

ROLAND BARTHES' SEMIOTIC ANALYSIS OF THE MEANING OF THE FATHER-CHILD RELATIONSHIP IN THE VIDEO CLIP "TERBURANGAN DI WAKTU" BY BARASUARA (2023)

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ABSTRACT

Music videos are a form of audio-visual media that functions not only as a promotional medium for songs but also as a means of conveying social and cultural meanings through visual symbols. One music video that presents an emotional representation of family relationships is "Terbuang in Time" by Baradasar, released in 2023. This music video depicts the changing dynamics of the father-child relationship over time, in which the father's role shifts from a caregiver and protector to an individual who is cared for by his child. The research problem addressed in this study concerns how the meaning of the father-child relationship is represented in the music video "Terbuang in Time" by Baradasar (2023). This study employs a qualitative approach using Roland Barthes' semiotic analysis method, which focuses on interpreting signs through three levels of signification: denotation, connotation, and myth. The object of the study is focused on visual scenes representing interactions between father and child within the music video. Data were collected through visual observation, documentation, and literature review related to semiotics, visual communication, and family communication studies. The data analysis process was conducted by identifying visual signs and interpreting their meanings based on Barthes' theoretical framework. The findings indicate that the music video represents the father-child relationship as an emotional bond grounded in affection, care, and intergenerational responsibility. At the levels of connotation and myth, the video constructs meanings related to a child's moral responsibility toward parents, the importance of reciprocity, and shifting societal perceptions of fatherhood. The father is no longer described solely as an authoritative figure but also as an individual characterized by vulnerability and emotional sensitivity. This study is expected to contribute to the development of semiotic studies in audio-visual media, particularly those examining representations of family relationships.

Keywords: father-child relationship, video clip, Roland Barthes, visual communication, semiotic analysis.

I. INTRODUCTION

The relationship between doctor and patient, a bond of trust, has existed for centuries. This relationship arises from the patient's need to find solutions to their health problems. In this case, the doctor or hospital can provide solutions to the patient's health problems. (Henny, 2024)

Video clips are an audio-visual communication medium that not only serves as a means of promoting music but also as a means of conveying social and cultural messages through various visual symbols. Through a combination of images, music, and narrative, video clips are able to construct meaning that can be understood and interpreted by the audience (Suprpto, 2012). In this communication process, the message not only conveyed verbally, but also through nonverbal signs and symbols that contain certain meanings (Mulyana, 2007).

One music video that depicts family relationships is the music video for Barasuara's song "Terbuang dalam Waktu," released in 2023. The music video depicts the emotional bond between a father and son through a series of scenes depicting affection, sacrifice, and changing roles within the family. The father, typically seen as a protector and authority figure, is portrayed as an aging individual in need of care from his child. This depiction demonstrates a shift in the meaning of the father's role in the modern family.

Barasuara creates works not only to be heard, but also to be felt and interpreted. Through the song and music video "Terbuang dalam Waktu," they convey a universal message about time, loss, unconditional love, and complex human relationships, particularly between fathers and children. Their symbolic and non-explicit narrative style opens up room for interpretation for listeners and viewers, making them a highly suitable object for semiotic analysis.



In a social context, the family is an important institution

Plays a role in shaping individual values and character (Soekanto, 2012). The father-child relationship is one that holds strong emotional and cultural significance. Therefore, the representation of this relationship in the media is interesting to study in order to understand the messages and values conveyed.

This study uses Roland Barthes' semiotic approach to uncover the meaning contained in the video clip. Barthes (1972) explains that signs have two levels of meaning: denotation and connotation, which can develop into myths in society. Through this approach, the study aims to analyze the meaning of the father-son relationship represented in the video clip "Terbuang dalam Waktu" by Barasuara.

II. RESEARCH METHODOLOGY

This research uses a descriptive qualitative approach with Roland Barthes' semiotic analysis method. This qualitative approach was chosen because this research aims to understand the meaning contained in the visual signs that appear in the video clip.

The object of the research is the video clip of the song Terbuang dalam Waktu by Barasuara which was released in 2023. Primary data was obtained from visual scenes in the video clip, while secondary data was obtained from books, journals, scientific articles, and other library sources relevant to the research.

Data collection techniques were conducted through repeated non-participant observation of scenes in the video clip, documentation, and literature study. Data analysis was conducted using identify visual signs, classify denotative, connotative, and mythological meanings, then interpret these meanings using Roland Barthes' semiotic theory.

The validity of the data was tested using source triangulation, technical triangulation, and time triangulation techniques as explained by Sugiyono (2011).

Table 4
Roland Barthes' Map of Signs

Signifier (Marker)	Signified (Omen)	
Denotative sign (Denotative Marker)		
Connotative Signifier (Connotative Marker)		Connotative Signified (Connotation Sign)
Connotative Sign (Connotation Sign)		

Christomy, et al (2004)

III. RESULT AND DISCUSSION

The music video for "Terbuang dalam Waktu" (Wasted in Time) is presented through simple yet symbolic settings, emphasizing intimate spaces that represent domestic life and family relationships, particularly between fathers and children. The visuals don't rely on numerous location changes, but instead emphasize the power of the narrative through the actors' acting, expressions, and blocking.

In this study, each scene of the video clip is analyzed based on denotative, connotative, and mythical meanings according to theory.

Roland Barthes' semiotics. Scene division is done based on changes in situation, gestures, and character interactions to facilitate analysis of the visual meaning displayed.

1. First scene

Visual	Type of Shot	Symbolic Interpretation
	Long Shot	A man mature bending over a child sitting on a bed. The man shows a watch. The room is dim, light coming in from the window, creating an intimate and emotional atmosphere.
	Long Shot	Then the child walked away toward the open door. The light outside was brighter than inside the house. The figure of an adult was faintly visible on the left, as if abandoned.

	Long Shot	Child sitting on a wooden chair on the terracehouse. In front of him, an adult man sat lower on the steps with his body bent over. The physical distance between them was quite far, with bright natural lighting from outside.
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1. Denotation

The visuals depict the interaction between a father and son in a domestic setting, both within the same frame and separately. The father's bowed gesture and the child's more dominant position visually convey the parent-child relationship in everyday family life without excessive symbolism.

2. Connotation

At the connotative level, children are interpreted as symbols of the future, hope, and the continuity of life. Their placement in brighter areas or moving toward open spaces represents the potential for future life. Conversely, the father's position in the shadows or appearing to be left behind constructs meanings of sacrifice, responsibility, and the role of parents as pillars of the child's future. This relationship emphasizes the intergenerational transfer of values and hopes. These meanings emerge through cultural, emotional, and ideological associations that develop within society (Sobur, 2016; Barker, 2020).

3. Myth

At the mythical level, the scene of a child caring for his father constructs the myth of "filial piety" as a moral obligation considered normal in family life. According to Barthes (1972), myths make social values seem natural and unquestionable. In this context, caring for parents is understood not simply as a personal choice, but as a child's moral responsibility. Families play a role in transmitting values and responsibilities between generations (Soekanto, 2012), so this scene reinforces the value of respect and reciprocity for parents as a form of love and responsibility in old age.

DISCUSSION

Denotative Meaning

At the denotative level, the video clip *Wasted in Time* showing various daily activities between father and son in Domestic space. The scenes show the two sitting opposite each other, walking around the house, and on the terrace. Literally, these scenes depict the family relationship between a father and son, who live in emotional closeness. According to Vera (2022), denotation is the first level of meaning, describing the direct or objective meaning of a sign. Therefore, these scenes are interpreted as a realistic representation of the father-son relationship, without involving deeper cultural interpretation.

Connotative Meaning

At the connotative level, the relationship between father and child is interpreted as one that undergoes role changes over time. The father is represented as a figure who previously served as a protector and guide, while the child is depicted as a symbol of the future, hope, and

continuity of life. The child's placement in a more illuminated area and the father's position, which tends to be in the shadows, build meanings of sacrifice, responsibility, and generational continuity.

According to Sobur (2018), connotation is the meaning that emerges through the relationship between a sign and the experiences, emotions, and cultural values held by a society. In the context of this video clip, the lighting, body position, and interaction between the father and son not only function as visual elements, but also form meanings regarding affection and responsibility within the family. This connotative meaning indicates that the relationship between the father and son is a complex one.

It is not a static relationship, but rather a relationship that continues to develop according to the stages of life.

As fathers age, children begin to assume the roles previously held by their parents, namely providing attention, protection, and care. This demonstrates a reciprocal relationship within the family built through emotional closeness and intergenerational responsibility. Lestari (2016) explains that family relationships are dynamic and change according to the age and living conditions of family members.

The Meaning of Myth

At the mythical level, this video clip constructs the myth of "devoted children" as a moral obligation considered normal in family life. The act of a child caring for his father is represented as a form of responsibility inherent in Indonesian cultural values. Vera (2022) explains that myth is a second-level system of meaning that serves to naturalize certain values and ideologies, making them appear natural in society.

Furthermore, this video clip also reproduces the view that children are the successors of family values, hopes, and continuity. The relationship between father and child is represented as a form of continuity of life that continues from one generation to the next. According to Lestari (2016), the family functions as a means of transmitting values, norms, and social responsibility to the next generation.

The research results show that the music video for "Terbuang dalam Waktu" (Wasted in Time) not only depicts the biological relationship between father and son, but also represents the values of love, sacrifice, devotion to parents, and the continuity of generations within the context of Indonesian culture. These findings demonstrate that audiovisual media can serve as a means of representing family values through visual symbols that are interpreted by society (Sobur, 2018).

IV. CONCLUSION

Based on Roland Barthes' semiotic analysis of the music video for "Terbuang dalam Waktu" (Wasted in Time) by Barasuara (2023), it can be concluded that the relationship between father and son is represented as a complex, reflective, and meaningful emotional connection across time. Through visual signs, body gestures, spatial composition, and lighting, the music video not only depicts literal family interactions but also constructs deeper meanings.

At the denotative level, the music video depicts the daily activities of a father and son in a domestic space, demonstrating family ties and changing roles, as the son appears as a figure caring for his aging and ill father. At the connotative level, this relationship is interpreted as a symbol of role transition and generational continuity, where the son represents hope and the future, while the father is depicted as a figure entering a phase of dependency. Meanwhile, at

the mythical level, the music video reproduces a socio-cultural view that positions the son as the successor to the family's values, hopes, and continuity.

Overall, this video clip represents family, devotion, and the meaning of time in intergenerational relationships. However, these meanings need to be understood as social constructs that are not singular. The continuity of life and the inheritance of values can be interpreted more broadly, not only through the biological relationship between parents and children, but also through social relations, cultural contributions, and the individual's role in society.

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