocence and experience, Cyndi gains the potential to become an object of sexual desire, and not merely adolescent affection.

At most of the scenes at home, Cyndi does nothing but behave like a child, fooling around in her private space. Her personal routines and games, such as brushing her teeth, jumping on her bed, changing her clothes, playing with her dolls, and washing her feet, are repeatedly presented in the video. The hand-held camera follows her actions in different locations, from some unusual angles, such as from below, or behind. Shaky camera movements – perhaps hand-held – and interaction with Cyndi Wang both suggest that the audience is somehow part of the scene. The audience can thus observe her private life from both within and outside of the scene. Therefore, the audience is invited to play with her through an uncertain aspect.

The customs in both the dancing scenes and the home scenes do not clearly sexualize the female character. However, the discrepancy between the numbers of her male and female fans indeed suggests that heterosexual attraction plays a significant role in the consumption of her music.⁴ Instead of sexual display, we also find that Cyndi's objects are repeatedly shown in the close-up frame. Her uniform, socks, photographs, radio, alarm clock, white duvet, apple, painting, straw, pink earphones, bear doll, toaster, pink fridge, bicycle, and so on are not glimpsed in the background; they are shot as individual close-up frames, which imply the importance of these objects.

According to Dant (1996, p. 9), sexual fetishism includes parts of the body and objects that are connected and substituted for the person. Cyndi's physical features and objects are stylized and fragmented by close-ups and fast cutting. These details, however, become the main content of *Love You*, and the direct recipient of the spectator's look. The presentation of *Love You* provides an erotic stimulation and sexual imagination to the audiences in an indirect way. Fetishism might be born of a frustration or confusion of normal desire (Dant 1996, p.11), though it is not mental illness (Freud 1977a, p. 66). When the object is substituted completely for the real person, and the diversity of sexual objects channels the sex drive, the displacement of the sexual object is then "overvalued" (Dant 1996, p. 11). This suggests the need to look further at the sexual ideologies emerging inside and outside *Love You*.

The fetishization of girls. Although Cyndi Wang is featured as a to-be-looked-at character with a dependent, tender, innocent, and day-dreaming personality, she is actually the leader of the group in her fan base. According to Freud (1986), fans project their ego on to the leader in the popular music scene. The implication of the image of star is toward the individuals. The sexual preference of "objectification" and "infantilisation" in *Love You* is the extension and representation of women's changing social position in the Taiwanese society. While dominant and sexual women are not widely acceptable in the greater Chinese society (Worden, 1991, p. 131), Taiwanese women subvert the traditional patriarchal control of women's sexuality, and introduce a new concept of female identity. Labeled as heterosexual fantasy, infantilisation is consolidated in the social aspect in Taiwan. One can frequently see women in their 20s and 30s engaging *ke'ai* (English: cute; Japanese: kawai'i) and *sajiao* (撒嬌 girlish behavior), ranging from giggling to exaggerated, high-pitched and childlike speech, to clothing choices (Marc 2011, p. 4). The setting of *Love You* is very much in a favour

⁴ More than 70% of the fan base of Cyndi is male (http://www.shm.com.cn/newscenter/2005-12/19/content_1177387.htm), and she is titled the Young Man Eater (少男殺手) by the media.

of this mix of East Asian cultural preferences.⁵ Under this specific cultural context, Cyndi strengthens her leading role by mimicking a normal and younger girl. Cyndi's girly, vocal, baby language in the lyrics, and playful scenes, erase her real personality and offers a new fantasy for men. The infantilised character replaces the dominant, skilful, and fashionable character in the popular music scene.

However, the innocent girl is not exactly innocent; this fetish character is the result of extreme rationality and industrial capitalism through an accurate consideration in the music industry. Going far beyond highlighting Cyndi's to-be-looked-at-ness, audio-visual culture builds the way she is to be looked at into the spectacle itself. Music video controls the dimension of space and time (changes in distance, narrative, editing); visual codes thus create a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire. The being-observed object eventually forms her logic of action and creates a new dialectical structure. She has never allowed any viewer to be part of her world. She places these fans at a perfect watching position: as outsiders. The outsider can obtain the pleasure only through observing her. It continues to exist as the erotic basis for pleasure in looking at another person as an object. Eventually, sexual satisfaction can only come from watching, in an imagined, controlling sense, an objectified other.

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⁵ In the greater Chinese culture, women reject being "iron women" and believe that their "natures" are not suited to science, technology, work requiring physical effort, or outside work (Bulbeck 1994, p. 97). Chinese men also express their anxiety and tension in dating successful and educated women (Worden 1991, p. 131).

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