

Emotional Representation in Video Clips. Feast 'O, Tuan': Roland Barthes's Visual Semiotic Analysis

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Abstract

The development of digital technology has transformed music videos into audiovisual media capable of constructing emotional and cultural meanings through visual symbolism, lighting, gestures, and cinematic narration. One of the Indonesian music videos that strongly represents emotional experiences is "O, Tuan" by . Feast, which presents themes of loss, grief, and death through dark visual symbolism. This study aims to analyze how emotional representations of loss and death are constructed through visual signs in the music video 'O, Tuan' using Roland Barthes' semiotic approach. The study employed a qualitative descriptive method with primary data obtained through observation and documentation of scenes from the music video, while secondary data were collected from books, journals, and related literature. Data were analyzed using Roland Barthes' semiotic framework through denotative, connotative, and mythological interpretation of visual and verbal signs. The findings showed that emotional meanings were constructed through dominant low-key lighting, dark color palettes, non-verbal expressions, and spatial symbolism. The music video represents stages of grief, including denial, emotional emptiness, trauma, and acceptance. This study concludes that 'O, Tuan' functions as an audiovisual medium that represents complex emotional experiences related to grief and death. This study contributes to the development of visual semiotic studies in Indonesian popular music by demonstrating how audiovisual symbolism constructs emotional representations of grief and death.

Keywords

emotional representation; visual semiotics; Roland Barthes; Video Clips. Feast 'O, O Lord'.

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1. INTRODUCTION

The development of digital technology has changed the way people produce, disseminate, and consume music. In the digital era, music is no longer present only as an audio medium, but has developed into a form of audiovisual communication that combines elements of sound, visuals, and



narrative through various digital platforms, such as YouTube, Instagram, TikTok, and other social media. This development makes music not only function as entertainment, but also as a communication medium that is able to convey social messages, build emotional experiences, and be able to influence the way audiences interpret social reality. Visual communication in media has the ability to convey social messages and form a specific meaning through the use of symbols and visual representations (Setyawan & Rivanda, 2019). In line with that, audiovisual media allows messages to be conveyed visually and auditory so that it can increase the emotional involvement of the audience (Soim, 2025). In addition, the development of digital technology has made audiovisual media a modern means of communication that integrates visuals, sound, and narrative to build a more complex communication experience (Nasution & Madya, 2025).

In line with these developments, video clips have undergone a significant functional transformation. Video clips are no longer understood only as a medium for song promotion, but have evolved into a medium of artistic expression that is able to build a visual narrative, expand the meaning of the lyrics, and create new emotional experiences for the audience (Djohan et al., 2021). As part of popular culture, video clips are able to represent social realities, convey cultural criticism, while also building emotional construction through the use of symbols, colors, lighting, body expressions, gestures, and visual composition. Music as a medium of mass communication also has the ability to convey social and emotional messages through lyrics, symbols, and audiovisual representations (Setianingsih et al., 2024). Therefore, video clips are not only seen as audiovisual entertainment, but also as a visual communication medium that represents the human emotional experience through symbols, expressions, and cinematic narratives interpreted by the audience (Setyawan & Rivanda, 2019; Ramadhan et al., 2024).

Various international studies reinforce this view. Music videos are understood as a space for the production of emotional meaning through the use of visual symbols, cinematography, colors, and nonverbal expressions that form the audience's affective experience (Chua et al., 2022). In the context of the representation of grief, modern audiovisual media construct the experience of grief through visual atmosphere, lighting, space, and body symbols so as to allow the audience to feel the emotional experience sensorially (Ammer, 2020). These findings show that emotional meaning in audiovisual media is not only formed through verbal language, but also through visual language that works simultaneously.

This phenomenon is reflected in the development of the contemporary Indonesian music industry, especially in the works of music groups. *Feast.* is an alternative rock band from Jakarta that is known for consistently combining musical expression with social, moral, political, and emotional representation in its works (Raditya et al, 2025). Through intense musical characters and

straightforward lyrics, . *Feast* presenting songs that not only serve as entertainment, but also become a space for reflection on various life problems. One of the most representative works is the song "**Oh, sir**" in the album *Building & Destroying*. This song presents a metaphor about loss, death, and the relationship between humans and the end of life. As stated by (Setianingsih et al., 2024). Song lyrics and music media are able to represent social reality and human emotional experiences through symbols, metaphors, and the construction of certain meanings.

Emotional meaning in "**Oh, sir**" not only built through lyrics, but also reinforced through its official video clip directed by Aco Tenri. Unlike most video clips that only show the performance of musicians, this video clip presents a cinematic narrative filled with visual symbols, such as the use of low lighting, the dominance of dark colors, body expressions, certain properties, spatial composition, and aesthetically composed shots. All of these elements build a strong emotional atmosphere while opening up opportunities for the audience to interpret the meaning of loss and death. Such visual complexity suggests that video clips can serve as ideological constructs that influence the way audiences perceive certain emotional experiences (Kristiyono et al., 2024).

To uncover how emotional meaning is constructed through visual symbols in video clips "**Oh, sir**", this study uses Roland Barthes' semiotic approach. Barthes explained that signs have two levels of meaning, namely denotation as a literal meaning and connotation as meaning formed by cultural values, experiences, and ideologies. This meaning then develops into a myth, which is a second-level meaning system that naturalizes cultural values so that it appears natural and universal in people's lives (Riwu & Pujiati, 2018). In the context of video clips, this approach allows researchers to interpret how visual elements, such as body gestures, facial expressions, colors, lighting, spatial composition, and certain symbols not only convey the meaning that appears on the surface, but also build emotional representations of grief, loss, and death (Madhona & Yenny, 2022).

Barthes' perspective becomes relevant because the video clip "**O, Sir**" presents various visual symbols that are full of meaning. The use of empty space, the dominance of dark colors, dim lighting, and the presence of black-robed figures not only serve as aesthetic elements, but build a myth about death as an absolute and inevitable force. Through such visual constructions, the experience of loss is understood not only as a biological event, but also as an emotional, spiritual, and cultural experience that is collectively interpreted by society. Thus, Roland Barthes' semiotic analysis provides a comprehensive framework for explaining how the relationships between visual signs shape the audience's emotional experience.

Various studies on the representation of meaning in audiovisual media have previously been carried out using Roland Barthes' semiotic approach. (Setianingsih et al., 2024) explained that Barthes' semiotics are able to reveal the meaning of signs through the stages of denotation,

connotation, and myth in musical and audiovisual media. Research Wati et al. (2023) against the film *Squirrel* shows that visual signs are able to build moral, social, and ethical messages through denotative, connotative, and cultural systems of meaning. The results of the study show that visual symbols in audiovisual media not only function as an aesthetic element, but also as a form of complex social meaning. Similar findings were presented by Linda Wahyuningsih (2024) which examines the representation of verbal violence against children in films *Benalu*. The study shows that facial expressions, body gestures, dialogue, and lighting represent psychological distress and emotional trauma in family relationships. Both studies confirm that audiovisual media has a strong ability to build emotional representations through a combination of visual and verbal symbols.

However, studies on the representation of emotions in audiovisual media still show different perspectives. Some studies place lyrics as the main element in building the emotional meaning of a song, while the visual semiotics approach views that visual elements, such as color, lighting, expression, space, and cinematic symbols, play an important role in shaping the audience's emotional experience. These differences in perspectives show that the representation of emotions in video clips is still a space for study that is open to development, especially in Indonesian popular music works that combine the power of lyrics and visuals simultaneously.

Research on the work "**Oh, sir**" Property . *Feast* has also been done from various perspectives. Paradise & Karim (2026) analyze the representation of the meaning of loss through song lyrics using Roland Barthes' semiotics. The study showed that the lyrics "**Oh, sir**" represents the experience of loss as a human emotional, spiritual, and existential struggle. However, the study only focused on the lyrical text so it has not explained how the meaning of loss is constructed through visual language in video clips.

Research Wafiyah (2025) Using video clips "**Oh, sir**" as an object of study to reveal the representation of the value of spirituality. Through Roland Barthes' semiotic approach, the study found that the figures of the angel of death, white dove, dry leaves, and the dominance of gloomy colors represent spiritual values regarding death and the search for the meaning of life. However, the focus of the research is still directed at the representation of spirituality so it has not explained how the relationship between cinematic visual elements builds the audience's emotional experience of loss and death.

Furthermore, Hotimah and Saputra (2026) Examining the denotative and connotative meanings in song lyrics "**Oh, sir**" using a semiotic approach. The study found that song lyrics contain meanings about death, psychological trauma, anxiety, and reflection on life. Meanwhile, Raditya et al (2025) Study song lyrics "**Oh, sir**" using Geoffrey Leech's semantic theory and identifying different types of semantic meanings used to convey spiritual and emotional messages. Both studies still focus on

linguistic aspects so they have not examined how emotional meaning is formed through visual language in video clips.

Based on these various studies, it can be concluded that the study of the "**O, Sir**" work . *Feast* is still dominated by the analysis of lyrical aspects, semantic meaning, and representation of spirituality. Meanwhile, research on audiovisual media in general focuses more on the identification of visual symbols separately, without explaining the relationship between cinematic visual elements in building the audience's emotional experience. In other words, there has not been much research that integrates Roland Barthes' semiotic analysis with a cinematic visual approach to explain how various visual elements work simultaneously in representing the emotions of loss and death. This condition shows that there is a research *gap* that still needs to be studied more deeply, especially in Indonesian music video clips.

This study seeks to fill this gap by focusing on the analysis of the relationship between cinematic visual elements in the video clip "**O, Sir**". The analysis of this research is not only directed at the identification of visual symbols, but also at how the image composition, *shot size*, *camera angle*, *camera movement*, lighting, color *grading*, and *mise-en-scène* elements interacting with each other forms a system of signs that produce emotional representations of loss and death. Thus, this study does not view each visual sign as a stand-alone element, but rather as part of the construction of interrelated meaning in building the audience's emotional experience.

The novelty of this research lies in the application of Roland Barthes' semiotic approach to analyze the emotional representation of loss and death through the interconnectedness between cinematic visual elements in the video clip "**O, Sir**" of the work . *Feast*. In contrast to previous studies that focused more on the representation of spirituality, social criticism, or the analysis of the meaning of lyrics, this study examines how lighting, color, spatial composition, facial expressions, body gestures, shooting, camera movement, and *mise-en-scène* form meaning through the stages of denotation, connotation, and myth. This approach allows for a more comprehensive understanding of the process of forming emotional meaning in audiovisual media, while showing that the experience of loss and death is constructed through the relationship between visual signs, not just through the verbal messages contained in the lyrics of the song.

Theoretically, this research is expected to enrich the development of visual semiotics studies, especially the application of Roland Barthes' theory in the analysis of music video clips as a medium of emotional representation in the midst of Indonesian popular culture. This research also expands the perspective that video clips not only function as a medium for the promotion of musical works, but are audiovisual texts that produce social, cultural, and emotional meaning through a combination of visual symbols and cinematographic techniques. From a practical perspective, the

results of this research are expected to be a reference for researchers, academics, and media creators in understanding the importance of visual elements as a means of delivering effective emotional messages to the audience.

Based on this description, this study aims to analyze how emotional representations of loss and death are constructed through visual cues in the video clip *O, The Creator*. Feast using Roland Barthes' semiotic approach. The analysis is focused on various cinematic visual elements, such as image composition, lighting, color, camera angles, body gestures, and *mise-en-scène*, to uncover the process of forming meaning at the level of denotation, connotation, and myth.

This research is important because it contributes to the development of visual semiotics studies, especially in understanding music video clips as a medium that not only functions as a means of entertainment or promotion of musical works, but also as a space for the formation of social and emotional meaning. In addition, this study expands the study of the work. Feast has been focusing more on lyrical aspects, social criticism, and spirituality, by placing cinematic visual elements as the main focus of analysis. Through this approach, this study is expected to show that visual elements, such as lighting, color, spatial composition, expression, and body gestures, have an important role in representing the emotional experience of loss and death and constructing affective experiences for the audience in the context of Indonesian popular culture.

2. METHODS

This study uses a qualitative approach with a descriptive analysis method to understand the emotional representation in the video clip "O, Sir" work. Feast. The qualitative approach was chosen because the research focuses on the meaning of visual and verbal signs and symbols that appear naturally in audiovisual media without using numerical data (Firmansyah et al., 2021).

This study uses Roland Barthes' semiotic approach that emphasizes the analysis of denotative, connotative, and mythical meanings to uncover how the emotions of loss and death are represented through visual elements in video clips. A descriptive qualitative approach is used to interpret symbolic meanings in audiovisual media through the process of observation, documentation, and interpretive data analysis. Descriptive qualitative research is used to understand meaning in audiovisual media through observation and documentation of research objects (Nasution & Madya, 2025). Meaning in visual media is formed through the process of interpretation of symbols, signs, and messages that are constructed in communication so that the audience can understand the emotional message represented (Setyawan & Rivanda, 2019)

The subject of this study is the video clip "O, Sir" from the album Build & Destroy (YouTube

link <https://www.youtube.com/watch?v=9sBktY09RpU>). The video was released in 2025, and is 5:47 long. The research data consists of primary data and secondary data. Primary data were obtained through direct observation by watching the video repeatedly, identifying nine scenes representing the dominant emotional symbolism deliberately chosen for analysis, and documenting the scenes using screenshots. Analysis was also carried out on visual elements such as color, lighting, facial expressions, body gestures, and song lyrics as verbal signs. Meanwhile, secondary data were obtained from books, scientific journals, and previous research related to visual semiotics, video clips, and popular culture. Song lyrics and musical media can represent social reality as well as human emotional experiences through symbols, metaphors, and the construction of certain meanings (Setianingsih et al., 2024). Music video as an audiovisual medium uses visual symbols, colors, lighting, and nonverbal expressions to convey emotional messages and build a certain meaning in the audience (Yuniansri & Setyawan, 2022).

The sampling technique used purposive sampling by selecting the scene that best represented the emotional symbol according to the focus of the study. The scenes were chosen based on the intensity of emotional symbolism, visual dominance, and narrative relevance to the representation of grief. Visual data were categorized into themes of grief, death, trauma, isolation, and acceptance before semiotic interpretation was performed. Data analysis was carried out through scene identification, categorization of visual signs, denotative interpretation, connotative interpretation, and myth analysis based on the framework of Roland Barthes. To maintain the validity of the data, this study uses source triangulation by comparing the results of observations, screenshot documentation, and references to scientific literature so that the research results are more accurate and can be accounted for academically. Triangulation is carried out by comparing visual findings with previous theoretical literature and audiovisual semiotic studies.

3. FINDINGS AND DISCUSSION

Research Results

The results of this study presents a semiotic analysis of nine main scenes that represent the emotions of loss, trauma, and acceptance in the video clip 'O, Sir'. Feast."



Figure 1, black shadow walking among people, scene 1,
0:57-0:59 minutes

Meaning	Analysis Description
Denotative	Shooting <i>Long shot</i> in a narrow alley with lighting <i>low-key</i> (Sigh). This visual is dominated entirely by the deep black color that envelops the background and the main figure. Two men walk with their backs to the camera, while in the middle of the street stands a figure in a black robe who is bending over. Use of techniques <i>low-key lighting</i> It serves to create sharp contrast and visually build depth of space (Sintowoko, 2022). The human subject walks past the figure without any interaction or visual awareness
Connotative	The narrow alleys in the scene are constructed as a symbol of the limited space of living and the emotional journey of the characters towards loss. The dominance of pitch black in the whole scene universally symbolizes grief, inner darkness, the end of life, and the uncertainty of the mysteries of the spirit realm that human reason cannot comprehend (El Shazly et al., 2024). The black figure in the middle of the road is not just a ghost; This is in line with the findings Shazly (2026) that dark colors and gloomy elements actively serve to validate the coming of the grief narrative. The unconscious of the passer-by symbolizes the unpreparedness of the human that in the midst of a normal routine, the potential for eternal separation (death) is always lurking.
Myth	This scene deconstructs the myth of everyday space security. The black-robed figure who bows is a form of personification of <i>Grim Reaper</i> (Angel of the Taking of Life), a mythological figure with roots in European folklore (especially popular in the post-deadly plague medieval era <i>Black Death</i>). In this cultural myth, death is constructed into a faceless, dark-robed physical form to represent a cold, silent, terrible entity, and its presence is absolutely unavoidable for anyone (Vinczeová, 2020). This myth works to naturalize the ideology that "loss" is an absolute force and part of the inevitable cycle of daily life (Riwu & Pujiati, 2018).



Picture 2, Mother lying on the floor, scene 2, minute 0:51

Meaning	Analysis Description
Denotative	A remote shooting (<i>Long shot</i>) features the interior of the living room of a house with a brick-red tiled floor. In the middle of the room, a woman (the figure of Mother) was lying on the floor in a curled up position and not moving. Technique <i>Long shot</i> providing a spacious yet felt empty space context, emphasizing the alienation of the subject within the frame (Sintowoko, 2022). The room was filled with old wooden furniture and the lighting seemed dim.
Connotative	The position of the body lying on the floor symbolizes total <i>collapse</i> or sudden loss of consciousness. This is in line with the study (Alfarisi <i>et al.</i> , 2024) that passive body gestures or lying helpless are the most powerful representations of grief. Hard, cold floors represent a harsh reality, in contrast to the comfort of the home
Myth	The Myth of the " <i>Fragility of Life</i> ". This scene deconstructs the myth of "the house as a fortress of security". The ideology displayed is that death or disease is indiscriminate intruders. This scene constructs the myth of 'The Fragility of the Human Body' where even private space is not immune to fate (Riwu & Pujiati, 2018).



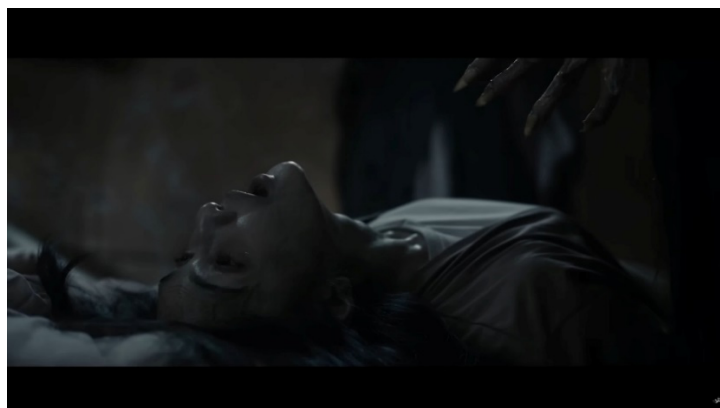
Figure 3, Mother's Hand Glassed, scene 3, minute 1:37

Meaning	Analysis Description
Denotative	Close-up shooting (<i>Close-up</i>) shows a hand with brown skin that sticks flat to the surface of the opaque flower-patterned glass. Behind the glass, there is a silhouette of a dark figure with long fingers and very sharp nails as if he is interacting or pulling the subject from the other side. On the right side of the frame (<i>frame</i>), visible details of peeling wall paint as <i>Mood Cue</i> to reinforce the impression of emotional breakdown (Sintowoko, 2022).
Connotative	The mother's hand that still retains the natural skin color (brown) visually becomes a marker (<i>Serve</i>) of the vitality of the human body that is still alive and active in the process of emotional transition (Almalech, 2011). On the other hand, the silhouette of the long, sharp fingers of the figure behind the glass is a visual embodiment (<i>embodiment</i>) from the concept of fear; symbolizes the threat of death that is destructive, forcibly taken, and horrific (Ammer, 2020). The flower-patterned glass here serves as an absolute separator or transparent partition between the world of the living and the world of the dead; where the object of the loved one can still be seen but can no longer be physically touched. This is in line with the concept of haptic visuality in cinematic media that communicates emotional detachment and longing through physical barriers (Marks, 2000). This visualization of grief through the symbolization of distance and partitions actively emphasizes the psychic state of the character who is isolated in his pain (Kutlu, 2025). Further, the details of the peeling walls on the sides of the frame reinforce the connotation of inner destruction or the psychological state of the subject who is in a fragile state (Sintowoko, 2022).
Myth	The myth of the "Veil of Separation". This scene constructs the myth that death is a "space next door" (<i>The Room Next Door</i>). The dead are considered to be separated only by a thin partition, but the partition is absolute—visible (perceived) but physically impenetrable to the living human. SAs Barthes explained, myth works to naturalize that death is an absolute barrier that can only be felt but cannot be penetrated (Riwu & Pujiati, 2018).



Figure 4, Screaming to see a mother being held by a black shadow figure, scene 4, minutes 2:27-2:50

Meaning	Analysis Description
Denotative	Shooting <i>Medium Close-Up</i> featuring a screaming man with his mouth wide open, eyes firmly closed, and stiffened neck veins. The background of the interior of the house looks blurry and dark. The lighting focuses entirely on the subject's distorted facial expressions. This focus on facial expressions aims to allow the audience to identify the character's heartbreaking emotions directly (Balazs, 1970).
Connotative	This scream is a visual manifestation of Rejection (Denial) The Reality of Separation. Distorted expressions signify a violent psychic shock when the consciousness of "loss" hits for the first time. It is a form of defenseless human protest against the forces that will take away their loved ones. The sad and distorted facial expressions help the audience understand the message of pain in the lyrics more fully (Balazs, 1970).
Myth	This scene presents the idea that the loss of a loved one is something certain and inevitable, even if it brings deep pain. The presence of the angel of taking away life builds an understanding that every human relationship has limits, and everyone must ultimately face separation. The character's screams show how loss can collapse a person's emotional stability and show the limitations of humans in the face of fate. This myth constructs that loss is a shock that collapses the inner stability of the human mind (Kutlu, 2025).



Picture 5, The Hand of Death Takes Away, scene 5, minute 3:10

Meaning	Analysis Description
Denotative	Close-up shooting (<i>Close-up</i>) with low viewing angle (<i>Low Angle</i>) shows the face of a woman lying with her mouth wide open, stiff neck veins, and sweat soaking her face as a biological indicator of extreme pain. A pitch black hand with long, sharp claws emerged from the top (dominant) and held the subject firmly. Very minimal lighting (<i>low-key</i>) just highlight the face and hands to create a gripping and dramatic atmosphere (Sintowoko, 2022)
Connotative	Neck muscle tension and cold sweat on the subject's face are not just ordinary biological reactions, but rather a form of non-verbal communication that visually represents the peak of immense physical pain and trauma (Al-Farisi et al., 2025) This extremely distorted facial expression communicates the final struggle of the human

	body (<i>death rattle</i>) against absolute separation from life (Wijayanti & Anggapuspa, 2020) The black hand that comes from above symbolizes the intervention of destiny that takes a life by force.
Myth	This scene radically deconstructs the popular myth of death as a "peaceful long sleep" or a quiet transition process. Instead, through the visualization of intense pain, . Feast establishes a new myth about "Death as a Physical Torture". This is in line with the study (Kutlu, 2025) which states that in modern media representations, grief and death are often constructed as brutal biological events (<i>Visceral Event</i>), in which the body experiences traumatic struggles and real physical suffering before finally reaching nothingness. This prominence of extraordinary pain serves to naturalize the idea that death is an act of "forced taking" by destiny that is absolute and uncompromising to human suffering. Through this myth, death is imaged as an external force that completely collapses the physical defenses of man (Riwu & Pujiati, 2018)



Figure 6, Man sitting pensively alone in the living room, scene 6, minute 3:16

Meaning	Analysis Description
Denotative	A static <i>long shot</i> shows a large but low-light central space (<i>dim</i>). A man sits leaning against an armchair with a blank stare. There was a bright light that shone sharply from the outside window into the dark room. Around the subject, there are several empty chairs that are not filled. This static shot is used to emphasize the silence of the atmosphere.
Connotative	The light that shines sharply from outside the house symbolizes the reality of life in the outside world that continues to run dynamically, in contrast to the conditions of suffering inside the house. It represents the feeling that the world does not stop spinning even though the subject is experiencing a personal tragedy. The empty chairs around the subject are the main visual markers (<i>Serve</i>) of the absence (<i>Absence</i>) as well as the disappearance of social functions and the physical presence of family members who have passed away. The use of static cameras reinforces the impression of stagnation and emotional freeze of subjects trapped in the void (Dunat, 2022) The visualization of grief through the isolation of the character in the middle of the void actively communicates the experience of profound post-loss alienation (Kutlu, 2025)

Myth	The myth of "Home as a Trauma Space". A home in this context is defined beyond a physical building; it is a vessel of emotional attachment (<i>emotional attachment</i>) and family collective memory centers. When a family member dies, the identity of the house is deconstructed; What was originally mythical as a "fortress of peace and warmth" has now turned into a "monument of nothingness" or a space of psychological trauma. This myth naturalizes the idea that the loss of a family member will permanently change the atmosphere of the house, where every corner and property inside (such as an empty chair) becomes a traumatic reminder of an irreplaceable absence (Kroik, 2026).
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Figure 7, Woman in the Window, scene 7, minutes 3:28-3:30

Meaning	Analysis Description
Denotative	A woman stands sideways, her right hand touching the thin curtain (<i>glaze</i>) of the window. High-key <i>lighting</i> enters from the outside, flooding the subject's face. This is in extreme contrast to the deep blacks or <i>low-key</i> lighting that dominate the early scenes (as in Figures 1 and 5). The facial expression looked calm but sad, with the gaze of the eyes pointing out the window or towards the light source.
Connotative	The transition of light from black to bright white represents the resolution of grief. a point where emotional darkness has turned into calmness, purity, and inner peace. This white light symbolizes that the lost figure has transformed from an object of trauma to a figure that is remembered peacefully. Gestures of the subject looking towards top is a symbol of non-verbal communication that represents emotional freedom (<i>emotional release</i>), spiritual hope, and the subject's efforts to release the heavy burden of grief (Al-Farisi et al., 2025). This upward direction signifies the search for new meaning and attachment to transcendental things (spirituality) after going through a crowded phase of suffering. This is in harmony with the use of bright lighting and upward direction in visual media to communicate inner peace to the viewer (Ramadan & Fajarini, 2023)
Myth	This scene naturalizes the idea that suffering is not an endless dark passage, but rather a cycle that will ultimately lead to "light" or acceptance. The gaze up and the white light build the myth that the departed person is now in a quiet place, thus validating the human defense mechanism to come to terms with the sense of loss.

	This myth works to transform death from something terrifying into a beautiful and sacred destiny (Riwu & Pujiati, 2018)
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Figure 8, Farewell hug between male and female characters, scene 8 minutes 4:04

Meaning	Analysis Description
Denotative	Medium-range shooting (<i>Medium Shot</i>) shows a male figure hugging a woman tightly. They are in a classically styled room (<i>Vintage</i>) with warm but dim lighting (<i>Warm Dim Light</i>). This warm light gives a touch of reality to evoke a melancholy feel (Ammer, 2020)
Connotative	A very close hug symbolizes a deep unwillingness to let go. Physical touch (<i>Haptic</i>) in the form of this hug is the main marker of affection and the process of reconciliation with grief (Ramadan & Fajarini, 2023). Setting space <i>Vintage</i> Annotating a space of timeless memories.
Myth	This visual constructs the message that the peak of grief is not forgetting, but "embracing" the sense of loss. Acceptance occurs when someone dares to say goodbye. This is in line with Barthes' thought that myth works by naturalizing cultural concepts into something that is considered natural or natural (Riwu & Pujiati, 2018). In this context, the video clip deconstructs the myth of death, which was initially thought to be a terrible or dark ending, into a humane and loving process of self-reconciliation.



Figure 9, a person standing in front of a cemetery with a black figure, scene 9, minute 5;

Meaning	Analysis Description
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Denotative	Shooting <i>Extreme Long Shot</i> It shows a very wide expanse of burial with hundreds of tombstones lined neatly under the twilight sky. The sky is dominated by thick dark clouds with a reddish-orange hue. Technique <i>Extreme Long Shot</i> This provides a massive background image, so that the male subject and the black figure in the center of the screen look very small and isolated. The use of this large-scale visual composition serves to communicate the depth of the melancholic atmosphere through the elements of the environment (Sintowoko, 2022)
Connotative	The breadth of the funeral symbolizes that loss is a universal destiny that will be experienced by all human beings. Specifically, a tombstone image with neat lines and the same shape symbolizes absolute equality (<i>The Grand Equalizer</i>). Death strips all human social status in the real world. They all ended up on the same plot of land and tombstones. The position of the angel of death who no longer attacks but merely "accompanys" signifies a shift in the meaning of death from a "threat" to a "reasonableness" or destiny that must ultimately be accepted with resignation (Khafi & Febriana, 2024)
Myth	The myth of "Death as an Absolute and Equal Final Goal". Use of techniques <i>Extreme Long Shot</i> Here it serves to "dwarf" humans. The seemingly small subject in the middle of the sea of tombs shows how small and helpless human beings are in the face of such a great force of destiny (death). This builds an ideology of surrender (fatalism); that in the end, no matter how great man is, has no absolute power to oppose the end of his biological journey (Riwu & Pujiati, 2018). Loss and death are constructed as natural truths (<i>Natural Truth</i>) which will level everyone out at the endpoint.

Discussion

Roland Barthes' semiotic analysis of video clips. Feast – "O, Sir" reveals that the emotional representation in this work is not just a recording of grief, but rather constructing a complex architecture of grief. The foundation of this construction is rooted in psychological theory *Stages of Grief* (Stages of Grief). Barthes's semiotic analysis allows researchers to interpret hidden meanings in the medium through denotative, connotative, and mythological readings of the signs that appear (Setianingsih et al., 2024). In contemporary media discourse and visual psychology, the theory of grief is no longer seen as linear, but rather manifests as a brutal shock that collapses the subject's inner sovereignty in a profound way. (Kutlu, 2025). 21st-century audiovisual works adapt those psychological stages into visual cues to transform abstract experiences into sensory realities that directly hit the audience (Anindya et al., 2025).

Quantitatively, the director's commitment to visualizing this pain is evidenced by the contrast of the extreme duration of the color palette. This video clip is dominated by dark colors, black shadows, and *low-key lighting* for approximately 3 minutes and 27 seconds from the start of the first scene. In contrast, brightness visualization through *high-key lighting* is only given a very short space of time, which is about 112 seconds towards the end of the video. The dominance of darkness that dominates more than 60% of the total duration of this work is not an aesthetic coincidence, but a

semiotic affirmation that the essence of this narrative focuses on the depth of trauma, physical torture, and the severity of the emotional struggle caused by loss.

In unraveling the construction of the meaning of loss, it is important to deconstruct the subject and object within the narrative. The black-robed figure ("Master") is not a representation of "loss" itself. Instead, he is positioned as *an agent of separation* or an external entity that deprives him of happiness and forcibly takes away the mother's subject. The dead mother is a lost object, while the reality of "loss" is fully experienced, felt, and borne by the male character (child) as the subject who is left behind (*the survivor*). Therefore, the meaning of loss in this video clip is fully constructed through the child's psychological and physical response in the face of nothingness.

Focus on visual signs shows that the initial phase of grief is *shock* (shock) and *Denial* (rejection). It is not manifested through verbal dialogue, but rather explodes in the form of an extreme outpouring of non-verbal emotions. This is represented through scenes of children screaming hysterically with stiffened neck veins and strongly distorted facial expressions under the lack of light. In visual psychology studies, the overflow of non-verbal emotions in the form of hysterical screams is a form of *Visceral Reaction* or the most primitive biological defense response as human consciousness rejects the reality of separation that occurs before its eyes (Wijayanti & Anggapuspa, 2020). The anger and screaming validate that in the early stages, the loss is perceived as a physically painful "attack." The use of dark settings around the screaming subject isolates the character, signaling that trauma is an experience that locks the individual in his or her own pain.

Once the energy from the rejection phase is drained, the visual sign switches representing the stage *depression* or emptiness. The previously explosive outburst of emotions transformed into silence and helplessness (*helplessness*). This is represented through the domestic space (house) that loses its function. The child figure is shown sitting in static pensive with a blank stare, surrounded by chairs that are no longer filled. The representation of loss here shifts from a sense of "anger" to a sense of "emptiness". In the book by (Dubey, 2026) entitled "Remembrance, Forgetting and Utterance: Rethinking the Politics of Memory in South Asia", provides an explanation that passive body gestures and empty space atmosphere are representations of passive sadness that actually have a heavier psychological repressive power than crying. Empty seats are turned into monuments to trauma; a sign (*Sign Up*) that the most terrible impact of death is not when life is taken away, but the remaining space that is no longer filled.

Although dominated by narratives of pain, . Feast gives a resolution at the end of its journey through the stages *Acceptance* (acceptance). Freedom from the confines of grief is not portrayed through the erasure of memory, but rather through a change in the subject's perspective on the loss itself. This is radically characterized by the transition of the color palette from a gripping black to a

bright bright white. Subjects who stare upwards calmly, as well as moments of physical touch (*Haptic*) in the form of a tight hug, becoming a visual sign of inner reconciliation. In communication psychology, haptic touch and upward gaze are symbols of release (*Release*) and the acceptance that the object loved one has now transformed from a physical entity into a reconciling eternal memory (Wijayanti & Anggapuspa, 2020).

In the end, this video clip deftly deconstructs the myth of death. The figure of "Sir" who was initially described as a depriver of happiness that must be resisted, in the end only stands side by side in the vast expanse of the tomb that equalizes all human beings (*the grand equalizer*). Through this freedom of visual reflection, it can be concluded that "O, Sir" succeeds in translating the inner pain from the stages of hysteria, depression, to resignation into tangible non-verbal forms, proving that visual language has an absolute capacity to communicate the depths of human trauma that words are often unable to express.

4. CONCLUSION

The study concluded that the video clips . Feast – "O, Sir" is a complete narrative construction of the *stages of grief* experienced by the abandoned subject. This emotional narrative begins with a phase of shock and denial that represents loss as a cycle of "physical torture" or a brutal biological event (*visceral event*). Through low-key lighting techniques and the dominance of dark colors, death is imaged as a traumatic invasion that collapses the subject's inner sovereignty, where the child's rejection is validated through an overflow of non-verbal emotions in the form of hysterical screams while witnessing the intervention of a separating agent (a black-robed figure) that robs him of his happiness. Subsequently, grief shifts to a phase of melancholy and emptiness constructed through the symbolism of distance and space, where properties such as dewy glass and empty chairs shift into "monuments of nothingness" that isolate the subject in psychological trauma. The dominance of dark colors for 3 minutes and 27 seconds emphasizes the weight of the emotional burden before finally the narrative reaches its peak in the phase of transformation and acceptance. This final phase is marked by the deconstruction of the meaning of death through a radical transition to high-key lighting and the gesture of looking upwards as a symbol of *emotional release*. The myth of death is finally positioned as the "*grand equalizer*", bringing the subject to the point of surrender and inner peace.

This research offers a new perspective in examining the work. Feast which has been highlighted more from the aspect of socio-political criticism. This study expands the study of visual semiotics of Indonesian music by showing that spatial symbols, lighting, and body gestures can represent the stages of grief audiovisually. The novelty of this study lies in the finding that visual aesthetics, such as *visceral representation* and haptic visuality, are used as the primary instruments to communicate

highly intimate emotions. This video also succeeds in defamiliarizing the figure of the angel of death, from a terrifying figure to a calm figure that accompanies it, thus expanding the understanding of how cinematic elements work in Indonesian alternative rock music. The findings regarding color duration contrast also confirm that visual narratives of grief can be constructed effectively through atmospheric play without having to rely on verbal dialogue.

Although it has dissected the visual aspect in depth, this study has limitations because it has not explored audio-visual synergy in a multimodal manner and has not touched on the reception aspect or how the audience processes the message of grief. Therefore, it is recommended for future studies to 1) Use Multimodal analysis to see the interaction of text, music, and images simultaneously, or use reception analysis to see the production of meaning from the viewer's side. 2) Using a multimodal approach or reception analysis to examine the interaction between visuals, music, lyrics, and audience interpretation. For creative practitioners, these findings indicate that strong representations of emotion can be constructed through poetic symbolism of space and light, capable of recording and shaping people's perceptions of existential phenomena such as death. The findings of this study can be used as a reference in the study of visual semiotics, audiovisual media, and the representation of emotions in digital popular culture

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