

CHAPTER I

INTRODUCTION

A.1. Background of Research

In this modern era, developments in the entertainment world are advancing, particularly in the music industry. Besides releasing songs in physical formats like compact discs, they've started putting their works on digital streaming platforms. Musicians don't just upload songs, but also music videos. Music videos are one of the most crucial parts of releasing a song. Musicians usually release the song and its music video simultaneously. This is done so that the audience can better understand the meaning of the song and the story being visualized. According to the Merriam-Webster dictionary, a music video is defined as 'a video recording of a performance of popular music (Merriam-Webster, 2024).

A music video is a form of communication. Audiences watching music videos tend to delve deeper into the connection between lyrics, the singer's emotions, and the visualization of the song within the music video. In interpreting a music video, race, gender, and fandom can influence how the audience understands and portrays the video (Schulze, 1990). Interpretations from each audience member can differ when watching a music video. This is because each audience member will have different feelings or emotions and analyses regarding the connection between the song and its visualization in the music video.

Analyzing a music video is made more accessible through the application of semiotics, the field devoted to the study of signs. Saussure, a key figure in semiotics, defines it as a scientific inquiry into the function of signs in societal contexts (1983), while Ferdinand de Saussure and Charles Sanders Peirce are acknowledged as seminal figures in the development of semiotics (Peirce, 1931-58). Roland Barthes' exploration of semiotic theory, intricately intertwined with his substantial contributions to structuralism and post-structuralism, aims to encompass any system of signs, regardless of their material or conceptual boundaries (Barthes, 1968). Within this framework, Barthes expands upon Saussure's foundational concepts by introducing the notions of denotation and connotation. Denotation pertains to the literal, surface-level interpretation of a sign, while connotation encompasses the broader array of culturally derived associations and implications associated with the sign. Barthes emphasizes the importance of analyzing both denotative and connotative meanings to gain a comprehensive understanding of the significance of signs. Everyday objects, customs, and ideologies undergo a process of mystification, whereby they acquire symbolic resonance and serve to perpetuate prevailing cultural norms and ideologies. These mythologies play a crucial role in shaping our perception of the world, influencing how we interpret signs within specific cultural or societal contexts, and contributing to the construction of collective understanding and identity. Semiotics proves invaluable in dissecting the complex components and messages encapsulated within a music video, which often follows a narrative

trajectory aligning with the lyrical themes and emotional resonance of the accompanying song.

In addition to semiotic analysis, this research adopts an expressive approach, which emphasizes the artist's intentionality and creative expression in shaping the aesthetic and narrative dimensions of the music video. M.H. Abrams describes the expressive approach as the externalization of internal impulses within a piece of art. This perspective suggests that creative works are born from the artist's reception, thoughts, and emotions, all synthesized through a process fueled by emotional impulse (Abrams, 1953). In the realm of music video analysis, the expressive approach entails a meticulous examination of how both the visual and auditory components act as outward manifestations of the artist's internal psyche, encompassing their thoughts, emotions, and intentions. By treating the music video as a canvas for the artist's creative expression, the expressive approach allows for a profound exploration of the symbiotic relationship between form and content, illuminating how visual imagery and auditory elements converge to convey the artist's artistic vision and emotional landscape. Through this lens, viewers gain insight into the intricate interplay between the artist's inner world and the external representation thereof, fostering a richer understanding of the artistic process and the underlying messages conveyed through the visual medium.

Furthermore, this research employs a cinematography approach to deconstruct the visual composition and technical aspects of music videos. By meticulously scrutinizing cinematographic techniques such as framing, lighting,

camera movement, and editing, this analysis endeavors to unravel the aesthetic choices that contribute to the music video's visual impact and narrative coherence. In "Cinematography: The Creative Use of Reality," Maya Deren delves into the distinctive artistic possibilities of cinematography, highlighting its capacity to go beyond simply replicating reality and instead to craft a new, expressive reality through film. She contends that cinematography should not be limited to documenting events as they occur but should utilize its unique characteristics to create a richer, more imaginative experience (Deren, 1960). In summary, the cinematography approach to analyzing music videos entails a detailed examination of the visual techniques and strategies used to express the song's narrative and emotional core. By investigating elements such as framing, composition, lighting, camera angles, and movement, alongside their interaction with editing and set design, one can reveal the complex layers of meaning and artistic expression within the music video. This comprehensive analysis not only enhances the viewer's appreciation of the video's aesthetic aspects but also provides a deeper understanding of its cultural and artistic importance.

Analyzing a music video through semiotic, expressive, and cinematographic approaches presents a complex and multifaceted challenge, primarily due to the numerous layers of significance and symbols embedded within the visuals, lyrics, and music. Each of these approaches offers a unique lens through which to decode the intricate tapestry of meanings woven into the music video, requiring a deep and methodical examination of its elements. This comprehensive process involves dissecting the signs, symbols, and meanings

inherent in both the visual and auditory components, seeking to unravel the implicit messages and cultural allusions that enrich the narrative. The semiotic approach involves analyzing signs and symbols in the music video to understand how meaning is conveyed. This includes examining visual cues, gestures, motifs, and textual references to explore their contribution to the narrative and emotional impact.

Meanwhile, the expressive approach focuses on the artist's intentionality and emotional expression, considering how their experiences and cultural background shape the video's aesthetic and narrative. Finally, cinematography examines the technical aspects like framing, lighting, and camera movement, revealing how they enhance the video's coherence and emotional resonance. Together, these approaches offer a comprehensive understanding of the music video's artistic significance. By dissecting elements using these approaches, one can uncover both the deliberate and unconscious messages communicated by the artists and directors. This method enables a more profound comprehension of how the music video conveys its themes, emotions, and concepts to its viewers, drawing from a diverse array of signs and symbols. In this study, the author will analyze a music video from DPR IAN called "*So I Danced*"

DPR IAN is a Korean-Australian singer, rapper, executive producer, visual director, and chief editor in Dream Perfect Regime (DPR). His full name is Christian Barom Yu. When Christian is behind the camera, he marks his work with the signature "DPR +IAN Visuals." However, when he is in front of the camera, his signature reverses to "slausiv NAI+ RPD," reflecting his viewpoint

on-screen. To distinguish between his various roles, Christian goes by the name DPR IAN as a musical artist. DPR IAN along with DPR Live and DPR Cream founded Dream Perfect Regime (DPR) in December 2014. Dream Perfect Regime is an independent, multi-genre music and video team. Dream Perfect Regime (DPR) create, direct, and edit all types of visual work and curate artists that derive from various musical backgrounds and influences. Dream Perfect Regime produced their own music as well as directed and edited their music videos. DPR operates independently without external financial support despite participating in a few commercial and philanthropic partnerships. They began from the very bottom, living in a small dorm and juggling various jobs just to fund their artistic pursuits independently. Any earnings from their works are reinvested to create larger and more ambitious artworks, essentially becoming their own investors.

DPR IAN debuted as a soloist in DPR in October 2020 with the digital single debut "*So Beautiful.*" DPR IAN is known as a musician that has a unique style in describing his artwork. His songs and its storylines are about his mental health condition. DPR IAN was diagnosed with Bipolar Disorder type 1 and Dissociative Identity Disorder. Bipolar disorder is a category of mood disorders where individuals experience alternating episodes of depression, marked by a persistently low mood and symptoms like loss of interest and decreased energy, and episodes of mania, which can involve either an excessively elevated or irritable mood along with symptoms such as heightened energy and reduced sleep needs. Alternatively, individuals may experience hypomania, where the symptoms are less intense and shorter-lasting compared to those of mania (Phillips, 2013).

The symptoms of Bipolar Disorder type I are manic episode at least one week followed by inflated self-esteem, decreased need for sleep, easily distracted, etc., and depressive episode followed by loss of interest, fatigue, feeling of worthlessness, etc. (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013)

Furthermore, as mentioned above, DPR IAN also has Dissociative Identity Disorder. Dissociative Identity Disorder characterized by a disruption or identity characterized by two or more distinct personality states. The disruption in identity involves marked discontinuity in sense of self and sense of agency, accompanied by related alterations in affect, behavior, consciousness, memory, perception, cognition, and/or sensory-motor functioning (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013). DPR IAN himself has two personas associated with his Bipolar Disorder and Dissociative Identity Disorder, which he incorporates as characters in his songs and music videos. As he explained on his Instagram Live on September 16, 2023, these personas called MITO and Mr. Insanity. Both have different characteristics. MITO is DPR IAN's personification of his state when he is in manic low episode. MITO stands for "*Moodswings in This Order*" (a word play for Disorder). MITO is the character that is based on his alter ego that takes a lot of trauma and dark things that he goes through in his life. MITO became the personification of those emotions. When MITO taking over him, he knows what it feels like but he does not know he is in that state. Furthermore, Mr. Insanity is a lot more dangerous than MITO. MITO is the protector or the guardian of DPR IAN's consciousness meanwhile Mr.

Insanity is the very character that has a lot of power over bringing a lot of stimulus into things. MITO displayed as mono colors and mysterious voice, on the other hand, Mr. Insanity portrayed as colorful or bright color which means impulsive decisions and being unapologetic of his actions when he finds joy. Mr. Insanity has more happy and catchy voice.

On September 15, DPR IAN released “*So I Danced*” on streaming platform. The music videos portrayed DPR IAN, MITO, and Mr. Insanity and how DPR IAN’s persona took over him. “*So I Danced*” showed the new side of DPR IAN’s manic highs. When asked about his feelings about the situation, Mr. Insanity starts dancing, indicating that he is not in a mentally stable condition. In this video, Mr. Insanity seems to take over DPR IAN’s to do something impulsive that looks like a fun thing. Not long after that, MITO appeared and tried to catch both DPR IAN and Mr. Insanity. It seems like MITO wants to protect DPR IAN from impulsive thoughts that look fun but it will lead him into unapologetic action. “*So I Danced*” Music Video directed and edited by DPR IAN himself and also produced by DPR VISUAL with DPR IAN as the Executive Producer.

The uniqueness and grandeur of this music video have captivated attention since the release of its initial teasers. Seamlessly blending words, feelings, and visuals, it creates a narrative that resonates with people in various ways. The insights provided by DPR IAN regarding the song and the music video for “*So I Danced*” have enriched our understanding of the storyline, offering valuable context and shedding light on the creative process behind each artistic choice. By establishing connections between the themes in the lyrics and the visual

storytelling, this video transcends simple entertainment, becoming a profound portrayal of human life and imagination.

Analyzing music videos through semiotics, expressive, and cinematography approaches offers a comprehensive understanding of their messages and artistic significance. Semiotics, developed by Saussure and Barthes, examines both literal and cultural meanings of signs, revealing how objects and ideologies shape collective understanding. The expressive approach, per Abrams, shows how music videos reflect the artist's thoughts and emotions, while cinematography analysis, inspired by Deren, scrutinizes visual techniques like framing and lighting to uncover artistic and narrative layers. Together, these methods illuminate the interplay between an artist's internal world, cultural symbols, and visual storytelling in music videos. There has not been a study that discusses the analysis of the music video "So I Danced" by DPR IAN. However, there are quite a few studies that have addressed music videos using the same approaches or theories.

For instance, Irmayanti (2022) applied Barthes' theory of the denotation, connotation, also the myth meanings behind each sign in Katy Perry's music video "Part of Me". Similarly, William Sanjaya's "Visual Composition in Building Dramatization of Song Lyrics in the Music Video 'Melawan Restu'" examines how visual elements enhance storytelling and emotional impact. His study analyzes the use of cinematography, including framing, lighting, and camera movements, to complement and dramatize the song's lyrics. Sanjaya explores how these visual techniques create a narrative that deepens the viewer's connection to

the music, highlighting the interplay between the song's thematic content and its visual representation (Sanjaya, 2023). Furthermore, Henrique Meissner and Renee Timmers' journal investigates the learning process of young musicians in expressive performance. The study emphasizes the significance of dialogic teaching and modeling in facilitating musical expression. Through interaction and demonstration, educators play a crucial role in guiding students towards emotive interpretation and artistic fluency in their performances (Meissner & Timmers, 2020).

The reason for choosing the "So I Danced" music video by DPR IAN is to explore the intricate relationship between mental health disorders, specifically Bipolar Disorder and Dissociative Identity Disorder (DID), and their representation in artwork. Using Roland Barthes' semiotic analysis, an expressive approach, and a cinematographic approach, the study aims to delve into how these complex mental health issues are depicted and communicated through visual elements in the music video.

Applying these approaches to DPR IAN's "*So I Danced*" music video revealed a rich tapestry of meaning within its visual narrative. Semiotic analysis uncovers intricate layers of signs and symbols, while the expressive approach highlights the artist's emotional expression. Cinematography analysis delves into technical aspects like shot composition and mise-en-scène, enhancing the video's aesthetic appeal and narrative coherence. These insights deepen our understanding of the video's artistic significance and cultural context.

A.2. Problems of The Research

Based on the background research that is explained by the researcher, this research proposed problems as follows:

1. How does the music video represent DPR IAN's mental health condition?
2. How do the data give deep understanding about the representation of Bipolar Disorder Type 1 and Dissociative Identity Disorder?

A.3. Objective of The Research

Based on the research problem that is explained by the researcher, the objective of this research is to explore and apply the semiotic, expressive, and cinematography approaches to analyze DPR IAN's "*So I Danced*" music video, with the aim of identifying, interpreting, and contextualizing the semiotic signs, symbols, and visual elements present in the video. By doing so, this study seeks to contribute to a deeper understanding of DPR IAN's creative process and the nuanced meanings conveyed within the video, thereby shedding light on the artistic intentions and cultural significance of the work.

A.4. Significances of The Research

The analysis gives some significances to the readers. The significances can be formulated as follows:

A.4.1 Theoretically

Analyzing DPR IAN's "*So I Danced*" music video significantly enriches our understanding of semiotics, expressive arts, and cinematography. Through semiotic analysis, we decode the symbols and signs within the video, revealing deeper layers of meaning and cultural context. From an expressive arts

perspective, the video's choreography, color palette, and character expressions evoke specific emotions, allowing viewers to connect with the artist's message on a visceral level. Cinematographically, the video employs innovative techniques in lighting, camera angles, and shot composition to enhance storytelling and immerse the audience in the artist's world. This analysis reveals the technical and creative expertise involved in the production. Overall, examining "*So I Danced*" showcases the interplay between these disciplines, highlighting the music video as a powerful medium for storytelling and emotional expression.

A.4.2 Practically

This analysis proves invaluable for the entertainment industry as it unveils the intricate dynamics between artist's creative visions and the interpretations. By dissecting the video's visual elements and symbols through these frameworks, the research provides actionable feedback for content creators, enabling them to craft more resonant and impactful visual narratives. Identifying and comprehending these disparities allows the industry to refine future music video productions, identifying elements that might be misinterpreted or don't align with the intended message.

A.5. Limitation of The Research

Analyzing DPR IAN's "*So I Danced*" music video using Barthes' semiotic theory alongside expressive and cinematography approaches encounters limitations. Semiotic analysis may not fully capture the nuanced aspects of mental health conditions like Bipolar Disorder and Dissociative Identity Disorder, potentially influenced by cultural biases. The expressive approach relies on

speculative insights into the artist's psyche, while the cinematography approach may overlook broader production influences. Moreover, the complexity of mental health issues might be oversimplified, neglecting clinical realities. These constraints suggest a partial understanding of the media's portrayal of mental health. It's crucial to acknowledge that the analysis is confined to the content available on YouTube, which serves as the primary source of the music video. Through this in-depth analysis, the study seeks to illuminate the ways in which visual texts construct and negotiate meaning, offering a deeper understanding of the role of semiotics in shaping our interpretations and understandings of popular culture.

A.6. Definition of Key Terms

To minimize misunderstandings in the use of terminology, it is crucial for the researcher to provide clear definitions for main terms; these terms are described as follows:

A.6.1 Semiotics

Semiotics is the study of signs, symbols, and their interpretations or meanings in different contexts. It explores how signs and symbols convey meaning, not just in language but also in various aspects of human communication, including visuals, gestures, and objects. Semiotic aims to encompass sign systems regardless of the limit and the material, including images, gestures, musical sounds, and objects (Barthes, 1968).

A.6.2 Expressive Approach

The expressive approach to analyzing music videos focuses on interpreting how an artist's inner emotions, thoughts, and creative intentions are expressed through the video's audiovisual components. Drawing from the theories of literary critic M.H. Abrams sees a music video as a vehicle for the artist to convey personal experiences and emotional landscapes (Abrams, 1953).

A.6.3 Cinematography

Maya Deren, a pioneer in experimental film, significantly enhances our comprehension of cinematography as a means of expression. Deren contends that cinematography should transcend simple documentation, utilizing its distinctive features to create imaginative and expressive realities (Deren, 1960). Her approach advocates for using the camera as an active participant in storytelling, rather than a passive observer, manipulating time, space, and perspective to elicit particular emotional responses.

A.6.4 Music Video

A music video is a visual recording accompanied by a song and other visual elements to interpret the lyrics sung by the musician. It combines audio-visual elements to create a narrative, showcase artistic expression, or complement the emotions and themes conveyed in the song.

A.6.5 R&B

Rhythm and blues, often abbreviated as R&B, is a music style crafted by Black Americans during the 1940s and has undergone continual evolution up to

the present time. Stemming from gospel, jazz, folk, and the roots of blues, R&B surfaced alongside the emergence of rock 'n' roll (MasterClass, 2021).

A.6.6 DPR IAN

Christian Yu is an Korean-Australian singer, rapper, executive producer, visual director, and chief editor in Dream Perfect Regime (DPR). He is under the stage name DPR IAN. When Christian is behind the camera, he marks his work with the signature “DPR +IAN Visuals.” However, when he is in front of the camera, his signature reverses to “slausiV NAI+ RPD,” reflecting his viewpoint on-screen. To distinguish between his various roles, Christian goes by the name DPR IAN as a musical artist.

A.6.7 Bipolar Disorder

Based on American Psychiatric Association, Bipolar Disorder is a neurological condition leading to an individual's mood, levels of energy, and the ability to function. Those who are affected go through intense emotional shifts within specific periods, known as mood episodes. These are classified as either manic/hypomanic (marked by happy feeling or irritable moods) or depressive (marked by the feeling of sadness). People with Bipolar Disorder also experience phases of neutral mood. Bipolar Disorder type 1 is marked by either enduring manic episodes lasting a minimum of a week or by intensely severe manic symptoms needing urgent medical attention (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013).

A.6.8 Dissociative Identity Disorder

Dissociative Identity Disorder is characterized by the presence of two or more distinct personality states or identities, each with its own pattern of perceiving, relating to, and thinking about the environment and self. This disorder involves recurrent gaps in the recall of everyday events, important personal information, and/or traumatic events that are inconsistent with ordinary forgetting. People with this condition might feel overtaken by the other personas. Each identity may have its own name, age, history, and characteristics, and these states may take control of the person's behavior at different time (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013)

