

## CHAPTER II

### LITERATURE REVIEW

#### B.1. Theoretical Framework

##### B.1.1 Roland Barthes Semiotic

Semiotics is the study of signs, symbols, and their meanings. There are three major approaches and theories of semiotics, one of which is Roland Barthes' semiotics. Semiology, according to Roland Barthes, aims to take in any system of signs, whatever their substance and limits (Barthes, 1968). Roland Barthes' exploration of semiotic theory, closely linked with his extensive contributions to structuralism and post-structuralism, provides a deep understanding of the processes through which meaning is generated and communicated via signs and symbols.

Barthes embraces Ferdinand de Saussure's differentiation between the signifier (the tangible expression of a sign) and the signified (the idea or significance linked with the sign). He asserts that signs lack intrinsic meaning and instead derive their significance from cultural conventions. Expanding upon Saussure's framework, Barthes introduces the ideas of denotation and connotation. Denotation denotes the literal, surface-level interpretation of a sign, while connotation encompasses the broader, culturally derived associations and implications linked to the sign. Barthes stresses the significance of analyzing both denotative and connotative meanings to fully grasp the importance of signs.

In his exploration of semiology, Barthes introduces the concept of mythologies as a fascinating addition to his examination of denotation and connotation. Mythologies, as conceptualized by Barthes, delve into the intricate mechanisms through which cultural meanings and values are perpetuated through signs and symbols. According to Barthes, everyday objects, customs, and ideologies undergo a process of mystification, wherein they acquire symbolic significance and serve to reinforce prevailing cultural norms and ideologies. These mythologies are integral in shaping our perception of the world, influencing how we interpret signs within specific cultural or societal contexts, and contributing to the formation of collective understanding and identity.

The application of Barthes' semiotic framework in the analysis of music videos provides researchers with a powerful instrument for delving into the multifaceted layers of meaning present within both the visual and auditory components. Music videos encompass a wealth of semiotic signifiers, ranging from imagery and gestures to costumes, lyrics, melody, rhythm, and sound effects, all of which contribute to the creation of intricate narratives and elicit a wide array of emotional responses from viewers. Through the utilization of Barthes' semiotic perspective, scholars are afforded the opportunity to explore the intricate interplay between signs, symbols, and cultural contexts embedded within music videos, thus gaining deeper insights into their rich tapestry of meanings and cultural resonances. This analytical approach facilitates a nuanced understanding of how various elements within music videos interact to convey complex messages and reflect broader societal themes and values, ultimately enriching our

comprehension of the dynamic relationship between visual media and cultural discourse.

In the context of this study, the author aims to explore the intricate semiotic dimensions present within the "*So I Danced*" music video, focusing on both its visual and auditory elements. By conducting a thorough analysis of these components through the lens of Barthes' semiotic framework, the author seeks to unravel the underlying meanings and cultural significance embedded within the video. Through this analytical exploration, the study aims to contribute to our broader comprehension of how music videos function as dynamic sites of cultural production and expression, offering insights into the ways in which they shape and reflect contemporary cultural discourses and values.

### **B.1.2 Expressive Approach**

The expressive approach in analyzing music videos aims to understand how an artist's internal emotions, thoughts, and creative intentions are conveyed through the audiovisual elements of the video. Based on the theories of literary critic M.H. Abrams views a music video as a medium for an artist to communicate personal experiences and emotional landscapes (Abrams, 1953). By focusing on the artist's subjective vision, the expressive approach endeavors to uncover the layers of meaning within the visual and auditory components, demonstrating how these elements collectively reflect the artist's inner world.

Practically applying the expressive approach entails a detailed examination of the narrative, symbolism, and stylistic choices present in the music video. Analysts scrutinize how visual imagery, choreography, and cinematographic

techniques—including lighting, color schemes, and camera angles—work together to convey the artist's intended emotions and themes. For example, a melancholic song might feature muted colors and slow, deliberate camera movements to evoke a sense of sorrow or introspection. This method requires understanding how these visual elements interact with the lyrics to enhance the song's emotional impact and offer deeper insight into the artist's personal expression. The harmonious integration of lyrics and visual storytelling is crucial, as it can significantly amplify the viewer's emotional experience and more profoundly communicate the artist's inner world and creative vision. By thoroughly analyzing these aspects, the expressive approach uncovers the layers of meaning and emotional nuances that make the music video a powerful medium for personal and artistic expression.

Furthermore, this approach considers the broader context of the artist's work, including their previous projects, personal history, and public persona. By situating the music video within this context, analysts can better understand how specific artistic choices align with the artist's overall creative journey. The expressive approach thus allows for a rich, nuanced interpretation that goes beyond surface-level aesthetics, offering a window into the artist's creative psyche and the emotional resonance of their work.

Applying the expressive approach to analyze DPR IAN's "So I Danced" music video, which addresses Bipolar Disorder and Dissociative Identity Disorder, involves examining how the visual and auditory elements convey the artist's internal emotions and themes. Analysts would look at how the video's imagery, choreography, and cinematographic techniques—such as lighting, color

schemes, and camera angles—reflect the fluctuating moods and fragmented identities associated with these conditions. This approach reveals how the artist's creative vision and personal experiences with mental health are expressed through the music video's narrative and aesthetic choices, providing a deeper understanding of the emotional and psychological landscape portrayed.

### **B.1.3. Cinematography Approach**

The cinematography approach in analyzing music videos focuses on dissecting the visual composition and technical aspects to understand how they contribute to the narrative, mood, and thematic elements of the video. This method involves a meticulous examination of various cinematographic techniques, such as shot composition and mise-en-scène. By analyzing these elements, researchers can uncover how they work together to create a coherent visual story that enhances the emotional and thematic impact of the song.

Cinematography influences the viewer's experience by directing focus, setting the atmosphere, and expressing emotions.

Maya Deren, a pioneer in experimental film, makes a significant contribution to understanding cinematography's role as a tool for expression. In her work "Cinematography: The Creative Use of Reality," Deren argues that cinematography should move beyond mere documentation to leverage its unique attributes in forming innovative, expressive realities (Deren, 1960). She underscores the importance of visual composition and camera techniques in shaping narratives that convey deeper meanings and emotions. Deren's approach involves utilizing the camera not just as a passive observer but as an active

participant in storytelling, capable of manipulating time, space, and perspective to evoke specific emotional responses.

Applying the cinematography approach to analyze DPR IAN's "*So I Danced*" music video, which addresses Bipolar Disorder and Dissociative Identity Disorder, involves scrutinizing visual elements like framing, lighting, and camera movement. These techniques are examined to understand how they contribute to the portrayal of mood shifts and fragmented identities associated with these conditions. By dissecting these cinematographic choices, analysts uncover how the video's visual storytelling enhances the emotional and thematic depth of the song's exploration of mental health issues.

#### **B.1.4 Music Video**

Currently, musicians not only release their music physically but also digitally, such as releasing songs or music videos on platforms like YouTube. A music video is a recording of a music performance, as described in the Merriam-Webster dictionary (Merriam-Webster, 2024). Audiences tend to have a better understanding of the song's meaning and the singer's emotions when visualized through a music video. In interpreting a music video, race, gender, and fandom can influence how the audience understands it (Schulze, 1990).

Music videos serve as a dynamic platform for artistic expression and creative exploration, offering a canvas for musicians, directors, and visual artists to push the boundaries of visual storytelling and innovation. Within this realm, diverse visual styles, narrative techniques, and imaginative concepts are explored, allowing for the creation of visually captivating and emotionally resonant works

of art. Numerous music videos integrate storytelling or conceptual elements, transcending mere portrayal of the song's performance. These narratives within music videos can take various forms, ranging from straightforward storytelling with clear plotlines to more abstract or symbolic representations that invite interpretation and reflection. Through the skillful integration of visuals, music, and storytelling, music videos have the power to evoke a wide range of emotions, provoke thought, and inspire creativity.

The behind-the-scenes process of crafting a music video is a complex and intricate undertaking, requiring the collaborative efforts of a diverse team of creative specialists, each contributing their unique skills and expertise to bring the artist's vision to life. Whether they're musicians, directors, producers, cinematographers, editors, or visual effects artists, every member of the production team plays an indispensable role in shaping the final outcome. It is through their combined talents and collective synergy that these individuals work together to weave a tapestry of visually captivating narratives that seamlessly complement and enhance the auditory experience. This collaborative spirit is the cornerstone of music video production, epitomizing the harmonious relationship between music and visual storytelling. Each member of the team brings their own creative flair and technical proficiency to the project, contributing to the overall artistic vision and ensuring that every aspect of the video is executed with precision and creativity. From conceptualization to execution, every decision and contribution adds depth and complexity to the final product, resulting in a visually stunning and emotionally resonant work of art.

Moreover, music videos serve as a testament to the power of collaboration and creativity, transcending the boundaries of traditional media and paving the way for innovative forms of expression. Beyond mere entertainment, they function as catalysts for inspiration and creative exploration. Seamlessly intertwining auditory and visual components, music videos deliver a profound and immersive encounter that deeply resonates with viewers, prompting them to engage with the music in fresh and meaningful ways. Essentially, music videos embody a vibrant fusion of artistic prowess and inventive spirit, mirroring the ever-evolving landscape of modern media and culture. Through their collaborative creation process and compelling narratives, music videos continuously push the boundaries of imagination, serving as influential agents in shaping the cultural ethos of our era.

### **B.1.5 Mental Disorder**

#### **B.1.5.1 Bipolar Disorder Type 1**

Bipolar disorder, previously known as manic-depressive illness or manic depression, as outlined by the American Psychiatric Association, is a complex mental health condition characterized by significant fluctuations in mood, energy levels, activity patterns, and concentration. These erratic shifts in mood and behavior can pose considerable challenges in carrying out daily responsibilities and tasks. Bipolar Disorder Type 1 is specifically characterized by the presence of manic episodes that persist for a minimum of 7 days, occurring nearly every day for the majority of the day, or by manic symptoms of such intensity that

immediate medical intervention is required (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013).

In addition to manic episodes, individuals with Bipolar Disorder Type 1 commonly experience depressive episodes, typically lasting for a minimum of 2 weeks. It's also noteworthy that episodes of depression with mixed features, wherein depressive symptoms coexist with manic symptoms simultaneously, can occur. Another manifestation of bipolar disorder is rapid cycling, a phenomenon where individuals experience four or more episodes of mania or depression within the span of a single year. This variability in mood and energy levels underscores the complexity of bipolar disorder and highlights the diverse ways in which it can manifest in individuals (Association, Diagnostic And Statistical Manual of Mental Disorders, 2013).

Furthermore, in the journal authored by Roger S. McIntyre et al., discuss in Bipolar Type 1, the presence of manic episodes lasting at least seven days and typically requiring medication intervention to manage symptoms effectively. It evaluates evidence-based treatment approaches tailored specifically for BD-I, such as mood stabilizers (e.g., lithium, valproate), antipsychotics (particularly those with mood-stabilizing properties), and adjunctive therapies (e.g., psychoeducation, cognitive-behavioral therapy), emphasizing the importance of early intervention and comprehensive management (McIntyre, et al., 2020).

#### **B.1.5.2 Dissociative Identity Disorder**

Dissociative identity disorder (DID) is a psychological ailment characterized by the presence of multiple distinct personalities within an

individual. These various identities can influence a person's actions at various intervals. Symptoms may include memory lapses, delusions, or feelings of depression. DID typically arise from past traumatic experiences. Therapy can be instrumental in aiding individuals diagnosed with DID to regulate their behaviors and minimize the occurrence of identity shifts (Clinic, 2021).

The emergence of DID often stems from enduring and severe trauma. Such traumatic events disrupt the innate process of integrating one's identity, causing memories to become compartmentalized and distinct identities to surface as a means of coping.

The journal article titled "Dissociative identity disorder: An empirical overview," authored by Martin J. Dorahy et al., offers a comprehensive synthesis of empirical research on dissociative identity disorder (DID). It begins by defining DID according to DSM-5 criteria, emphasizing the presence of two or more distinct personality states or identities that recurrently take control of an individual's behavior. The article explores the epidemiology of DID, reviewing prevalence rates across diverse populations and regions while examining factors influencing variability in estimates. Etiological theories and risk factors are discussed, with a focus on trauma, neurobiological factors, and sociocultural influences shaping the development of DID (Dorahy, et al., 2014).

Clinical presentation is detailed, highlighting symptoms such as identity alteration, amnesia, and frequent comorbidities like post-traumatic stress disorder (PTSD) and mood disorders. The challenges and methods of diagnosing DID are addressed, including structured clinical interviews and psychometric measures

used to assess dissociative symptoms. Treatment approaches are reviewed, encompassing psychotherapeutic interventions such as trauma-focused therapy and pharmacotherapy tailored to individual needs. The article also navigates controversies surrounding DID, including debates on validity and potential iatrogenic influences, and suggests future research directions to deepen understanding and improve diagnostic and therapeutic practices for this complex disorder. Overall, "Dissociative identity disorder: An empirical overview" consolidates current empirical findings to provide a comprehensive understanding of DID's clinical intricacies, diagnostic complexities, treatment strategies, and avenues for further research.

#### **B.1.6. DPR IAN**

DPR IAN, also known as Christian Yu, is Korean-Australian musician, executive producer, visual director, and chief editor in DPR (Dream Perfect Regime). He was born in Sidney on September 6, 1990. When he was 18 years old he moved to South Korea to pursue his dreams. Few years of being a trainee, he debuted in a K-POP group named C-Clown on July 19, 2012 under the name Rome. At the time, his positions were leader, rapper, and main dancer. The group later disbanded on October 5, 2015. He had been a b-boy before the debut under the name Byu. After C-Clown disbanded, he founded DPR (Dream Perfect Regime), a multi-genre music label, along with DPR LIVE (Hong Da Bin) and DPR CREAM (Kim Kyung Mo) in 2014.

He is also a film director. DPR IAN directed several music videos for other musicians, such as Mino's "Body", LOCO's "Movie Shoot", and the newest

one is IU's "Shopper" music video. DPR Ian's music is characterized by its genre-blending nature, incorporating elements of R&B, pop, and alternative music. His sound is often described as introspective and emotionally charged, with a focus on personal and existential themes. Known for his visually striking music videos, DPR Ian employs cinematic techniques and symbolic imagery to enhance the narrative and emotional impact of his work. His music videos often explore complex themes related to mental health, identity, and personal struggle.

DPR IAN debuted as a soloist in DPR in October 2020 with the digital single debut "*So Beautiful*." This song was heavily inspired by the idea that a lot of times what people label 'monsters', as monsters to be scary or wrong, are usually the most that are misunderstood.

He is diagnosed with Bipolar Disorder type I in his teenage year. He experienced manic episode for the first time. It happened when he was in math class and started bawling. He felt like he couldn't assimilate it with anything. After that, the manic episode keep appear again and he decided to go to the therapist. On September 16, 2023, during his Instagram Live, DPR IAN explained he is also experience Dissociative Identity Disorder. With these mental health conditions, he makes art that can portray about what he really feels and experience.

He has two alters called MITO and Mr. Insanity. MITO is characterized as manic low, the guardian of DPR IAN, as well as the product of trauma. His presence in DPR IAN's artwork portrayed with black and white or monochromatic colors and give mysterious presence. On opposite, Mr. Insanity is

characterized as manic high and the entertainer. He portrayed with vibrant color and give energetic presence.

When he makes art, he get a lot of his inspiration from the dark side, not necessarily because he has an attraction towards it, but it helps him feel the things he is scared to feel. He feels like it's most often the times people have to sometimes embrace being uncomfortable for them to really pick at the limit, reach certain things they're really good at. In his interview with Billboard, he said he wanted to portray a character dealing with various mental disorders which may be deemed negative or dark in a realistic sense but at the same time can also be seen as superpowers in a different light. It's also a reflection of a lot of who he is as a person—being someone that deals with such 'mental health,' he wanted to remove that stigma and just put an artistic twist to it (IAN, 2021).

DPR IAN has been nominated for multiple awards and has won two of them. He received the Best Alternative Artist of the Year at the Supersound Festival and the Music Video of the Year for "Don't Go Insane" at the 2024 Korean Hip-Hop Awards.

## **B.2. Review of Related Researches**

In recent years, there has been a surge in interest regarding various analytical methods applied to explore the intricate dimensions of music videos. Researchers have ventured into a spectrum of methodologies spanning from Barthes' semiotic theory to expressive and cinematography approaches, aimed at unraveling the profound layers of meaning embedded within these visual narratives. Through semiotic analysis, scholars have meticulously examined the

symbolic language within music videos, revealing the intricate interplay of signs and their cultural implications. Concurrently, the expressive approach has elucidated how artists externalize their inner emotions and creative intentions through the audiovisual components of the video, providing insights into the subjective facets of artistic expression. Furthermore, the cinematography approach has offered a framework for scrutinizing the visual construction and technical elements of music videos, shedding light on how cinematographic techniques contribute to the narrative coherence and emotional impact of the video. By synthesizing these analytical frameworks, researchers have achieved a holistic comprehension of the artistic significance and cultural resonance of music videos, illuminating the intricate dynamics between form, content, and interpretation within this dynamic visual medium.

In 2018, Hayyundi Qurratuain conducted a semiotic analysis of Twenty One Pilots' music video "Heavydirtysoul," aiming to unravel its intricate layers of meaning across visual and auditory elements. Qurratuain utilized semiotic theory to decode the signs, symbols, and cultural references embedded in the video, exploring narrative themes and identity construction. This analysis reveals "Heavydirtysoul" as a complex text that both reflects and challenges cultural conversations about identity, struggle, and redemption, inviting viewers to interpret its existential inquiries. Similarly, Ni Wayan Swarni's study on Taylor Swift's music video "Anti Hero" employs semiotic analysis to uncover layered meanings within its visual and auditory components. Swarni examines how visual imagery, editing techniques, and lyrical content contribute to the semiotic

framework of the video, revealing how Taylor Swift's persona and performance choices shape the narrative of the anti-hero portrayed in the video.

Barthes' semiotics is applied in the journal "Gestures in BTS Music Video 'Blood, Sweat, and Tears: Semiotic Approach" by Hadisty Chairani Rawa, Muhammad Kiki Wardana, and Mislal Geubrina, which analyzes the gestures in the music video by BTS. The study examines the hand gestures, body movements, and facial expressions of BTS members, interpreting them as symbols with cultural, social, and emotional meanings. This semiotic perspective reveals how these gestures contribute to the video's overall message and visual impact, enhancing viewers' understanding of BTS's storytelling techniques. Similarly, in Yura Yunita's music video "Tutur Batin," Dini Okta Lamdia, Anang Dwi Santoso, and Rindang Senja Andarini explore how symbols, signs, and visual elements challenge or reinforce societal beauty norms. Their analysis of imagery, lyrics, and performance uncovers nuanced messages about beauty ideals, illustrating the media's influence on cultural perceptions of beauty.

Furthermore, in "Introduction to Cinematography: Learning Through Practice," Tania Hoser presents a detailed guide focusing on the practical aspects of cinematography. The book provides aspiring filmmakers with essential skills in camera operation, lighting, composition, and visual storytelling through hands-on exercises and real-world examples. Hoser's approach balances technical instruction with creative experimentation, enabling readers to develop a thorough understanding of cinematographic techniques. The book is structured to facilitate both individual learning and classroom instruction, making it an invaluable

resource for students and enthusiasts aiming to master the art of cinematography. Through detailed case studies and practice-based learning, Hoser equips readers with the knowledge and tools needed to effectively communicate narratives visually. Similarly, Austin A. Hodaie's thesis, "Writing With Light: An Exploration of Cinematography and Visual Storytelling," explores the crucial role of cinematography in visual storytelling. Hodaie investigates how lighting, camera angles, and composition affect a film's narrative and emotional resonance. Through in-depth analysis and practical examples, the thesis demonstrates how cinematographers utilize light to create mood, characterize individuals, and enhance the storyline. Additionally, Hodaie examines the synergy between technical expertise and creative vision, stressing the importance of both for effective visual storytelling. This extensive study provides valuable insights into cinematography's role in filmmaking, underscoring its importance in crafting engaging and visually rich narratives.

Related to expressive approach, the journal "Computational Models of Expressive Music Performance: A Comprehensive and Critical Review" by Carlos E. Cancino-Chacón, Maarten Grachten, Werner Goebel, and Gerhard Widmer offers a detailed overview of current computational models in expressive music performance. The authors critically assess various models designed to simulate and understand the subtleties of musical expressiveness, focusing on elements such as timing, dynamics, and articulation, which are essential for conveying emotion in music. The review examines the methodologies behind these models, evaluates their effectiveness, and discusses the challenges and future directions in

this interdisciplinary field. The primary goal is to improve the ability of artificial systems to replicate the expressiveness of human musicians, thereby advancing both theoretical knowledge and practical applications in music technology.

Similarly, the journal article authored by Henrique Meissner, titled "Instrumental teachers' instructional strategies for facilitating children's learning of expressive music performance: An exploratory study," delves into the methods employed by music instructors to foster children's proficiency in expressing emotions through musical performance. The study places a strong emphasis on the role of teachers in guiding students to effectively convey and interpret emotions while playing instruments. It explores a variety of instructional approaches used by teachers to develop students' emotional sensitivity in music, aiming to deepen their engagement and expression. By highlighting the importance of emotional connection in music education, the article offers valuable insights into how teachers can cultivate and enhance children's ability to communicate and interpret emotions through music.

Although previous research has discussed Barthes' semiotic, expressive approach, and cinematography approach, there is a gap in the interpretation of music videos. While the above research only uses one approach, there's a need for research discussing the interrelationship of these approaches in analyzing music videos and music itself. In response to this research gap, this study aims to provide a deeper understanding of DPR IAN's music video "*So I Danced*" by employing Barthes' semiotic, expressive approach, and cinematography approach as the guiding analytical framework. By focusing on the exploration of Barthes'

semiotic elements, the author's emotional expression, and the cinematographic elements present in the music video, this research seeks to unravel the complex narrative and visual elements that weave together to form its thematic tapestry. Through a meticulous dissection of the visual elements and symbolic cues utilized in the video, the study endeavors to elucidate the underlying storyline that unfolds through the portrayal of the two distinct personas inhabited by DPR IAN.

Future research endeavors hold promise in filling this void by undertaking comprehensive comparative analyses aimed at unraveling common themes and subtle variations in the representation of cultural narratives through these approaches of music video. Through these expansive investigations, researchers can shed light on the intricate mechanisms through which music videos contribute to shaping cultural discourse and influencing societal perceptions, thereby providing valuable insights into the dynamic interplay between visual storytelling and broader cultural themes within the realm of music videos.

Additionally, by conducting in-depth analysis, researcher can elucidate the complex interplay between semiotics and cultural narratives within music videos. By examining how different artists and genres utilize semiotic elements, emotional exploration and cinematography to convey cultural meanings and values, scholars can gain insights into the ways in which music videos reflect, reinforce, or challenge prevailing societal norms and ideologies. This heightened comprehension of the semiotic construction of cultural narratives within music videos can foster discussions pertaining to identity, portrayal, and power dynamics within the realm of visual media. Ultimately, these research endeavors

hold promise in deepening our appreciation of music videos as not only cultural artifacts but also catalysts for social transformation.

Existing research has extensively explored the semiotic analysis of music videos, focusing on decoding the signs, symbols, and cultural references embedded within visual narratives. Within this scholarly landscape, one notable focal point emerges—the utilization of Barthes' seminal work on semiotics as a foundational framework for deciphering the complex layers of meaning embedded within music videos. The adoption of Barthes' semiotic lens in scrutinizing the music video "So I Danced" aims to dissect the symbols and signs imbued within the visual narrative, unveiling their nuanced meanings. Through Barthes' semiotic framework, various elements such as visual imagery, lyrics, music, and gestures are interpreted as signs that convey cultural, social, and emotional connotations related to these mental health conditions. In this music video, DPR IAN masterfully navigates the portrayal of his personal struggle with bipolar disorder and dissociative disorder and their profound impact on his emotional states.

Beyond semiotic analysis, there is a growing interest in the expressive approach and cinematography in music videos, offering insights into their emotional and aesthetic dimensions. The expressive approach examines how artists convey and evoke emotions through visual storytelling, performance nuances, and musical delivery, highlighting the connection between the artist's intent and the audience's reception. Additionally, the cinematographic approach critically examines the technical aspects of music video production, such as camera work, lighting, composition, and editing. Cinematography shapes the

narrative and emotional impact by directing viewers' attention, creating mood and atmosphere, and influencing emotional engagement through techniques like pacing and transitions. Together, these approaches provide a comprehensive understanding of how music videos communicate complex emotional narratives and engage audiences.

Using these approaches, each component of the music video serves as a conduit for conveying nuanced messages about mental health struggles. Visual imagery may symbolize internal turmoil or external manifestations of psychological distress, while lyrical content can offer insight into the artist's inner thoughts and experiences. The music itself, including its tempo, rhythm, and tone, may evoke specific emotions or mirror the fluctuating mood swings characteristic of bipolar disorder. Additionally, gestures and body language employed by the artist can provide further cues about the psychological journey depicted in the video.

In the music video, the subtle nuances of facial expressions serve as a window into the tumultuous journey of emotions and mood swings, a hallmark characteristic of bipolar disorder, while symbols poignantly capture the sensation of detachment from reality often associated with dissociative episodes, offering glimpses into the fragmented psyche of the protagonist. Beyond its aesthetic appeal, the video serves as a poignant exploration of the lived experience of mental illness, shedding light on the challenges faced by those navigating such conditions. Through the approaches, each visual element and symbolic motif becomes imbued with layers of meaning, unraveling the intricacies of the artist's

message and fostering a deeper dialogue about mental health portrayal in media. Ultimately, this nuanced examination transcends entertainment, emerging as a powerful vehicle for raising awareness and fostering empathy towards individuals grappling with mental health issues, challenging stereotypes, and nurturing a more inclusive discourse about mental health.

The integration of impactful facial expressions alongside evocative imagery in "*So I Danced*" transcends the boundaries of conventional visual entertainment, transforming it into a profound exploration of the intricate nuances of human emotions and cognition. Through the lens of Barthes' semiotic, expressive, and cinematography approach, a meticulous analysis unveils the intricate interplay between various artistic elements within the video, from the subtle nuances of facial expressions to the symbolism embedded within the imagery. This synergistic integration of visual and symbolic cues culminates in a poignant portrayal of the complexities of mental health struggles, offering viewers a nuanced and empathetic perspective on these often stigmatized and misunderstood issues. Thus, "*So I Danced*" stands not only as a work of visual art but also as a thought-provoking exploration of the human condition, challenging viewers to confront and contemplate the realities of mental health with compassion and empathy.

In conclusion, the comprehensive study of DPR IAN's "*So I Danced*" using a combined analytical framework of semiotic, expressive, and cinematographic approaches will fill the existing research gap and provide a deeper understanding of the music video's narrative and visual elements. This

multifaceted analysis will illuminate the intricate dynamics between visual storytelling and cultural themes, demonstrating the profound impact of music videos on cultural discourse and societal perceptions, and ultimately contributing to a more inclusive and empathetic understanding of mental health.

