

RELATION BETWEEN SCENES AND LYRICS IN ROSÉ'S MUSIC VIDEO: A SEMIOTIC ANALYSIS

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Abstract: *Rosé is a female soloist who debuted in early 2021 with the release of her single album, -R-. The album includes two songs and two music videos on it. The music videos themselves consisted of gestures that came along with the lyrics that Rosé sang. Listeners are expected to understand the message behind the gestures and words in the music videos, as well as the denotative and connotative meanings, to better understand it. That being said, the researcher had to take Relation Between Scenes and Lyrics in Rosé's Music Video: A Semiotic Analysis for the research. This study used a semiotic approach to analyze the gestures in the scenes and looked at the denotative and connotative meanings by Roland Barthes's theory. Data is analyzed with the descriptive qualitative method. The analysis explains the relation between lyrics and scenes along with denotative and connotative meanings. This study aims to deliver the meaning and give the listener a better understanding of the album to the listener.*

Keywords: *gestures, denotative, connotative, semiotics*

Abstrak: Rosé adalah solois wanita yang memulai debutnya pada awal tahun 2021 dengan merilis album single, -R-. Album ini berisi dua lagu dan dua video musik di dalamnya. Video musiknya sendiri berisi gestur yang disertai oleh lirik yang dinyanyikan Rosé. Agar dapat lebih memahaminya, pendengar diharapkan memahami pesan di balik gerak tubuh dan kata-kata dalam video musik tersebut, serta makna denotatif dan konotatifnya. Karena itu, peneliti telah mengambil penelitian ini dengan judul Analisis Semiotika Hubungan Antara Adegan dan Lirik dalam Video Musik Rosé. Dengan menggunakan teori Roland Barthes, penelitian ini menggunakan pendekatan semiotik untuk menganalisis gerak tubuh dalam adegan dan mengkaji makna denotatif dan konotatifnya. Data dianalisis dengan metode deskriptif kualitatif. Analisisnya disertai penjelasan dengan adanya keterhubungan antara lirik dan adegan yang disertai oleh makna denotatif dan konotatifnya. Studi ini bertujuan untuk menyampaikan makna pesan dan memberikan penjelasan yang lebih baik dari album ini kepada pendengar.

Kata kunci: gestur, denotatif, konotatif, semiotik

Introduction

Music is an art that combines vocal or instrumental sounds for emotional expression. Meantime, due to technological developments, music can be added to the video. The music video is a short videotape of the music performance and dramatic interpretations of the lyrics and surreal images based on the song recordings. The music video itself often shows the signs, gestures, codes, and symbols that can be interpreted by semiotics analysis. Semiotics is a branch of the linguistics field that is a study that learns signs and focuses on the appearance of words, images, sounds, gestures, and objects. Terms like denotative and connotative as signification concepts are employed to define the connection between a signifier and its signified.

Semiotics is concerned with the study of signs, symbols, and signification, and how meaning is created and interpreted through them. The signified is an essential component of the sign, as it gives meaning to the signifier and allows it to communicate a message or convey an idea. Charles Peirce's stated triadic model of signs, which includes the icon, index, and symbol, provides a complete framework for evaluating visual communication in the field of visual semiotics (Peirce, 1991). According to Barthes, semiology attempts to include every system of signs, regardless of their substance or constraints; images, gestures, musical sounds, and objects (Barthes, R; Howard, R, 1968). It is the social production of meaning from the sign system; the analysis of anything that can stand for something else. The study of gestures as signs in semiotics entails examining how nonverbal communication, primarily gestures, functions as a system of signs communicating meaning.

Semiotics encompasses a wide range of semiotic systems, including gestural, spatial, and musical languages, in addition to linguistics and visual communication. The semiosphere, as a network of sign processes impacting both human and non-human communication, is emphasized by Thomas Sebeok, a fundamental figure in biosemiotics (Sebeok, 2001). The study of semiotics can help us understand how signs work in different contexts, such as language, art, advertising, and culture, and how they shape our perceptions and behaviors. Thus, the music video is part of modern art which has its audience. The researcher chose the music video as the object of the research to help listeners gain a better understanding of the relationship between the scenes and the lyrics in the music video. Other than that, to succeed deliver the singer's message, the researcher also examined the denotative and connotative meanings.

The researcher found some studies that related to this research. One of them is entitled Semiotic Analysis Of The Saviour in Nadin Amizah's "Bertaut" by Alemia Br. Perangin-Angin, Widya Andayani, Zurriyati A. Jallil, and Nurlela Nurlela. The study uses Roland Barthes's theory to examine denotative, connotative, and myth of the importance of the "saviour" meaning in the song. Though both of the studies used Roland Barthes's theory, in this study the researcher adding analyzes the relation between the signs shown by the gestures in the music video and the lyrics. Thus far, besides the different data, theories, and approaches, the previous study only examines the denotative and connotative meaning findings. Another previous studies from Sembiring et, al. (2023) which analyzed the Semiotics Analysis of Music Video High Low by The Unlikely Candidates Using Ferdinand de Saussure's Semiotic Theory which resulted in the meanings of the music video using Ferdinand de Saussure's. They analyzed focusing on signifier and signified to the data which contrasts with this study. They got the meaning from signifier and signified components while this study got the meaning from analyzing the sign that shows in the gesture and examined the denotative and connotative meaning. Other than that, the author uses the different theories for semiotic analysis.

To be clear, this study not only investigates the connection between the gestures and the lyrics but also examines the meaning of denotative and connotative in each scene. The listeners might not find the relation at one glance. Therefore, this research can convey what Rosé wants to deliver message in the music video to listeners and readers. There are two music videos in the -R- album entitled *On The Ground* and *Gone*. The first title has reached 41 million views also making it the fastest debut music video to hit 100 million views on YouTube. As for the other music video has garnered 15 million views, marking the fourth biggest 24-hour debut for a Korean female soloist. All of her works earned her a title in GUINNESS WORLD RECORDS as the first artist to reach number one on a Billboard Global chart as a soloist and as part of a group, BLACKPINK. The researcher is willing to figure out the meaning of the signs in the music videos using Roland Barthes's theory.

Methodology

To obtain the message and the meaning of this research, a descriptive qualitative method was used to reach the study in terms of data collection and data analysis. Researchers can uncover and interpret themes and patterns in data using approaches such as thematic analysis or grounded theory, providing a greater knowledge of the researched phenomenon (Smith J. A., 2015). Moreover, the goal of descriptive qualitative research is to provide a detailed and comprehensive thought of a phenomenon or social situation. This method was selected because the data in this study were presented descriptively, without incorporating numerical elements. Additionally, the researchers provided interpretations of the data's meaning. This study uses primary and secondary. The primary data are collected by observation and analysis of the music videos, writing the lyrics, and pouring them into words. The secondary data are screenshotting the scenes from music videos, collecting related studies, and opinions of experts.

According to Maxwell (2013), purposive sampling technique enables researchers to collect in-depth and targeted information from individuals who have important insights into the topic under analysis where the intention is to explore multiple perspectives and collect rich, contextually relevant data. The researcher using the watching and analyzing technique to collected the data. The researcher accessed specific data for this study watching *On The Ground* and *Gone* music videos on YouTube, that included the lyrics on it. Screenshots were taken to analyze visual signs and connect them with the lyrics, exploring the denotative and connotative to gain more sophisticated knowledge. The researchers then make a code for the collected data. The code is constructed: D for number of data, F for Figure, T for track, L for lyrics.

To attain validity in this study, the researcher uses triangulation among many documents as data sources. Different theories or hypotheses might help the researcher support findings using this type of triangulation. According to Denzin, the theory of triangulation is the use of all possible theoretical interpretations as the background for the study (Tobin, 2010). To eliminate individual researcher bias in the findings or conclusions made, this material is then compared with the relevant theoretical perspective.

Result and Discussion

Result

Table 1. *Denotative and Connotative Findings*

Track	Title	Denotative	Connotative
1	<i>On The Ground</i>	10	10
2	<i>Gone</i>	10	10

There are 10 data for each title in this study. After examining the data, the researcher discovered that both titles had an equal quantity of denotative and connotative data. This study brings together both denotative and connotative meanings. They cannot be separated in this study since they appear inside the motions and lyrics depicted in the dataset. Besides that, the researcher found a connection between the gestures and the lyrics that appear in the scenes. In addition to that, the analysis of meaning is discussed below.

1. *On The Ground* Music Video

D.1/F.4.1/T.1/L.2



Figure 1. A woman staring outside

Table 2. Data Findings of D.1/F.4.1/T.1/L.2

Relation	Denotative	Connotative
L: used to G: look at the sunlight outside	Glancing outside curiously at the sunlight	The sunlight is interpreted as a reminder of the flashback.

There's a connection between the lyrics and what she was doing. Not only does the sunlight brighten up the room, but it also casts shadows of what she has previously encountered in her subconscious. She loses herself in the present, recalling her low beginnings and struggles. The song's lyrics are intricately entwined with this introspective period, with each line drawing her farther into her past. The sunshine acts as a figurative spotlight on her journey from the past to the present, and the scene serves as a moving reminder of how far she has come.

D.2/F.4.2/T.1/L.3



Figure 2. A woman gets up from the chair and walks to the window

Table 3. Data Findings of D.2/F.4.2/T.1/L.3

Relation	Denotative	Connotative
L: when you want it G: standing up	Approaching the sunlight	The sunlight is interpreted as a reminder of the flashback.

Following her unwavering dedication and tireless efforts to advance her career, she was confronted with the disheartening reality that there were people eager to take advantage of her accomplishments and opportunities without exerting any effort themselves, a situation that filled her with profound frustration and injustice.

D.3/F.4.3/T.1/L.10



Figure 3. A woman sitting on top of the chandelier

Table 4. Data Findings of D.3/F.4.3/T.1/L.10

Relation	Denotative	Connotative
L: never coming down G: sitting on a cantilever	Sitting on a cantilever	She will not go down to the ground

Rosé's stance and surroundings form a compelling visual narrative. Her elevated place on the chandelier represents her achievements and capacity to overcome hardship. The closed theater and the matinee posters combine the notions of closure and opportunity, expressing the contradictory character of her experiences. Her downward stare provides a depth of contemplative contrast, highlighting the introspective and reflective parts of her voyage. Rosé uses this picture to express a message of tenacity, resilience, and the complicated interplay between ambition and reality.

D.4/ F.4.4/T.1/L.11



Figure 4. A transition of a woman's silhouette

Table 5. Data Findings of D.4/ F.4.4/T.1/L.11

Relation	Denotative	Connotative
L: I work my whole life G: posing	Posing while wearing a shiny dress	She is accomplished her dream

Figure 4 depicts that she has achieved her goals and has become successful due to her hard work from the very beginning of her career. Rosé wants everyone to know that she worked hard to reach this point with the lyrics she sang. The results of her hard work can be seen in her gesture pose and the glitzy dress. The one-arm akimbo pose can mean confidence, dominance,

and power, and it is all in Rosé. The dress that she wears also symbolizes that she was able to afford it, and it was the result of her efforts.

D.5/F.4.5/T.1/L.30



Figure 5. *Women in stairs*

Table 6. *Data Findings of D.5/F.4.5/T.1/L.30*

Relation	Denotative	Connotative
L: never coming down G: posing with several Roses	Looking at the low-angle on the stairs	The obstacles that she steps

The contrast between the white and black clothing emphasizes the shift from innocence and purity to a more mature, confident, and professional posture. The phrase on the steps, "ROSES ARE DEAD, LOVE IS FAKE," represents a departure from past vulnerabilities and disdain of naive conceptions of love. This transition is more than just a physical shift; it is a metaphorical rebirth that depicts Rosé's journey through adversities and eventual emergence as a stronger, more confident individual. This sequence, taken as a whole, tells a moving story about maturation, courage, and the unflinching resolve to overcome one's past fears and never look back.

D.6/F.4.6/T.1/L.34



Figure 6. *A woman walking in front of the car*

Table 7. *Data Findings of D.6/F.4.6/T.1/L.34*

Relation	Denotative	Connotative
L: everything I need is on the ground G: walking on the ground	Walking on the ground	Remain below because this can remind Rosé of her journey in life

The scene effectively communicates the idea as she walks on the ground, which matches the lyric, that even though Rosé wants to overcome her obstacles, she will always have a strong connection to the ground, which represents her journey, her quiet determination, and the firmly grounded aspects of her life.

D.7/F.4.7/T.1/L.37



Figure 7. A woman playing swing around the fire

Table 8. Data Findings of D.7/F.4.7/T.1/L.37

Relation	Denotative	Connotative
L: what goes up must come down G: staring upwards	Playing on a swing while there were red and blue flames	Illustrate the struggle that she faces and still enjoy her life

Rosé's decision to wear the same clothes as in the previous scene symbolizes her perseverance and tenacity. This visual consistency implies that she has not only survived the severe occurrence but also stays strong in her position, impervious to the destructive forces around her. The flames encircling her depict the great problems and obstacles she experiences, as well as the metaphorical burning she must endure. It emphasizes her inner strength and positivity, demonstrating that even in the middle of chaos, she can be resilient and find reasons to appreciate life.

D.8/F.4.8/T.1/L.39



Figure 8. A woman throwing roses from her terrace

Table 9. Data Findings of D.8/F.4.8/T.1/L.39

Relation	Denotative	Connotative
L: running out of time G: sitting and throwing roses	Throwing roses	Releasing frustration and struggles

Rosé's gesture of tossing the flowers represents a significant act of letting go and moving forward toward the fulfillment of her dreams and objectives, while also acknowledging the effort she has put into overcoming obstacles as if she is running out of time.

D.9/F.4.9/T.1/L.49



Figure 9. A woman starring down

Table 10. Data Findings of D.9/F.4.9/T.1/L.49

Relation	Denotative	Connotative
L: everything I need is on the ground G: looking at someone down there	Looking at someone	Remind her of herself

This is the same Rosé in a different room from **Figure 1**. It looks like Rosé moved to approaching something. When she looked down, her expression was beaming. She makes moves that match the lyrics she sings. Thus, those two stuff are connected.

D.10/F.4.10/T.1/L.55

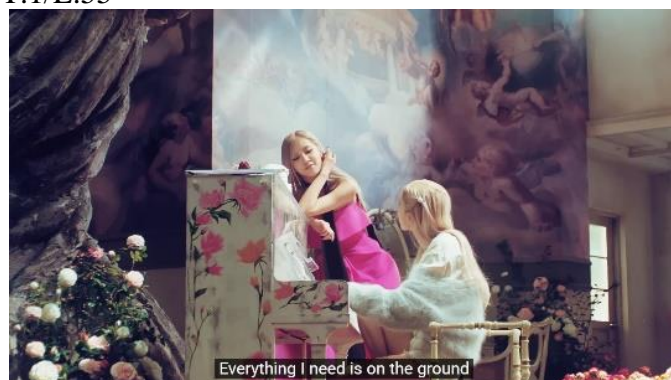


Figure 10. A woman starring her other self while playing the piano

Table 11. Data Findings of D.10/F.4.10/T.1/L.55

Relation	Denotative	Connotative
L: everything I need is on the ground G: looking at each other	Two Rosés	Present Rose meet younger Rose

The Rosé who represents the present is Rosé who wears a pink dress while the Rosé who wears a white dress is her from the past or her younger self. By meeting each other, it can indicate that the worries they are facing have been successfully resolved. Their faces show pride, and pleasure with a proud smile at the efforts accompanied by the achievements they

have achieved. This gesture implies the present Rosé always reminds her whatever she going through and wherever she is, it is on the ground (herself).

2. *Gone* Music Video

D.11/F.4.11/T.2/L.4



Figure 11. *A woman playing chess*

Table 12. *Data Findings of D.11/F.4.11/T.2/L.4*

Relation	Denotative	Connotative
L: changed G: moving something	Moving a bishop	Making a move from the situation

The lyric says the person changed the number and the scene shows the gesture of Rosé moving a bishop. She knew the person changed the number but she could not help herself to find his new number because they did not have any relationship anymore.

D.12/F.4.12/T.2/L.12



Figure 12. *A woman sitting in a chair in a room with a misty scene*

Table 13. *Data Findings of D.12/F.4.12/T.2/L.12*

Relation	Denotative	Connotative
L: you broke my heart just for fun G: sitting in a chair	Sitting in a chair with an expressionless expression	Stressful

The rocking chair, which is usually connected with calming and soft movements, highlights her sense of hopelessness and despair as she sits, unable to move forward from the pain inflicted upon her. Rosé's miserable look and the sad lyrics harmoniously portray the pain of realizing that her efforts and devotion were rewarded with unkindness.

D.13/F.4.13/T.2/L.13



Figure 13. A woman sitting curled up on a long sofa in the same room

Table 14. Data Findings of D.13/F.4.13/T.2/L.13

Relation	Denotative	Connotative
L: took my love and left me numb G: sitting on a couch	Playing with her fingers	Anxiety

The lyric that Rosé sang, has meaning as she expresses her affection or love to someone. However, when that guy already took Rosé's love, he left her behind and instead created wounds in their relationship. She showed the expression with a curled-up position and fidgeting her fingers as if she could not feel anything because of the anxious feeling caused by her ex (Abraham, 2022).

D.14/F.4.14/T.2/L.23



Figure 14. A woman sitting on a sofa with luggage under sunlight in a room

Table 15. Data Findings of D.14/F.4.14/T.2/L.23

Relation	Denotative	Connotative
L: my love is gone G: sitting on a sofa	Sitting alone in an empty room	There is no more love in her relationship

Rosé sitting on the sofa with her legs crossed, her face downcast, and showing a blunt look successfully conveys a sense of severe grief and emotional misery. She dressed well and was ready to move out of her place and leave the bad things behind. Crossing legs can mean she is relaxed in her new condition but also a defensive movement to protect herself for not to get hurt again. In conclusion, it is like she lost her love, life, and a person to rely on. The person here can be described as a home, so when the scene portrays her in a room there is nothing but herself.

D.15/F.4.15/T.2/L.32



Table 16. Data

Findings of

Figure 15. A woman throwing her stuff into her luggage

D.15/F.4.15/T.2/L.32

Relation	Denotative	Connotative
L: pack my bag G: packing her stuff	Throwing a frame to the suitcase	Moving from the house

The gesture, along with the lyrics, expresses her commitment to move on from her current situation. She has decided to leave the house, taking only the stuff she feels is valuable and leaving behind thoughts and memories that no longer have any meaning for her or her relationship. The act of packing and eliminating the frame indicates her will to start over, free of the emotional burden of her past.

D.16/ F.4.16/T.2/L.33



Figure 16. A woman sitting on a sofa with luggage on her side

Table 17. Data Findings of D.16/ F.4.16/T.2/L.33

Relation	Denotative	Connotative
L: darkness for a rainbow G: wearing a dress full of color	Rainbow dress and dark spot behind her	The rainbow is Rosé and the darkness is her ex

Rosé's fun and colorful nature like a rainbow ultimately gave up because she got too much sadness from the relationship. The light in the scene can be interpreted as meaning that Rosé is still defending herself because the light only shines at her. In this context, the rainbow symbolizes Rosé's courage to rise from a difficult situation and start something new with what she has.

D.17/F.4.17/T.2/L.38



Figure 17. A woman sitting in front of a bathtub in the bathroom

Table 18. Data Findings of D.17/F.4.17/T.2/L.38

Relation	Denotative	Connotative
L: all alone crying ugly G: hugging herself	Hugging and crying	Comforting herself

This depicts her physically there in the bathroom as she cries out herself, in a self-comforting position. This gesture conveys a profound sense of loneliness and emotional isolation within her own home. The small, enclosed space of the bathroom provides a sense of protection and peace, allowing Rosé to feel temporarily safe in the middle of her anxiousness. Her behavior of holding onto herself represents her attempt to find comfort and consolation in her isolation, showing her inner conflict and need for self-assurance. This moving image captures her vulnerability and the depth of her mental sorrow.

D.18/F.4.18/T.2/L.43



Figure 18. A front of a room

woman standing in while it gets burn

Table 19. Data

Findings of

D.18/F.4.18/T.2/L.43

Relation	Denotative	Connotative
L: sad and true G: take a peek at the side	Burned room	Erase the memories

The gesture she shows seems to confirm the situation behind her and can be interpreted as a movement of doubt about what is happening. Even so, she still walked away from the room. Rosé has accepted the current state of her relationship.

D.19/F.4.19/T.2/L.46



Figure 19. A woman wiping on a mirror

Table 20. Data Findings of D.19/F.4.19/T.2/L.46

Relation	Denotative	Connotative
L: color me blue	Blue color	Depression
G: wearing a blue top		

The lyrics represent the gesture that Rosé shows. She is also wearing a blue outfit in that scene, the same as the line “to color me blue,” which implies the feeling of depression after the breakup. The wipe gesture can be represented as she is checking herself in the mirror.

D.20/F.4.20/T.2/L.54



Figure 20. A woman sitting at the dining table

Table 21. Data Findings of D.20/F.4.20/T.2/L.54

Relation	Denotative	Connotative
L: dead and gone	Sitting alone at dinner table	The relationship is over
G: sitting alone		

Figure 21 shows that the setting of Rosé’s house has remained intact since the beginning of her relationship, with everything still in its customary location, providing a sense of habitual familiarity. The absence of her ex-partner, as well as the lack of cutlery opposite her, stand in stark contrast to the customary cheerful, shared dinners, emphasizing the loneliness and emptiness she now feels. This moving depiction highlights the emotional significance of her partner's absence, reflecting the lingering memories and the stark change in her current reality. Adding the conclusion with the lyrics, Rosé seems to realize that the relationship is over and no more him for her.

Discussion

After analyzing the data using a semiotic approach of Roland Barthes's theory, the researcher found 20 pieces of data showing the gestures in the music videos and the lyrics have

connections. It is kind of oblivious shown in the scene of the music video because both of the music videos have characteristics and the gestures are a bit monotonous.

Following examine the data obtained, researchers discovered the unique characteristics that Rosé has as a singer. The name Rosé, which means flower of rose, is reflected in her appearance by choosing to dye her hair blonde and using a pink and pastel color palette in her music videos. Apart from that, she also added rose flower details in several scenes in the music video. With this strategy, Rosé succeeded in creating strong and consistent branding, making these elements seem like an inseparable part of her from the start of her career.

The researcher concludes that both of the music videos have different themes. For *On The Ground*, the storyline comes from Rosé journey of a career with the scenes and the lyrics that imply flashback moments from her past, hard work, and results. Meanwhile, *Gone* has a breakup storyline as the theme. The scenes and the lyrics mostly describe how Rosé feels about her feeling about the breakup. Even though there are several repetitive lyrics, they still have different meanings because the scene changes then and there. For the denotative meaning, the researcher analyzes literal gestures that show in the scenes. As for the connotative meaning, the researcher combined the gesture and the details that appear in the scenes and used expert opinion to examine it.

Conclusion

This study helps the researcher comprehend the whole context and true meaning of music videos by paying close attention to every element. Understanding the relationship between scenes and gestures, as well as their denotative and connotative meanings, is necessary for avoiding misinterpretation between the artist and the listener.

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