

IDENTIFICATION OF CULTURE RECOGNITION IN WEIRD GENIUS – LATHI MUSIC CLIP VIDEOS USING ROLAND BARTHES SEMIOTICS APPROACH

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ABSTRACT

The video clip of the EDM Weird Genius music group entitled Lathi was successful in introducing and introducing these songs both in Indonesia and internationally. This music video clip invites the public to experience the traditional and modern side of Indonesian culture. Behind this success, of course, the question is, what signs are in the music video so that it represents Indonesian cultural identity. Departing from the problem above, the researcher uses a qualitative research method with the semiotic approach of Roland Barthes to examine the signs and meanings of the success of the music video. The purpose of this study is to analyze how traditional and modern cultural identities are displayed in Lathi music video clips and to clarify between signifier, signified, denotative and connotative meanings to find out what cultural identity is contained in each scene.

Keywords : Lathi, Semiotics, Video Clip.

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A. INTRODUCTION

In today's modern era, the existence of music video clips can reveal cultural identity, which has a distinctive meaning attached to that culture, so that it can be transferred from one culture to another. The cultural identity shown has an integrated model approach to knowledge, beliefs, and human behavior that depends on the capacity or capacity for symbolic thinking and social learning, as well as a set of shared beliefs about attitudes, values, goals, and actions, which then become the norms of an organization or society. group, sign, trait or characteristic. This pattern of behavior can be a factor in forming cultural identity, namely how our behavior patterns in society reflect the cultural identity that we profess.

Currently, there are many music video clips with the theme of cultural identity circulating, one of which is the song Lathi which is one of the singles from the EDM music group Weird Genius, which consists of two YouTubers and a DJ. Weird Genius released a song called "Lathi" in early 2020. In this song, Weird Genius collaborated with a singer named Sara Fajira. Spotify data shows that its popularity began to increase in March and April 2020, when the song entered several popular local playlists such as Top Hits Indonesia. Lathi's song successfully led Weird Genius to

break the Spotify record as a local song that won the top 50 Indonesian chart with the longest duration. (Vitu & Caroline, 2020).

The birth of the song aims to make people more aware and care about their traditional culture which really needs attention to be preserved because of the entry of foreign cultures that pollute the original Indonesian culture so that in the end using it is buried and forgotten by Indonesian millennials who are more interested in foreign cultures.

In general, Lathi songs are about someone who is in a toxic relationship and trying to get out of it. One of the interesting things is the presence of English lyrics mixed with Javanese lyrics. From song lyrics to song concepts, Lathi has also become content on social media.

Semiotics can be used as an important thing that helps us understand what is happening in the message and understand how to convey the message so that it is meaningful (Little John & Foss, 2009). Sobur (2013) says that in advertising communication, he not only uses language as a tool, but also other communication tools such as images, colors, sounds and uses a sign system consisting of symbols, both verbal and in the form of icons. Basically there are two types of symbols used in advertising, namely verbal and nonverbal symbols. Verbal symbols contain the language we know, while nonverbal symbols contain shapes and colors presented in advertisements that do not specifically imitate the appearance of reality. Symbols are shapes and colors that resemble or resemble real-world situations, such as pictures of objects, people, or animals, and symbols can be used as symbols.

There are various types of characters on the screen of the Lathi music video created by the creator to arouse the audience's interest by combining traditional and modern culture, featuring many characters from each scene that can be shown in the music video with Semiotics. Using the sign system in Lathi music video clips, researchers believe that identifying cultural identity has a deep meaning, so researchers choose semiotics as the right method to find the meaning of signs in Lathi music video clips.

Therefore, this theme was chosen as a motivation and reference for millennials to participate in preserving Indonesian traditional culture with a touch of modernization, to stimulate the generation's interest in traditional culture and break the stigma of traditional culture which is considered old-fashioned, uncool and unattractive to the modern generation.

Based on the above background, the problems in this study can be formulated:

1. How is the description of the signifier and the signified in the scene that displays traditional Indonesian cultural arts in the Lathi music video clip?

2. What are the signs of denotation and connotation in the scene that displays traditional Indonesian cultural arts in the video clip of Lathi music?

Theory:

a) Video clip

Production of audio video or video clips is one of the media for delivering information which is ideal in conveying an idea, message and image of a song to the audience. Video clip is a collection of visual pieces that are assembled with or without certain effects and adjusted based on the beats on the rhythm of the song, tone, lyrics, instruments and performances of bands, musical groups to introduce and market products (songs) so that people can get to know who then buy cassettes, CDs, DVDs (Margareta, 2014).

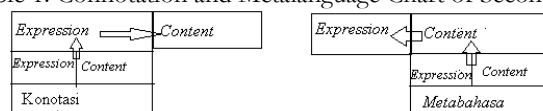
b) Semiotics Roland Barthes

Roland Barthes is a philosopher, literary critic and structuralist thinker and the most explicit French Semiologist who continued Ferdinand de Saussure's semiology. According to Barthes, semiology is the study of how humans interpret the things around them. In Saussure's view, the sign consists of the signifier and the signified. However, according to Barthes, a sign does not stop at the two elements that make it up. Barthes developed a theory of metalanguage and connotations.

According to Roland Barthes, the development of meaning becomes very complex, there is a denotative meaning, which is the initial meaning, the first meaning of the relationship between E and C. The process of human relations raises two possibilities for meaning at the secondary system level, namely connotative meaning and metalanguage meaning. The connotative meaning occurs when the E-R-C process in the primary system becomes C in the secondary system. The meta-language meaning occurs when the E-R-C process in the primary system becomes E in the secondary system (Barthes, 1957, Sunardi, 2004:71-74, Hoed, 2014:178-179).

The following connotation and denotation schematic images are taken from the explanations of Benny H. Hoed and St. Sunardi added his own arrow code to make the process on the secondary system clearer. In the secondary system, the connotation that develops is the content; while in the secondary system the metalanguage that develops is its Expression. The connotation system has the formula (EC) RC while the metalanguage has the formula ER (EC) (Sunardi, 2004:72).

Table 1. Connotation and Metalanguage Chart of Secondary Systems



Source: Mythologie Barthes

In his book *Mythologies* Barthes formulated a theory about myth. That today's myth is a message, not a concept, idea, or object. Myth, according to him, is how to convey a message, where myth is the result of speech (*parole*), not language (*lingua*). Myths, according to Barthes are also forms of popular culture, but all of them according to Barthes is much more than that. Meanwhile, Barthes also describes the signifier in myth as a form and the signified as a concept (Syuropati & Soebachman, 2012:81).

The division of language and myth items according to Barthes can be classified as follows:

Table 2. The division of language and myth according to Roland Barthes

Language :	Myth :
Marker (Signifier)	Form (Form)
Sign (Signified)	Concept (Concept)
Sign (Sign)	Marker (Signification)

Source: Syuropati & Soebachman, 2012:81

Barthes argues that to study myth it is best to avoid confusion. Therefore, the signifier becomes a form, the signified becomes a concept, and the sign becomes a signification. Barthes asserts that signification is a myth itself, the co-existence of forms and concepts in cultural signs. However, the form does not hide the concept or make it disappear as some ideological theories tend to emphasize. This is in line with Haryono (2017) that there are several cultures found from people's daily lives that can be used as identities and reveal how social reality in society is constructed into an advertisement.

Myth does not hide anything, its function is to distort, not eliminate, there is no need for a subconscious condition to explain the myth of the reality that unites the concept of myth with its meaning which is essentially a deforming relation (worsening) in the meaning of the myth which is distorted by the concept (Strinati, 2016: 140).

c) Cultural Semiotics

The application of semiotics in interpreting culture was pioneered by Roland Barthes, which he wrote in his book entitled *Mythologie*. Barthes takes up contemporary issues in France at the time and analyzes cultural significance, from professional wrestling to striptease culture. Barthes developed semiotics with his idea of myth. Myth is defined as a type of speech. Myth is a social use of language (Barthes, 1983: 109).

The existence of myth is culturally controlled and is an inverted reflection. It turns something that is actually cultural or historical into something that seems natural. In contemporary culture that is filled with various media images, ideology is like a spectrum that crosses the boundaries of space and time. Even van Zoest states that "ideology and mythology in our lives are the same as the codes in our semiotic actions and communication" (Sobur, 2004:208).

Barthes distinguishes two levels of understanding (signification) of semiotics, namely denotation and connotation. Denotation is a descriptive and literal level of meaning that is agreed upon by all members of a culture. At the connotation level, meaning is generated by the relationship between the signifier and the broad culture that includes beliefs, behaviors, frameworks and ideologies of a social formation. Semiology, in Barthes's terms, basically wants to study how humanity uses things, meaning (to signify) in this case it cannot be confused by communicating (to communicate). Meaning means that the objects want to communicate, but also constitute a structured system of signs (Sobur, 2013:15).

B. METHOD

The method in this study uses qualitative research methods. According to Sugiyono (2011:15). The method of data collection in this study used the method of observation and data collection. Observation is data collection directly from primary sources. This observation method is very possible considering the data source in this study is in the form of videos that can be observed directly and repeatedly.

The data analysis technique in this study uses the semiotic analysis of the Roland Barthes model which uses two stages of significance in analyzing objects. The first stage of significance is the relationship between the signifier and the signified in a sign to external reality. Barthes calls it denotation, which is the most tangible meaning of the sign. Connotation is the term used by Barthes to denote the significance of the second stage. This describes the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of his culture. Connotation has a subjective or at least intersubjective meaning. (Fiske, 1990:88 in Sobur, 2012: 128).

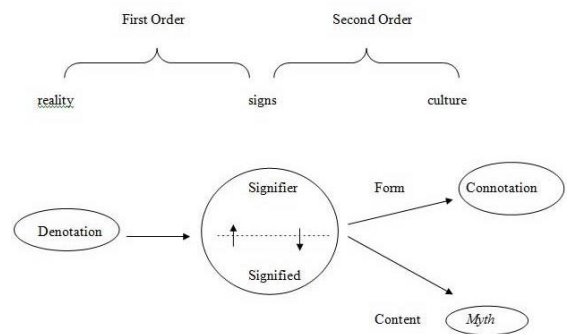


Figure 2 : Roland Barthes Two Stage Significance
 Source: Mythologie Barthes

In the second stage of significance related to content, signs work through myths. Myth is how culture explains or understands some aspects of reality or natural phenomena. Myth is a product of social class about life and death, humans and gods, and so on. Meanwhile, today's myths

are for example about femininity, masculinity, science, and success (Fiske, 1990:88 in Sobur, 2001: 128).

The steps used to analyze the signs in this study are based on the Roland Barthes sign map:

1. Signifier (Penanda)	2. Signified (petanda)
3. Denotative Sign (Tanda Denotatif)	
4. CONNOTATIVE SIGNIFIER (PENANDA KONOTATIF)	5. CONNOTATIVE SIGNIFIED (PETANDA KONOTATIF)
6. CONNOTATIVE SIGN (TANDA KONOTATIF)	

Figure 3. Roland Barthes Semiotic Model Sign Map

Source: Mythologie Barthes

From the Barthes map above, it can be seen that the denotative sign (3) consists of a signifier (1) and a signified (2). However, at the same time, the denotative sign is also a connotative marker (4). In other words, it is a material element: only if you recognize the sign of "lion", then connotations such as self-respect, ferocity, and courage become possible (Cobley and Jansz, 1999:51 in Sobur, 2003:69).

Efforts to check the validity of data or the validity of research findings. Method triangulation can be done by using more than one data collection technique to obtain the same data.

C. RESULT AND DISCUSSION

Minutes 01.06 – 01.06

Signifier:

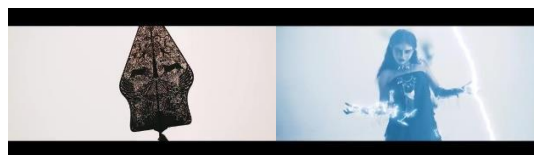


Figure 4. Gunungan Wayang Cut to Cut, Long Shoot and Full Shoot

Signified: The shooting techniques used in this scene are Long Shoot and Full Shoot shadow puppet show. The displacement of the image or each scene appears to be displayed using a cut to cut technique, ie piece by piece. An electric power like lightning seemed to strike the female protagonist. As was the case with the black smoke that appeared before, the electric power that seemed to grab was the result of video editing using visual effects (VFX). The use of visual effects in this scene is to strengthen the character of the main character and give an attractive appearance so as to increase the dramatization of the storyline.

Denotative Meaning: A puppet sheet made of leather appears to be rotated by someone's hand as shown in icon 6. Right after that, the figure of a woman dressed in black looks like in icon 7 which does not show her legs but she looks like she is walking forward. He also moved his head

and hands between firm and stiff. Streams of electricity seemed to run through his body and came from above striking all around him. The grinning expression he kept showing in his changed appearance

Connotative Meaning: A person's hand appears to rotate a mountain of wayang kulit originating from Java, Indonesia. This is usually done by a puppeteer. A gunungan in a wayang kulit show appears to be played by a dalang in this scene. In wayang kulit shows, gunungan or commonly called kayon is a flat-shaped wayang resembling a mountain. Purwoko (in Loita, 2018: 61) explains that gunungan is a figure/puppet of a leather puppet purwa in the form of an imitation of a pointed mountain like a cone. Gunungan is also called kayon because one of the main elements of this wayang is wood or tree. Gunungan has an important role in the wayang kulit show, functions as a scene separator, opening and closing the show, as a sign of the changing times and is the essence of the wayang show itself. Based on this function, it can be said that the appearance of the gunungan wayang in this scene signifies the change of the story in the next chapter because this is not the beginning or the end of the story. The appearance and nature of the female protagonist that appeared at the beginning has changed. This shows that the story of the main female character with the male who is with her has entered a new chapter.

After that, electric currents seemed to start flowing through the female protagonist's body and grabbed her from above like from the sky. The main female character looks like she has the power of electricity in her body like a character who has super powers or beyond reason that appears in fictional films or comics. His body seemed to have been stung by the electric current as he slowly stepped forward.

Analysis: The main female character reappears right after the gunungan wayang is played by the hands of a dalang. He seemed to be slowly stepping forward with a body like being hit by a stun from the electric power emerging from his body and a bolt of lightning from above his head. In an interview by Chandra Liow which was uploaded on the Chandra Liow YouTube channel, Vicky Firdaus as the director or director of Lathi's music video explained this. He said it was intended to show that the female main character not only has a dark side but also has strength (Tim2one, 2020). The power of electricity that he has is again inspired by the character of the Enchantress in the movie "Suicide Squad". The difference is, the Enchantress has the power to control electricity and is even strong enough to flow lightning with devastating power while the main female character doesn't actually emit/explode electricity, but absorbs electricity around her (Tim2one, 2020). The power looks like magic power that he gets from his transformation or ritual, but the depiction of the main character who can absorb electricity just to show that he actually

also has power is not as weak as his initial appearance when entangled in chains and like bleeding. He also looked like he had stepped forward from previously just standing in place. This can be interpreted that the main female character is no longer silent and begins to act in relation to the bad things that have happened to her.

Minutes 01.06 – 01.35

Signifier:



Figure 5. Traditional Performing Arts from Indonesia

Signified: The female lead does not appear in this scene. Three female dancers still appear with agile and in unison movements. In addition, several kinds of traditional performing arts from Indonesia, especially Javanese customs, such as Jaipongan dance, Wayang Kulit, Kuda Lumping and several Debus attractions are displayed. The sound of electronic music with a mixture of traditional Indonesian musical instruments is heard loudly without the sound of someone singing. The displacement of the image or each scene appears to be displayed using a cut to cut technique, ie piece by piece. The lumping and debus horse shows are also featured in this scene.

Denotative Meaning: Three women wearing turbans and white sports shorts dance together in a dance that is agile and in unison and looks like a broken movement and dry leaves are scattered around it. They make movements as if pushing using their hands. A female dancer moves gracefully but looks firm as shown in the picture. She was seen wearing an accessory that was attached above her head, a series of necklaces, a thong model dress, a long skirt and a scarf on her hips. The woman dances against a white background but looks dark because of the low light.

A character made of leather with a handle to hold it seemed to be moved by someone against a plain white background. The silhouette of a part of the person's body shows his head and both hands moving the object as shown in the picture. The object that resembles a character looks like

a human figure with a head, two movable hands, two legs, and an upright body. The person whose silhouette was only visible moved the object's hand firmly.

A man twirling a whip made of wood and long rattan is shown in the picture. He looked as if he was riding an object that looked like an animal, namely a horse. The man was wearing a green shirt with a certain motif, black and white cloth and accessories such as a hat. The object that seemed to be riding was a horse made of cloth, woven bamboo and plastic ropes. Several other men with the same clothing characteristics displayed attractions such as biting glass until it broke, spraying oil on fireballs and so on as shown in the picture. They are all also shown against a white background and low lighting. The sound of percussion instruments mixed with electronic music can be heard loudly as female and male performers make their own moves

Connotative Meaning: This scene tells another picture of the main female character. The three female dancers who were the same as before again performed contemporary dances that were more agile and in unison. One of their movements seemed to be pushing towards their right. Then, a woman danced gracefully. The dance he performed was the Jaipongan dance, which is a traditional dance originating from Java, Indonesia. She appears to be wearing accessories on her head, a three-tiered necklace, a loose-fitting shirt and a long skirt with a certain motif and a scarf on her hips. The dance moves that she displayed looked firm but still showed her elegance as a female dancer.

A shadow puppet character seems to be moved by a dalang whose only silhouette is his head and hands. The wayang kulit figures shown appear to be shaped like human figures. The dalang swung one of the hands of the shadow puppet figures firmly. In addition, other performing arts that are displayed are called Kuda Lumping and Debus. A dancer of Kuda Lumping wears typical clothes and traditional Javanese accessories such as blangkon on his head. He seemed to be dancing on an artificial horse. The whip that he held and twirled as if to spur a horse ensured his appearance. The lumping and debus horse performers seem to have something in common with the clothes they wear. Debus' performing arts show several scenes that show the viewer's immunity such as biting glass, spraying oil on fireballs and so on.

The background of three contemporary dancers, a female dancer from Jaipongan, Kuda Lumping and Debus are both white with low lighting but still visible. The shadow puppet show is also shown with a white background and there is light shining behind it as is usually shown in real life. The similarity of the background color of the objects that appear and the low lighting indicates that there is a relationship between everything, including the change in the character of the main female character in the previous scene.

Electronic music with the addition of traditional Indonesian musical instruments such as gamelan sounds loud in this scene. This seems suitable to make the dances and performances that are displayed more lively. Gamelan music comes from Java, Indonesia, while electronic music comes from outside Indonesia. The combination of music is also in accordance with the visuals displayed because Jaipongan Dance, Wayang Kulit, Kuda Lumping and Debus also come from Java, Indonesia and contemporary dances from outside Indonesia.

Analysis: Three female dancers perform contemporary dance that is more agile and assertive in this scene. Ayu Gurnitha, who was one of the dancers, interviewed the choreographer. In an interview by Ayu Gurnitha on her YouTube channel, Chenace, who is the choreographer of the dance, said that at this stage, the dancers are like fighting a war or resistance as seen from their broken movements. There is a movement that looks like doing some pushing. The purpose of the movement is to carry out war or resistance to get rid of the shadows or bad things that exist (Gurnitha, 2020). The movements they make seem like they are pushing with both their hands towards their right. If it is associated with the main female character, the male figure who is with her comes from her right. It looks like the three female dancers represent the female protagonist's desire to encourage the male who is with her

Another dance that later appeared was the Jaipongan dance which was performed by a female dancer. Jaipongan's presence in the dance world in West Java cannot be separated from its creator, Gugum Gumbira. This dancer who is very persistent in cultivating West Java folk dance in the mid-1970s succeeded in creating a personal entertainment dance which he extracted from the tap tilu dance and the movements of pencak silat. Jaipongan is a dance that can give a picture of an energetic contemporary Sundanese woman.

The attractive and dynamic Jaipongan movement is able to show that Sundanese women are women who are full of enthusiasm, full of struggle, strong, friendly and lively. Besides that, beauty and beauty always want to be expressed and highlighted. Jaipongan dance has experienced such rapid development, it can be seen from the dances performed by female dancers, the movements that were originally present with agile and aggressive movements without losing the elegance of the feminine side, have now become dashing and fierce movements so that there is no difference between dance performed by male dancers and female dancers. This phenomenon occurs due to several factors, namely the development of the times, the presence of young choreographers and the Jaipongan dance connoisseur itself (Jumantri, Muhammad & Trianti, 2020: 10-11).

The appearance of Jaipong dancers can mean having a relationship with the main female character. Based on the meaning contained in the Jaipong dance, it can be interpreted that the

main female character has a character that is full of struggle and is strong behind her beauty. Dance performance clothing has an important role in the performance, because clothing can reveal the identity of a dance and distinguish a person if the dance requires the characterization of dancers.

The importance of the function of clothing in Jaipongan dance is to liven up a show and clothing is the first impression that the audience sees before seeing other elements. Of the various kinds of clothes that can be worn by Jaipong dancers, a female Jaipong dancer who is shown is wearing clothes that are identical to the Jaipongan Keser Bojong dance. The jaipongan Keser Bojong dance is the first dance made by Gugum Gumbira which is still oriented to the tap tilu both in terms of movement and the appearance of the clothes he uses. Keser has the meaning of moving from one place of origin to another or a change from one position to another and Bojong is the name of the place where the dance was created, namely Bojongloa. The content of this dance is related to life and the essence of the picture reveals the shifting values of life in an effort to achieve goals. This dance is a single type of dance, but it can also be performed in groups using a floor pattern for performance purposes. In this dance, the movement is still developing from the motion of the tap tilu and the clothing used is also still oriented to the tap tilu clothing which is divided into the upper part using a Sundanese bun, the body part using a kebaya and a scarf tied around the waist, and the lower part using cloth or cloth. sinjang (Jumantri, Muhammad & Trianti, 2020: 11-12).

The fashion style of a Jaipong dancer who appears looks like a Jaipongan keser bojong dancer, but there are some differences. The clothes that the Jaipongan keser bojong dancer usually wears are a long-sleeved kebaya, while he wears a sleeveless shirt with a knuckle model. The clothes are related to the kemban worn by the three female dancers and the black kemban dress worn by the female protagonist after her appearance changes. The hair bun and accessories on the head worn by a Jaipong dancer are normal, but Jaipong dancers don't usually wear three-tiered necklaces as accessories. The three-tiered necklace she wears is exactly what female dancers usually wear in wayang orang performances or as traditional bridal jewelry (Paes Ageng) like in Yogyakarta. The use of the triple stacked necklace can strengthen the connection between a Jaipong dancer and the female main character. This can mean to show the actual shape of the triple stacked necklace from the modified form that the main female character wears when her character changes.

A character in a wayang kulit show appears with his hands swinging firmly by a dalang in this scene. Wayang kulit has certain forms to identify the characters in it. From its shape, the shadow puppet character that appears looks like a male character named Abilawa. The name is the pseudonym of Raden Bratasena or better known as Bima, one of the five Pandava brothers. He

used the pseudonym when the Pandavas disguised themselves in Virata. The disguise was done because at that time the Pandavas had to receive a sentence of 12 years of exile in the forest and 1 year of hiding due to losing a bet to the Kauravas. In his disguise, Bima alias Abilawa works as a butcher of livestock which in Javanese is called *butcher*. He worked for a cook in the palace of Virata. During a year hiding in the Kingdom of Wirata, Abilawa had time to kill three members of Wirata's *senapati* named Rajamala, Rupakenca, and Kencakarupa. Even though the three of them are powerful, they can't beat Bima alias Abilawa (Kurniawan, 2018: 13).

The shape of the Abilawa shadow puppet character has a characteristic, namely the face and body are black and have longer hair than other characters. These characteristics have similarities with the male character who appeared with the previous female main character. The male character is shown wearing black clothes and has long hair. This shows the connection between the two. The shadow puppet character Abilawa or Bima is a strong and powerful character. His association with the man shows that the man is also a strong character. However, this power actually has an impact on the woman who is with him, namely the main female character, thus creating unpleasant restraints.

The traditional performing art of Kuda Lumping also appears in this scene. Kuda Lumping is a traditional art performance that uses magical powers with the main media in the form of horses made of buffalo skin, or cowhide that has been dried (tanned); or made of woven bamboo (Javanese: bamboo braid) which is given a motif or decoration and designed like a horse. The piggybacks are nothing more than cutouts from a picture of a horse that is given a rope wrapped around its head to its tail as if being ridden by dancers by tying the rope around their shoulders (Irawan, Totok & Henny, 2014: 1-2).

Kuda Lumping or also commonly called Jaran Keping, Jaranan or Jathilan is a traditional Javanese art in the form of a horse-riding dance that is played by a group of people to the accompaniment of gamelan music. It is not certain that this Jaran Keping art originated from one particular region. However, Jaran Keping is an art form owned by rural Javanese communities. In this case, the performing art of Jaran Keping was born from a society with an agrarian culture. People's beliefs in the past, namely related to how they worshiped their ancestors as well as the embodiment of the divine nature, was carried out with the presence of dance. This dance is also a component of rituals that have certain functions and symbols. As the times change, the symbolization is maintained even though some functions have changed. The Jaran Keping performance art is a spectacle that contains the forming characteristics of unfamiliarity. This is shown when performing arts such as Jaran Keping contain elements that are not common in

human life. This unusual thing is like a trance attraction. In another sense, watching performances as entertainment is also an activity outside of human daily life. Jaran Kepang art is a form of performing art that has a mystical side in a series of rituals and offerings. The mystical function of the offerings is as a medium for summoning spirits and offerings to ancestral spirits (Radhia, 2014: 165-168).

The peak of Kuda Lumping art is when the dancers are possessed, they eat anything, including those that are dangerous and not normally eaten by humans such as broken glass and grass and behave like animals such as snakes and monkeys (Irawan, Totok & Henny, 2014: 2).

The performance of Kuda Lumping as an entertainment is often performed with the performing arts of Debus. This tradition carried out by the people of Banten shows the attraction of immunity. Debus is one part of the science of immunity in the martial art of pencak silat. Debus attraction process begins with performing rituals so that the body of the person who will perform the attraction can withstand all kinds of attacks. Debus's art developed and the game shows performed were varied, ranging from slicing the body, piercing the body, applying fire to the skin, stepping on nails, stepping on fire embers, rolling on shards of glass, dousing the body with hard water to burning oneself with fire. Although performing dangerous attractions, performers of this art will not be hurt and feel pain because of the immune system that has been learned previously. From a religious perspective, this Debus tradition has an element of belief that is integrated with elements of art.

Before starting this attraction, Debus players need traditional Javanese music such as gamelan to accompany them during their Debus performance. There will be some magic people who accompany them to play the Debus music. Several other people were tasked with praying that the Debus show could run smoothly because this show was a show that risked their lives. This show is usually displayed at events such as circumcision, welcoming ceremonies and so on (Nasution, 2019: 22-23).

The existence of continuity makes the performing arts of Kuda Lumping and Debus often displayed together as an entertainment. Performers of the Kuda Lumping and Debus arts perform rituals accompanied by music before starting the show, then perform certain dances or movements and show immunity to things that should be painful. The difference is, lumping horses tend to be difficult to control because they have been possessed while Debus is a science of immunity so that the culprit can still control himself.

The two performing arts do not have characteristics that can be directly related to the main female and male characters who are with them. However, the emergence of the two performing

arts still has a meaning that is still related to their story. There is a ritual before performing the two performing arts to have magical powers related to the change in the character of the main female character. In the previous scene, three female dancers perform movements such as worshipping when the character changes to the female main character. Then, the main character displays the power of his electric current. This is related to the dance on horseback and the accompanying music such as the ritual performed at the beginning of the Kuda Lumping or Debus show. Then, the power beyond reason obtained in the form of immunity to survive without being injured in the attraction of biting glass, spitting fire and so on.

The main female character also seems to experience a change in nature like the artist of Kuda Lumping who is possessed. This again raises the question of the origin of the power that the main female character gets. Superhero characters in movies and comics usually have an explanation of the origin of their powers. It is not natural for a human being, both male and female, to have the power of electricity. Belief in the art of Kuda Lumping and Debus, the power is obtained from ancestral spirits and used for entertainment or martial arts performances. Based on this, it can be interpreted that even though the strength obtained by the main female character looks magical, she can aim for self-defense.

Minutes 02.30 – 02.43

Signifier:



Figure 7. Wayang, Jaipong Dance, Debus and Jaranan, Long Shoot, Knee Shoot and Full Shoot

Signified: This scene does not feature the main character, but instead features various traditional performing arts from the island of Java, Indonesia. The shadow puppet scene seems to have a plot where the wayang appears like the female character and the male character who appeared before. A jaipong dancer shows movements that match his dance. This time, three horse dancers were seen riding mock horses and holding whips. Debus' performing arts that were presented this time were truly an attraction that spewed fire. Image shift is shown in multiple scenes cropped from each view. The shooting techniques used in this scene include full shooting of shadow puppet objects, knee shoots of jaipong dance, and long shoots of fire attractions and horse jaranan.

Denotative Meaning: Two pieces of shadow puppet characters with handles. two people face to face on a white background. The silhouette of a person's body part, shown in the figure, shows the head and hands moving the object. The person-like object looks like a human figure with a head and two hands, two flexible legs and an erect body. One-character sheet appears to have a larger figure than the other. The figure seemed to move the small figure's hand slowly to touch the big figure's head. Then, the larger figure moved to hit the smaller figure. The small figure seemed to move to avoid the impact, knocking him back.

The dancer moves gracefully, but firmly as in the picture. She was seen wearing accessories pinned to her head, a series of necklaces, a twin-style T-shirt, a long skirt, and a scarf around her waist. Woman dancing on white background but looks dark due to low lighting. One of the two men was seen spraying oil in front of him with a fireball until flames appeared that covered his body. The two men wore green clothes with certain motifs, black and white cloth, hats and other accessories. Another person appears to be holding a fireball.

Three people seemed to be riding a duck. The objects they ride are horse bed linen, woven bamboo, and plastic ropes. They also brought wooden whips and long rattan. The clothes they wear are green clothes with certain motifs, black and white cloth, and accessories such as hats, all visible even against a white background and dim lighting. Movement Jaranan rolled forward like the picture. A mix of percussion and electronic music rumbles as the female and male performers make their own moves.

Connotative Meaning: This scene is told in the second part of another picture of the story of the female character. The shadow puppets with male appearances were again moved by the puppeteer. Previously he performed alone, but in this scene he appears as another shadow puppet and a woman. The dalang's movements seem to show the female shadow puppets slowly touching the male puppets. The image of the man was also met with attacks. Female shadow puppets can dodge and fight. The opposite position of the male and female characters in the wayang kulit show provides another illustration of the story of a woman and a man coming together in the previous scene.

A woman who dances the jaipong dance. She was seen wearing accessories, a triple necklace, a knitted shirt with a certain motif and a long skirt, and a scarf around her waist. The dance moves he shows are tight, but he is still a dancer. a performance art Debus and Kuda Lumping also returned. Debus attraction only features one of two men who appear to be spitting oil into a fireball. Three male horse dancers do the front roll in unison. It seems to have something to do with the similarities in the clothes they wear, including Javanese attire and traditional jewelry such

as head swings. Jaipongan dancers, Kuda Lumping and Debus both appear white in dim lighting. Shadow puppets are also shown on a white background, with a glowing light behind them. The similarity of the background color and the dim lighting of the objects that appear show the relevance of everything, including the change in the main character's personality in the previous scene. In this scene, electronic music with the addition of traditional Indonesian instruments such as gamelan echoes loudly to make the dance or performance look more alive.

Analysis: The Jaipong dance is performed by the previous dancers with the same clothes and accessories. The attractive and dynamic Jaipongan movement is able to show that Sundanese women are women who are full of enthusiasm, full of struggle, strong, friendly, and lively. Besides that, beauty and beauty always want to be expressed and highlighted (Jumantri, Muhammad & Trianti 2020). The meaning of strength and struggle in the Jaipongan dance is in accordance with the female character. The struggles she went through so far as to use her powers to take revenge on the man she was with. The importance of beauty in the main female character, especially when her revenge is interpreted solely as punishment for her partner's actions rather than retaliating with the same suffering.

The shadow puppet show will also appear again, but this time there will be two new characters, namely a male character and a female character who will appear for the last time. The male character was previously depicted as a character named Abirawa. The name is the pseudonym of Raden Bratasena or better known as Bima, one of the five Pandawa brothers. He used that pseudonym when the Pandavas disguised themselves at Wirata (Kurniawan, 2018).

Pandavas in Wirata is a story in the "Javanese Mahabharata", originating from the epic Mahabharata by Vyasa which was composed around 500 BC. The essence of the story of the Mahabharata of Java is obtained from various sources such as from early sources, India, as well as a second source, Java. The essence of the Mahabharata in the early days, Indian version and Java, relying on Hindu teachings, namely the gods are the rulers of destiny man. When Islam entered Java, the content and character of the story changed. There was a fusion of the concept of a unified and harmonious humanity. However, Javanese moral teachings remain the essence of the story (Riantiarno, 2016).

The shadow puppet character with a female figure is a character named Dewi Drupadi. She is the wife of the five Pandava brothers, including Bima. When the five Pandava brothers received a sentence of 12 years of exile in the forest and 1 year of hiding, he also volunteered to be punished for his loyalty to his husbands. Dewi Drupadi also hides in Wirata under the pseudonym Sarindri. The black color on his wayang character's face indicates he is disguised as Sarindri. She was

accepted as the main assistant of Ratu Sudesna or Dewi Rekatawati, the wife of the king. One day, the younger brother of Queen Sudesna named Rajamala visited the palace and saw Sarindri. Rajamala fell in love but Sarindri refused on the grounds that he already had a husband. Ratu Sudesna wants to help but will not force Sarindri's will. To Rajamala, Sarindri admitted that her husband is a 'jinn' who can get angry if he is disturbed. However, Rajamala was not afraid and aimed to kill Sarindri's husband. A meeting was finally agreed at night on the shores of the lake to get Sarindri (Riantiarno, 2016).

Dewi Drupadi or Sarindri met her four husbands from the Pandava brothers, namely Yudhisthira, Arjuna, Nakula and Sahadeva who were also in disguise to ask for help. The four of them felt the encounter was too risky for those in disguise. Dewi Drupadi who was disappointed with her four husbands went to see Bima or Abilawa who was sleeping to ask for help. Initially, Bima's response was the same as his brothers'. However, his anger was successfully aroused by Dewi Drupadi so that they intended to face Rajamala. Bima agrees to play the role of the 'jinn' of Dewi Drupadi's husband and intends to kill Rajamala during a meeting on the shores of the lake (Riantiarno, 2016).

Rajamala met Sarindri with his two brothers, Kencakarupa and Rupakenca, according to an agreement at a guesthouse (a kind of inn) by the lake. Sarindri said the 'jinn' who was her husband was waiting in a room. Rajamala enters and his two brothers wait outside. Bima or Abilawa who had been waiting inside killed Rajamala. His two brothers who were waiting outside went inside and saw Rajamala had become a corpse. They were also killed by Bima or Abilawa. The magic of the three of them cannot match the magic of Bima or Abilawa. The next day, Wirata was shocked and Sarindri was tried by King Matsyapati. However, Sarindri was temporarily released due to news that Hastina's royal troops wanted to attack Wirata. The Pandava brothers helped Wirata in the war and won it. Hastina is actually the kingdom where the Pandava brothers came from. On the same day, the sentence they had to serve had expired. The Pandavas and Dewi Drupadi are finally not afraid to show their true identity in front of Wirata and Hastina (Riantiarno, 2016).

The story of Abilawa or Bima and Sarindri or Dewi Drupadi in Wirata is a reference for the wayang performances shown in this video clip. The female wayang characters seem to touch the male puppet characters' heads like the story of Sarindri woke Abilawa to ask for help. Sarindri's story aroused Abilawa's anger and finally he was willing to play the role of a 'jinn' to save his wife. The great power of Abilawa or Bima is even able to defeat three other magic people. Puppet shows show stories that are changed from the references. Abilawa or Bima who woke up instead attacked Sarindri or Dewi Drupadi.

The magic or power of the 'jinn' he has even leads to his own partner. The female puppet characters seem to have managed to avoid this and attack the male puppet characters. Dewi Drupadi is known as a beautiful woman, loyal and able to endure any suffering but not as a person with extraordinary supernatural powers. His nature seems to be changed in the show to be someone who will act and repay the bad deeds he receives. Dewi Drupadi has a character like the main female character in this video clip. They are described as women of beauty, loyal to their partners even though they suffer and are able to endure. The man who is with the main female character in this video seems to have the strength or nature of the 'jinn' played by Abilawa or Bima. However, that strength or trait leads instead to the person he is supposed to protect. The suffering experienced by the main female character comes from her own partner who is supposed to protect her. He was previously able to endure suffering but then he managed to avoid it and take revenge for the actions of the man who was with him.

Debus' art show is back. The art of debus develops and the game shows that are carried out are various, ranging from slicing the body, piercing the body, applying fire to the skin, stepping on nails, stepping on fire embers, rolling on shards of glass, dousing the body using hard water, to burning oneself with fire. Even though they perform dangerous attractions, the performers of this art will not be injured and feel pain because of the previously studied immunity (Nasution, 2019).

Debus always has a big risk at stake by its performers. Mistakes or accidents during the show can make them injured or even run out of life. Debus attraction shown in this scene is only a scene of spitting fire. Previously, this scene had occurred with 2 people doing it facing each other and spitting fire over each other's heads. The scene of 2 debus performers who first appear to be spitting fire at each other can be interpreted as a reflection of the invisible conflict of the main female and male characters who are with them. This time, only the dust viewer located to the left of the image spouts fire. The flames that he spouts appear towards the photo taken by the camera so that he appears to be covered in flames. If the position of the 2 Debus performers is the same as the position of the puppet characters who appear first and the position of the female and male main characters who are with them in the scene first, the Debus performer on the right of the photo is like the female main character and the one on the left of the photo. like a male companion.

The viewer of the dust on the left of the photo that appears to be covered in the flames he spews could be interpreted as if he was hit by the fire itself. The reflection of the dust viewer that appears to be attacked by its own fire is a kind of risk that can occur in the debus attraction, is being burned by the fire it ignites itself. The risky deeds he did seemed to revolve around him. The

revenge of the main female character for the actions of the men who are with her is a risk and consequence

which the conclusion was accepted by the man.

The performing arts of Jaranan / Kuda Lumping which are often performed with Debus' art are again shown. Jaranan / Kuda Lumping or universally pronounced Jaran Kepang, Jaranan and Jathilan are traditional Javanese arts in the form of horse-riding dances played by a group of people to the accompaniment of gamelan music. People's beliefs in ancient times, namely how they worshiped their ancestors, as well as the embodiment of divine nature were tried with dance. This dance is also a component of rituals that have certain meanings and symbols (Radhia, 2014). The lumping horse dancer who was shown first was only clearly seen alone. This time, 3 Kuda Lumping dancers were clearly seen performing complete movements with the same clothes and attributes. The number of 3 male dancers of Kuda Lumping can be interpreted as equal to the 3 contemporary female dancers who appear in this video clip. The meaning in contemporary female dancers is a shadow that explores someone. Based on the number, 3 male dancers Kuda Lumping can have the same meaning as 3 contemporary female dancers. They also perform agile movements and in unison like rolling forward. The similarity of this movement can be interpreted as an unhappy shadow that explores having been controlled by the person in front of him.

The forward rolling movement is usually attempted by Kuda Lumping dancers when they are in a state of trance so that they can do things beyond reason. The connection of this reflection with the story of the main character is that he does something unusual, namely that he who first only survives can take revenge with his companion.

D. CONCLUSION

Judging from the shooting method in totality, the description of the indicators (signifiers) and signifieds that exist in each scene of Lathi's video clip has many meaningful signs and has the concept of a show with early, middle and end indicators of the story. It tells the story of a woman who becomes a victim in an unhealthy relationship (toxic relationship). The story does not side with the male personality because even though he seems to share affection for his companion, this matter turns into physical or mental suffering from the man. This conflict makes the character of the main female character grow from being resigned to being brave to play a feminist role which denies the patriarchal system. Victims of oppression must play a role in order to survive. Visually from the music video, the female character can immediately take revenge against the male character as a form of punishment because people who make mistakes deserve karma.

The denotation and connotation signs in the video can be concluded, namely: In the main female character that is displayed visually. This is related to the lyrics which have the meaning of a person's self-esteem in his words. If he denies his words, it means that his personality is bad too. The lyrics of the song mean that someone who does wrong will get karma without explaining how the karma is. However, the video clip visual displays the revenge of the woman who became the victim as a form of karma in the lyrics.

This research is practically able to find out how to use signs to create meaning in a video clip. Lathi is related because each has a combined element of culture from outside Indonesia and Indonesian regional culture, namely Java.

In theory, semiotics is useful for other studies that need to analyze music video clips. Semiotics itself has limitations that are supported not only by the subjective views of researchers who are considered wild, but also by the views of experts and the literature. Semiotic analysis can hone the ability of researchers in analyzing and finding symptoms and phenomena that are relevant to the world of design science. The music industry can make implied or indirect meanings to attract the attention of the audience, but still within certain limits can have different meanings. Controversy in society increases the popularity of works in the music industry. In this case, the audience of songs and video clips must be more careful and objective in interpreting the work of the music industry.

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