

## Chapter V. Conclusion

From the analysis in the previous chapter, some points can be concluded:

1. The repetitive patterns of bilateral symmetry do exist in the music video.  
Furthermore, the bilateral symmetry is crucial to the music video as it underscores and goes in harmony with the lyrics and the musicality of the song.
2. The song expresses a guitar repetitive motive that is very dominant in every period. Thus, the musical composition of the song is divided into motive, phrase, and period that are repeated in all of its segments.
3. Historically *House of the Rising Sun* is a folk song of the Americans especially from the Southern States of the USA, such as Louisiana, Tennessee, and Kentucky. The song dates back to 1933 of the bluegrass style song of Clarence Ashley. The song indeed told about traveling through train and prison. The narrator of the lyrics was originally imagined as a woman living in an area outside New Orleans. The city of New Orleans in 1808 – 1822 did have a hotel called Rising Sun. The hotel was notorious for gambling, drinking, and prostitution site. The song is also associated with “a women’s prison outside of New Orleans with a stone etching of a rising sun over the gate, though no images have surfaced to date. The theory is plausible, since most versions before the 60s made the narrator a woman, and many renditions include the phrase “ball and chain” (Matt, 2011). The song has experienced changes in terms of genre, from bluegrass style to rock and roll, and lyrics from imaginative female narrator to the male one (the boy). Yet, unfortunately, the old version of the folk song lyrics was not written down. It was only passed down orally. As this was the case, consequently, a different version of the song from the cross of the countries to substitute New Orleans for another town and the Rising Sun for a different establishment happened (Matt, 2011).