

CHAPTER II

LITERATURE REVIEW

B.1. Theoretical Framework

B.1.1. Roland Barthes' Semiotic

Semiotics is determined from a Greek word "Semeion" which implies sign. The sign itself is said to be one which can be considered to speak to something else on the premise of already created social traditions. Signs were initially seen as alluding to something else. Semiotics can be distinguished in phrased terms as a science that ponders a wide run of objects, occasions, entire culture as a sign. Semiotics can be said to be a sign-related department of science, beginning with the sign framework, and the method appropriate to the late 18th century utilize of the sign.

Semiotics is the thought about signs, the investigation of signs and everything that relates to it, how it capacities, how it relates to other signs, how it is provided and translated by those that utilize it. Semiotic examination of elective structures, laws and standards give meaning to these signals. Barthes (1968) expressed that semiotic points to require in any framework of signs anything their substance and limits like; pictures, motion, melodic sound, and objects. These are as a framework of centrality. Roland Barthes said that semiotic is the portion of phonetics; to be exact; it is the portion converting the extraordinary implying solidarities of talk.

Roland Barthes continues the thought by emphasizing the interaction between the content with the individual and social involvement of its clients, and the interaction between tradition within the content and the traditions experienced and anticipated by its clients. Barthes' thought is known as arrange of meaning, counting indication (lexicon meaning) and implication (moment meaning by social and individual encounter). Here is the point of contrast between Saussure and Barthes in spite of the fact that Barthes still uses the term signifier-signified that Saussure carried. Barthes too takes another angle of sign, myth that marked society (Barthes, 1977).

Roland Barthes' semiotics is an approach to understanding how signs and symbols function in communication and meaning, particularly in popular culture. Barthes understood signs as a combination of "signifier" and "signified". The signifier is the physical form or symbol (such as an image or word), and the signified is the concept or meaning that the symbol represents. In Barthes' approach, symbols not only convey direct information, but also contain "second meanings" or connotations, which are often loaded with cultural values and ideologies.

Barthes divides symbolic analysis into two levels: denotation and connotation. Denotation refers to the literal or primary meaning of a symbol, while connotation has a broader meaning and is often influenced by cultural and social context. For example, the image of "bread" may only mean food on an extensible

level, but on an intentional level, it may symbolize comfort or tradition, depending on the cultural context in which the food is constructed.

Using this concept, Barthes showed how the meaning of visual and written communication can be interpreted differently depending on the cultural context. Furthermore, Barthes also introduced the concept of 'myth', which is the way ideological meanings are masked by cultural symbols as 'natural' or 'ordinary'. These myths create common ideas that are taken for granted in society. For example, advertisements for luxury goods often promote the myth that happiness can be achieved through luxury goods. With this approach, Barthes opens up critical thought about symbols, language and images can reinforce or challenge social and political concepts within a culture.

B.1.2. Bordwell and Thompson's Cinematography

In analyzing music videos, a thorough understanding of cinematography is essential in order to identify contextual problems and uncover deeper meanings within the visual narrative. One of the most prominent figures in film studies is David Bordwell and Kristin Thompson, both of whom are highly regarded film scholars. Among their numerous influential works is the widely cited textbook *Film Art: An Introduction*, which serves as a foundational reference in cinema studies.

Key elements typically associated with cinematography often include motion picture, lighting, and shooting distance as the basis for visual analysis. However, according to Bordwell and Thompson, cinematography encompasses much more than these surface-level components. In their book, they assert that

cinematography can be used to evoke emotional responses, making the visual experience more immersive and meaningful. They emphasize that lighting, color, and camera movement are not merely aesthetic choices, but rather, Bordwell and Thompson stated function to guide the viewer's attention, establish mood, and convey narrative or symbolic meaning (Bordwell and Thompson, 2013).

According to Pratista (2008), in the study of cinematography, a filmmaker does not merely record scenes but must also control and organize every shot to achieve specific expressive goals. In *Film Art: An Introduction*, Bordwell and Thompson provide a comprehensive explanation of cinematography, including its technical elements and theoretical foundations, making it a valuable framework for visual analysis.

Bordwell and Thompson categorize five major formal systems in film, each of which contributes to the construction of cinematic meaning:

1. **Mise-en-scène:** Refers to everything that appears in the frame, including setting, lighting, costume, and acting, which together construct meaning during the production process.
2. **Cinematography:** The act of capturing moving images through film or digital media, involving choices in lenses, framing, lighting, and movement.
3. **Editing:** The process of arranging shots in a specific order to create narrative continuity, visual rhythm, and emotional impact.

4. Sound: Encompasses not only dialogue, but also sound effects, background music, and silence, all of which contribute to the emotional and psychological tone of the film.
5. Narrative: The structuring of events and characters into a coherent storyline that conveys meaning.

Additionally, cinematography in Bordwell and Thompson's framework includes the following key technical components:

1. Framing: The arrangement and positioning of visual elements within the camera frame, which influences viewer focus and narrative emphasis.
2. Camera Movement: Movement such as panning, tilting, tracking, or handheld shots adds dynamism and conveys emotional or psychological depth.
3. Lighting: Shapes the mood and symbolic resonance of a scene. High-key lighting produces a bright, low-contrast, and safe atmosphere, whereas low-key lighting creates high contrast, mystery, and tension.
4. Lens and Focus: Determines what is sharp or blurred in a shot. Focus can psychologically isolate characters or direct viewer attention to specific elements within the frame.
5. Color and Tone: Color functions as an expressive element. Hue refers to the dominant color, saturation describes intensity, and brightness refers to the lightness or darkness of an image.

6. Shot Duration: The length of each shot affects pacing and tension. A long take slows the rhythm and evokes contemplation, while quick cuts accelerate pacing and generate anxiety or urgency.

These elements demonstrate that cinematography not only supports storytelling but also plays a crucial role in shaping how viewers perceive emotional nuances within visual media. Therefore, a comprehensive analysis of a music video requires careful attention to how these visual elements contribute to the psychological and expressive atmosphere, enabling a deeper understanding of its symbolic and emotional content.

B.1.3. Johann Wolfgang von Goethe's Color Theory

Johann Wolfgang von Goethe's *Theory of Colours* (1771) presents a distinctly philosophical and phenomenological perspective on color, setting itself apart from the empirically grounded theories of his contemporaries, notably Isaac Newton. Whereas Newton approached color as a quantifiable outcome of light refraction, Goethe emphasized the subjective experience of color, focusing on how individuals emotionally, symbolically, and psychologically perceive it.

Goethe argued that color should not be regarded as an inherent property of external objects, as Newtonian physics would suggest. Instead, he conceptualized color as the product of the dynamic interplay between light and darkness, perceived through the human eye. In his view, light symbolizes clarity and darkness obscurity, and color arises from their interaction. For Goethe, the

perception of color is inherently affective and personal, influenced more by emotional and psychological responses than by optical data alone.

This interpretive framework lends Goethe's theory particular relevance in the analysis of visual media—such as painting, film, and music videos where color often functions as a powerful vehicle for expressing emotional and psychological states. Rather than treating color as an objective phenomenon, Goethe viewed it as a communicative medium capable of conveying inner truths and symbolic meaning.

Goethe's contribution continues to hold significance within the fields of the arts and humanities because it forges a meaningful connection between scientific inquiry, aesthetic expression, and emotional resonance. His theoretical approach invites a reading of color not merely as visual information, but as a symbolic and narrative element, particularly in emotionally charged media like cinema and music video production.

B.2. Review of Related Research

Music videos are currently the most in-demand study to analyze for many researchers in search of hidden information or knowledge. Researchers search for such information in a broad and targeted way, such as using Roland Barthes' semiotic theory and cinematography approaches, aiming to reveal the deep layers of meaning contained in the lyrics and videos. Through semiotics, researchers have carefully examined the symbolic language found in music video. At the same time,

the cinematography approach has made the music video knowable with its hidden meanings and camera movement. In addition, this research shows how cinematography and semiotic aspects influence the audience's interpretation and experience of the narrative in the music video.

The first study by Sagimin and Sari (2020), *A Semiotic Analysis on LAY's and EXO's Selected Music Videos*, examined the MV were "Universe" by EXO and "Goodbye Christmas" by Lay. An author who focused on the study of denotation, connotation, and myth by Roland Barthes discovered that the visual representations contain inferred meaning. These pictures convey sentiments of affection and friendship as well as sadness and feelings of estrangement, the representation of human-limiting issues, awareness that shackles humans, realization, efforts, and results of the efforts done to solve the problems. However, Sagimin and Sari's study does not explore the emotion such as Vernon in Black Eye MV. They focused on sadness and friendship in their study.

The second study, Ammer (2021), *Content Analysis of Lighting and Color in the Embodiment of Fear Concept in Horror Movies: A Semiotic Approach*, explains about the lighting and color that are indispensable for the horror film. The author explains that the fear of horror movies does not always depend on weak or dark lighting or contrast. The environment has concluded that the elements of lighting and color are important tools for creating visual interest, evoking emotion and enhancing horror figures. This study emphasizes the importance of having the courage to break traditional rules to create stronger and more creative cinematic

experiences in semiotic cinema and kinema. Hence, there is a lot of color and bright lighting in this film, unlike most horror films. This is quite similar to my research, but does not match Vernon in MV. It focuses on colors that tend to become darker.

The third study, Tanzil and Andriano (2023), *Roland Barthes Semiotic Analysis in Turning Red Movie*, focuses on conflict between mother and child. In addition, it examines the emotions felt by the child, Mei, from a sense of pressure and lack of space to express herself. It seems that just as Vernon shows a sense of suppressed emotions in the MV, thus the content of the MV also shows deep emotions, just like Mei in the movie *Turning Red*.

The fourth study, Haning (2022), *The Representation of Emotion Through Inside Out Movie (Psychoanalysis Study)*, produces an emotional analysis with Bernhardt's psychological approach that shows the conflict of the main character. As well as, explaining about the emotions in colors seen from existing characters. This research is not much different from the analysis that shows the emotions seen in the colors in the visuals, but the approach used is different.

The fifth study, Almeida et al., (2021), *Emotion Identification in Movies through Facial Expression Recognition*, this study focuses on the combination of social science emotional theory and technical approach with deep learning, and as a result, highlights how the faces of movie actors give emotions to the audience. The author's analysis of Vernon in *Black Eye MV* also sheds light on the emotions that appear in the visuals and not with a technical approach.

The sixth study, Mujani et al., (2024), *The Emotional Landscape of 'Inside Out': a Critical Analysis*, In this study, the purpose is to analyze emotions in Riley's character with five main emotions personified, which are Joy, Sadness, Fear, Disgust, and Anger by looking for signs belonging to Charles Sanders Pierce. This research further emphasizes the cognitive role in the formation of emotions according to the Schachter-Singer theory. In addition, the representation of emotions in this film is didactic and symbolic, as it explains the psychological process in humans narratively to the audience. In analyzing Vernon's emotions, it is different from researching Riley. Because, Vernon's emotions in MV are shown implicitly, using an expressive emotion approach, and focusing on cinematic composition and semiotics to analyze those emotions.

The seventh study Chen and Yan (2024), *Full-color, time-valve controllable and Janus-type long-persistent luminescence from all-inorganic halide perovskites*, The result of this research is to discuss the development of advanced materials to create colors that can be controlled in time. The approach used is phagrammatic and relies on material science and optical physics. While Vernon in Black Eye uses cultural, aesthetic, and psychological studies, despite both discussing color.

The eighth study Arthamevia (2022), *The Power Of Colors In La La Land (Damien Chazelle, 2016): A Cinematic Color Analysis*, This research presents the colors used in the movie La La Land to express emotions with color elements in this film based on Blain Brown's color theory. Arthamevia shows that the color changes in the scene contribute greatly to shaping the nuances and emotional

conflicts. However, the researcher does not agree with Arthamevia's research, because Vernon in Black Eye MV has abstract and emotional visual symbols, besides this music video also does not have a verbal narrative or supporting characters like the movie La La Land. The colors in La La Land function as a linearly developed emotional story, while Black Eye's colors become a nonlinear, interpretive emotional code that relies on visual intensity to convey psychological conflict. The main difference between the two is the narration of emotions in La La Land, while Black Eye's emotions are released through visuals.

The ninth study Nugraeni and Sadewa (2024), *Cinematography Analysis of The Romantic Scene of The Korean Drama Serial Extraordinary Attorney Woo*, The result of this research is to highlight visuals to convey emotions and thoughts with David Bordwell and Kristin Thompson's cinematography theory which includes three main aspects namely the photogenic image, framing, and duration of the image. Using descriptive qualitative as a methodology and using elements of cinema to represent Young Woo's recall memory, special interest, and imagination. In Black Eye, cinematography is used to represent Vernon's anger, emptiness, and inner turmoil. Unlike Attorney Woo, which tends to emphasize social connectedness and positive imagination with bright lighting and slow motion, Black Eye uses cinematography to express alienation and internal tension.

Lastly, study by Juel (2022), *Point of View in "No Bikini": a Cinematographic Analysis*, This research discusses in depth how cinematographic techniques, especially camera position and point of view. The audience is directed to become

part of Robin's world through subtle narrative angles. *No Bikini* uses cinematography to create narrative empathy and emotional connection with the child's world, while *Black Eye* is used to symbolically and expressively build the psychological intensity and internal atmosphere of the characters. In *Black Eye*, the camera does not take a literal position of the character, but creates an aesthetic distance that invites the audience to interpret the inner atmosphere through the visual composition and rhythm of camera movements.

In adding research gaps to these studies, it can be seen that each of them only uses one approach and one topic. While my research entitled “Representation of Color As Emotion In Vernon's *Black Eye* Music Video”, uses the topic of emotion, as well as color to express what Vernon feels. In addition, my research also uses Roland Barthes' semiotic theory and David Bordwell and Kristin Thompson's cinematography theory to reveal the hidden signs in the *Black Eye* music video in combination with Johann Wolfgang von Goethe's theory of colors.