
Family Meanings in Perunggu's '33X' Music Video: The Study of Semiotic Analysis Roland Barthes

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ABSTRACT: This research was conducted with the objective of analyzing the representation of the meaning of kinship in the music video of the band Perunggu entitled "33x" through the lens of a qualitative approach to Roland Barthes' semiotic analysis. Music videos can be utilized as a conduit for the dissemination of messages to the audience. The data collection techniques employed in this study are based on documentation studies, with the primary data sources being music videos. The data analysis techniques employed in this research include data reduction, data display, and conclusion drawing. The analysis leads to the conclusion that kinship can be obtained from simple things. This is demonstrated by several images of scenes captured by the researcher during the research process. The music video represents the meaning of family as a relationship that is not affected by the passage of time. It also represents the enduring bond between a father and son, as evidenced by the father's joy when talking with his son and the father's recollection of his son's childhood through the opening of a photo album.

Keywords: Music Video, Album



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INTRODUCTION

Music videos have become one of the most influential media in the music industry and popular culture in today's digital age. Music videos serve not only as promotional tools for songs, but also as powerful tools for conveying visual narratives and complex social messages (Mohamed et al., 2024). The combination of visual and auditory elements allows music videos to convey stories and emotions in a profound and effective way, making them an interesting object of study in various disciplines, including semiotics.

As a medium rich in symbolism, music videos often depict various themes relevant to everyday life, one of which is family (Coronel & Irimiás, 2023). Representations of the family in music videos can reflect various social and cultural dynamics and offer a unique view of the values and relationships between family members (Muralidharan et al., 2016; Schaffer, 2021; Song et al., 2023). Through careful visualization, music videos can depict warmth, love, conflict, and struggle in the context of family, providing insight into how family is perceived and valued in society (Bai, 2019;

Blackwell et al., 2023; Jardine, 2018).

The music video "33X" by Perunggu is an interesting example of how the theme of family can be explored through visual media. The video uses various symbols and signs to convey messages about family dynamics and roles (Abdullah & Yusuf, 2021). To understand the hidden meanings in this video, a semiotic approach, specifically the theory of Roland Barthes, is highly relevant. Barthes developed the concept that signs and symbols in media have not only denotative but also connotative meanings, meaning that they can carry different layers of meaning depending on context and interpretation (Fedorov, 2015).

In recent years, a number of studies have been conducted to explore music videos, which are widely used in a variety of objects that can be used as a reference for this research. A similar research study written by Vinta Sevilla and Ratu Nadya Wahyuningratna (2023) shows denotative, connotative and mythical meanings that describe a feeling of hopelessness or a feeling of loss described by feelings of despair and a strong suicidal desire. This is caused by the feeling of waiting for a friend who never came due to an accident that occurred (Sevilla & Wahyuningratna, 2023).

Then other studies have similarities with the discussion discussed by this study, such as research by Poetiray, Suryawati, and Joni (2021) the results of their research are representing postmodern feminism portrayed by Ariana Grande as the main character, But what is depicted in the video clip is a woman who has freedom like men, without trying to eliminate the differences between the sexes, who is able to fight patriarchy and has the power to express her opinion in public (Poetiray et al., 2021).

Furthermore, research written by Fitri and Kusuma (2021) showed that the music videos of Dalla Dalla and Wannabe regarding girl crush are included in the category of girl power as individual power, which emphasizes the ideology of individualism and responsibility built by oneself, such as self-love and self-esteem (Fitri & Kusuma, 2021).

The previous studies reviewed above have similarities in terms of the theory presented, both using Roland Barthes' semiotic theory, and the object of study studied. The contribution between these studies adds to the field of research using Roland Barthes' semiotics (Cakraningrat et al., 2024). The studies provide valuable insights into how music can be represented in different genres of music videos. However, each of these studies has a different focus and context (Augustyn et al., 2020; Erdemir, 2022; Hadley, 2023; Vålba et al., 2017).

This study differs from the previous studies in that it focuses on the music video "33X" by Perunggu and uses Roland Barthes' semiotic theory to uncover the meaning of family that is conveyed. Barthes' approach will allow us to explore how the signs and symbols in this video work to convey messages about family, both in denotative and connotative meanings. The intermediate contribution of this research adds to the field of research using Roland Barthes' semiotics. This analysis will help us understand how families are represented through visual media and how these messages can influence the audience's perception of the concept of family (Barden-O'Fallon & Ijdi, 2023; Daks et al., 2022; Zhang et al., 2021).

The use of Barthes' theory in this research is particularly relevant because this approach allows us to delve deeper into the structure of meaning present in music videos. Barthes believed that every visual and auditory element in media carries layers of meaning that can be deciphered through semiotic analysis. By applying this theory to the music video "33X," we can identify the key symbols used to portray the family and understand how these meanings are formed and conveyed.

The imperative for this research is rooted in the necessity to comprehend the manner by which

popular media influences and reflects prevailing family values in the context of contemporary culture. As a highly influential form of media, music videos have the potential to shape public perceptions of family. By examining the portrayal of family in the music video "33X" by Perunggu, we can gain a more profound understanding of the role that visual media plays in the social construction of family.

This research offers a significant contribution to the study of media and popular culture, providing an in-depth analysis of the representation of family in music videos. Furthermore, this research can serve as a valuable reference for academics, media practitioners, and content creators who are interested in understanding and developing more nuanced and meaningful visual narratives. Consequently, this research is not only pertinent within an academic context but also has practical implications for the creative and media industries.

By elucidating the significance of the familial construct in the music video "33X" through the semiotic lens of Barthes, we can gain new insights into the role of music videos in social and cultural communication. This research is expected to serve as a foundation for further studies on the representation of family in various forms of media, as well as help us better understand how popular media shapes our perception of the world around us.

METHOD

This study employs a qualitative research method with a semiotic analysis, as proposed by Roland Barthes. Barthes' semiotic analysis is concerned with focusing on their denotative and connotative meanings (Halomoan, 2021). Which signs and symbols in the media influence the formation and interpretation of meaning (Khan et al., 2023). In this context, the music video "33X" by Perunggu is analyzed to elucidate the meaning of family conveyed through visual and narrative signs in the video. The data collection technique employed is a documentation study, with primary data drawn from the music video entitled "33X" and a literature review based on books and scientific journals. Documentation represents a means of acquiring data and information in the form of written texts, archives, books, numerical data, documents, and images (Sugiyono, 2015).

The data analysis technique employed in this research comprises three stages: data reduction, data display, and conclusion drawing (Matthew B. Miles & Huberman, 2014). The data reduction stage entails the filtering and selection of pertinent information from the music videos and literature collected. The data display stage involves organizing data in a more structured format, such as through the use of tables or diagrams. This facilitates the identification of patterns and relationships between semiotic elements. The final stage is conclusion drawing, wherein the researcher interprets the presented data to elucidate the significance of family in the music video "33X." Through this analysis, the research aims to provide a comprehensive understanding of the role played by the symbols in the music video in conveying messages about family representation.

RESULT AND DISCUSSION

The results of the analysis of the Perunggu music video "33x" reveal the presence of multiple familial connotations. Consequently, this study is capable of elucidating the aforementioned findings. The researcher offers the following description:



Figure 1. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

Denotation, set in a dining room, with several props such as chairs, a neatly arranged table, a sofa behind the child, and two packets of food that the father and the child are about to eat. It can be seen that the father is sitting and the son is bending down to open the food that they will eat together. Connotation, this moment shows an interaction that signifies warmth and togetherness in the family. This scene explains the close family bond between parents and their children, which is proven by eating food together. Myth, this scene highlights the significance of family and the value of spending quality time together. The meal serves as an opportunity for both parents to bond and cherish moments with each other.

This scene, set in a dining room with chairs, a neatly arranged table, a sofa, and two packets of food, illustrates the deep bond and warmth within a family. The father and child, preparing to share a meal together, emphasize the importance of family interactions and the value of spending quality time together. This shared meal is not just about nourishment but also about strengthening the family connection and creating cherished moments (Berge et al., 2024).



Figure 2. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The scene conveys the denotation meaning of the child eating his food with enthusiasm, attired in an ash-colored shirt, while the television is in operation. Additionally, the father's back is visible, indicating that he is watching his son eat. From a connotative perspective, this scene illustrates the familial value that stems from the bond between a father and son, where the father demonstrates to his son how to eat his food. This creates a mythos that spending time with his son is enjoyable for the father.



Figure 3. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The denotation of the scene can be observed in the setting, which is a dining room. The child's focus is divided between two activities: eating and watching television. The father maintains attention on the child, who is engaged in his own activities. The father's demeanor is revealed through his smile, which is indicated by upwardly raised eyes, mouth, and lips. The subsequent connotation depicts a scene in which the father and his son are gathered in the dining room, accompanied by a packet of food. This moment is significant for the father, as it represents an opportunity to spend time with his son. Based on this interpretation, the myth suggests that when we focus our attention on the people we love, it serves as a form of remembrance for the father of his time with his son.



Figure 4. Official Music Video

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Figure 5. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The denotation of the scene can be observed in the context of the living room, where the son is engaged in the preparatory process of leaving for work by tidying up the bag he will carry, while the father is awaiting his son's completion of these preparations. The scene conveys a strong familial bond between the father and son, with the father escorting his son back to work. This act creates a mythical narrative, simultaneously evoking feelings of joy and sorrow for the father. The father experiences a complex emotional ambivalence about taking his child back to work, as it represents a moment he is reluctant to repeat.



Figure 6. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

Set in a hallway, the father and son are both holding a bag. The bag is eventually taken by the son to the car that is displayed on the terrace of the house, showing the denotation of this scene. This scene also shows the connotation meaning because it displays the father's care for his son, seen from the father who will carry his son's bag. Then the myth created is that parents' love for their children will never end. Even though the child already has his own way of life, a father is still a father and a child is still a child in front of his father.



Figure 7. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

This scene shows the background of a house yard, with a silver car parked neatly in the driveway. On top of that, the father and child are both going to ride in the silver car. This scene shows the father's togetherness and care for his son. It shows that the father wants to keep spending time

with his son. The idea here is that a father's love will never change. This is the same idea as in the scene. It doesn't matter how old the child is, a child will always be a child to their parents.



Figure 8. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The denotation is illustrated in the father's vehicle, utilising solely the rear-view mirror. The man's smile is conveyed through the use of a red light, which obstructs the road in the scene. While the narrative is centered on the journey, this scene portrays a father who is experiencing a sense of joy and fulfillment, as he is taking his only son on a journey to work overseas. This scene conveys the idea that a father's happiness is derived from the opportunity to accompany his child on a significant journey. Furthermore, the act of a father smiling while driving his child is perceived as a source of joy for parents, as it represents a form of development and autonomy that is attributed to the child.



Figure 9. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The term denotation is defined as follows the setting remains within the vehicle, yet this scene depicts the son with various items within the vehicle. The scene illustrates the son pointing the way to his father's workplace while dropping him off. The scene conveys the son's proximity to his father and his willingness to maintain communication with his father. Despite the father's migration, the son strives to keep in touch with him.



Figure 10. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

In this scene, the father has concluded his work overseas and has bidden his son farewell. The property observed in this scene is the camera on the cellular telephone, which the father utilizes to capture an image of his son, who will be engaged in work overseas. Furthermore, this illustrates the father's recollection of witnessing his only son at work. The image evokes a complex emotional response, encompassing feelings of pride and sadness. The father captured the image of his child, who was departing, and the child reciprocated with a gesture of farewell. This scene exemplifies the notion that photography serves as a form of memorialization, a tangible reminder that will be perpetually cherished by all. The act of photographing one's loved ones can be seen as a form of indirect kinship.



Figure 11. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

In this scene, a child transmits information to his father via a cellular telephone. The message is displayed with numerous unanswered calls to the father, presumably due to network limitations at his place of employment. The son's concern is evident in his insistence that his father remain informed about the well-being of all family members. The obligation for children to report to their parents is a fundamental aspect of familial relationships. It allows parents to remain aware of their children's activities and circumstances, while also providing children with a sense of connection and support, particularly in situations where parents are geographically distant.

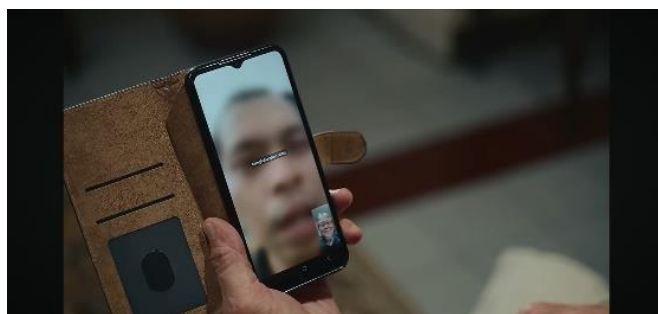


Figure 12. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

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The scene depicts a father and son engaged in a video call, utilizing the medium to provide each other with updates. Due to network constraints, the call was terminated prematurely, resulting in a brief communication window. The scene illustrates the challenges faced by the son when he encountered a sudden loss of connectivity, despite having a stable internet connection. These challenges are not uncommon when attempting to establish communication with parents. While difficulties may persist, it is essential to recognize the potential for opportunities to connect with them, even in the face of technical hurdles.

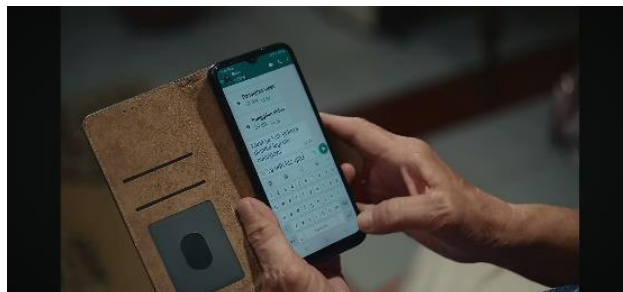


Figure 13. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

This scene shows a child apologizing because the network disconnected while they were on a video call. From a connotation perspective, this moment shows the child's guilt due to the difficulty of the network connection. The child gets to inform the father, but the father answers kindly and understands what the child is experiencing. This scene shows that understanding the situation of the people we love is one of the happiest things in a family life. By giving a little understanding and space, we can help our loved ones understand what they are going through.



Figure 14. Official Music Video

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The wall shows a calendar marked by the father to wait for the son's return. This scene shows the father's loyalty to wait for his son to return from his journey. He marks each date on the calendar to calculate when they will be together again. The myth is that parents must wait for their child to find his identity if he can work and succeed in a place far from home. Waiting for his return may feel long, but it makes parents wait for that time to come.



Gambar 15 Official Video Klip 33x

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The scene illustrates the configuration of the living room, specifically the father's tendency to frequently check his mobile phone. He is perpetually monitoring the child's ability to communicate. This suggests that the longer the period of time that has elapsed, the stronger the longing a father feels. He is driven by an unstoppable desire to check his phone constantly, in the hope of receiving news from his child. The father ensures that time progresses rapidly so that he can reunite with his son. The notion exists that a father's love is so profound that he consistently creates opportunities for the child's return. The father's anticipation of the child's call is a significant aspect of this dynamic.



Gambar 16 Official Video Klip 33x

Sumber: <https://youtu.be/hbL5jQCw3As?si=gmvHX988ictAR-9I>

The scene in the house depicts a father opening a photo book and viewing images of his son from his childhood. The scene demonstrates the father's longing for his son, as well as his proximity to the child. It illustrates the father's consistent anticipation and observation of the child's growth and development, as evidenced by the father's presence in the child's photo album. The affection that parents bestow upon their children serves to memorialize their growth and development, enabling parents to witness their children's transformation from toddlers to individuals with their own identities. The observation of these changes is a crucial aspect of the affection that parents feel for their children.

Roland Barthes' Semiotics Theory is used by the author in this research. Semiotics is a theory that interprets a sign. Semiotics according to Roland Barthes is the development of Ferdinand De Saussure's work. According to Roland Barthes, the relationship between signifier and signified is not formed naturally, but is arbitrary (relationship based on agreement). Therefore, the signifier basically opens up many signs and meanings. Roland Barthes revealed that language is a sign system that reflects the assumptions of a certain society at a certain time (Vera Nawiroh, 2015).

Roland Barthes divides meaning into two levels, namely: denotation which produces clear, direct, and definite meaning. Denotation is also the true and socially agreed meaning that is based on reality. Denotation according to Roland Barthes is the second level. Connotative is a sign whose sign has an open meaning or meaning that is implicit, indirect, and uncertain, meaning that it is open to new interpretations. According to Roland Barthes, connotation is the second level of significance system. According to Roland Barthes, myths function to reveal and provide justification for the dominant values that prevail in a certain period. In myths there is also a three-dimensional pattern of signifier, signified, and sign. However, as a unique system, myth is built by a chain of pre-existing meanings, or in other words, myth is a second-level meaning system. In myths, a sign can have several signifiers (Adiansyah et al., 2023).

In the music video "33x" by Perunggu, it produces a denotation of a father who has affection for his only son, the father's routine is to welcome and take the son back to work. The child is always awaited by the father, so that he can spend time together again, by doing simple activities with the child, namely by eating food together while chatting, paying attention to the child, returning to take the child to work, and not forgetting to always chat during the trip with the father.

In this music video, not all scenes have connotation and mythical signs. Researchers found seventeen scenes that have indicators of kinship in them, namely at minute (0.42-0.44), (0.44-0.45), (0.45-0.47), (0.48-0.51), (0.52-0.53), (0.57-1.01), (1.18-1.25), (1.32-1.34), (1.35-1.41), (1.42-1.43), (1.43-1.49), (2.21-2.23), (2.38-2.39), (2.48-2.50), (2.53-3.00), (3.18-3.21), (5.00-5.04).

The result of connotation in this music video, which has seventeen scenes nonverbally, among others, minute to (0.42-1.10), the scene shows a warmth, the son's care for his father, where it is seen that the son's care opens the food that will be eaten by his father, and the father who once in a while looks at the son with a smile, affectionate gaze at his son. The father and son also talked once in a while while they ate their food, and talked again on the balcony of their house. This shows a close family bond between the father and son. Furthermore, minute (1.18-1.25) of this scene shows a family where the father is seen waiting for his son who is getting ready to put his belongings in his bag, this is because the son will return to work. Then minute to (1.32-1.34) this scene shows that no matter how big and old, the child will remain as a child, where this moment is a moment that has warm memories which is realized by the father who takes the time to take his son back to work.

Then minute to (1.35-1.48) This scene shows a strong family relationship, that a father's love for his child will not fade at all, talking in the car, taking pictures of the child to be able to capture the moment, a happy smile appears on the father's face. Furthermore, minute (2.21-2.23) of this scene displays a family relationship where the son informs his father that he will return home. Then minute to (2.38-2.39) This scene displays again the family relationship that is connected between the son and his father, wherever and whenever even though they are constrained by the network, they will not forget to inform each other. Then minutes to (2.48-3.00) this scene shows again the family relationship that is built, it can be seen that the father and son continue the conversation that was cut off. The father feels sad about the information he received and the son feels guilty that his return has been delayed. Next minute (3.18-3.20) This scene shows the father's longing for his son, there is a look of sadness on the father's face. Then minute (4.57-5.15) This scene again shows the father's longing for his son, seen from the expression that exudes an aura of sadness, waiting for the child to come home, and reopening the child's photo album when he was small.

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The result of the myth in this music video is at minute (0.42-1.10), this scene shows that small things such as chatting, eating food together are positive activities for strengthening family relationships between children and their parents. According to halodoc's article on "the benefits of Quality Time with Beloved Family" says that taking time for family, such as eating food together, chatting together can be able to improve mentally for parents and children, besides that with positive affirmations in every activity carried out can make the family environment positive.

At minute (1.18-1.25) shows the father's love for his son, where the son is going back to work, and must return to feel alone and wait for his son to return home. The next myth is at minute (1.32-1.34) showing that parents' love for their children will not fade, even though the child has grown older. Then at minute (1.35-1.48) one of the happy moments in life is chatting, smiling, and laughing with loved ones. Laughing and smiling can be a simple way to build a family bond. When a person's relationship is closer, it can make the relationship more qualified. Furthermore, at minute (2.21-2.23) and minute (2.38-2.39) giving news to loved ones is an important thing to do. Communication in the family is important to maintain family relationships and improve family welfare, which includes harmony, happiness and health (Izzulhaq & Simanjuntak, 2022). Harmony in the family can be established from small things such as asking for news, this is because good communication is created from a harmonious family.

Then at the minute (2.48-3.00) the feelings of sadness received by the father, and the father's longing for his son are clearly illustrated. As reported in KBBI sadness is a feeling of sadness, grief, and distress about what is not as desired. Parents always want to meet their children and always want their children to always be by their side, especially when parents are in their old age. Furthermore, at the minute (3.18-3.20) the feeling of longing for his son is clearly visible from the father's face, a longing that can no longer be accommodated. According to KBBI, longing is the desire or hope to meet loved ones, parents always want to get back moments of togetherness with his children, chatting together, repeating the routine that has always been done together. Then at the minute (4.57-5.15) The feeling of longing is a feeling that cannot be hidden, sometimes someone will recall moments of togetherness such as looking at photo albums when the child was small to be able to reduce the feeling of longing.

The result of the analysis of the discussion above is that the music video "33x" conveys a meaning of family through the delivery of character behavior during the music video. Kinship is represented by the togetherness and feelings that the father and son go through, because this is the indicator chosen by the author as a benchmark in analyzing a kinship in the music video. The characters involved always show their bond or family relationship through various emotions, such as happiness, sadness, and longing. The author in his analysis obtained several *scenes* where there is a meaning of kinship, so the author wants to convey a kinship that can be obtained from simple things. The important point that becomes the main source of this research is a family relationship that exists between a father and his son.

CONCLUSION

The results of this study indicate that there is a family meal in the music video "33x" by Perunggu using Roland Barthes semiotic analysis. This research shows that kinship can be obtained from simple things. This is shown through several images from the *scene* taken by the author during the research. The author finds that a parent's love will not run out of time, the father's happiness when talking with his son, and the moment when the father remembers his son's childhood by opening a photo album is a meaning or family relationship that exists with the father and his son.

Kinship is a very important concept in human life. Family does not only mean people who live in one house. Therefore, kinship is an indicator in this study. Although in outline it is shown that the *scene* represents the feelings of sadness, happiness, and longing of a father to his children, but the author takes a unique and *anti-mainstream* view to realize that family is an important thing that cannot be forgotten.

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